

10-6-1988

## Casco Bay Weekly : 6 October 1988

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SECTION TWO: PERSONAL COMPUTERS AND YOU

# CASCO W E E K L Y BAY

Portland's **FREE**  
news and arts weekly

Thursday  
October 6, 1988

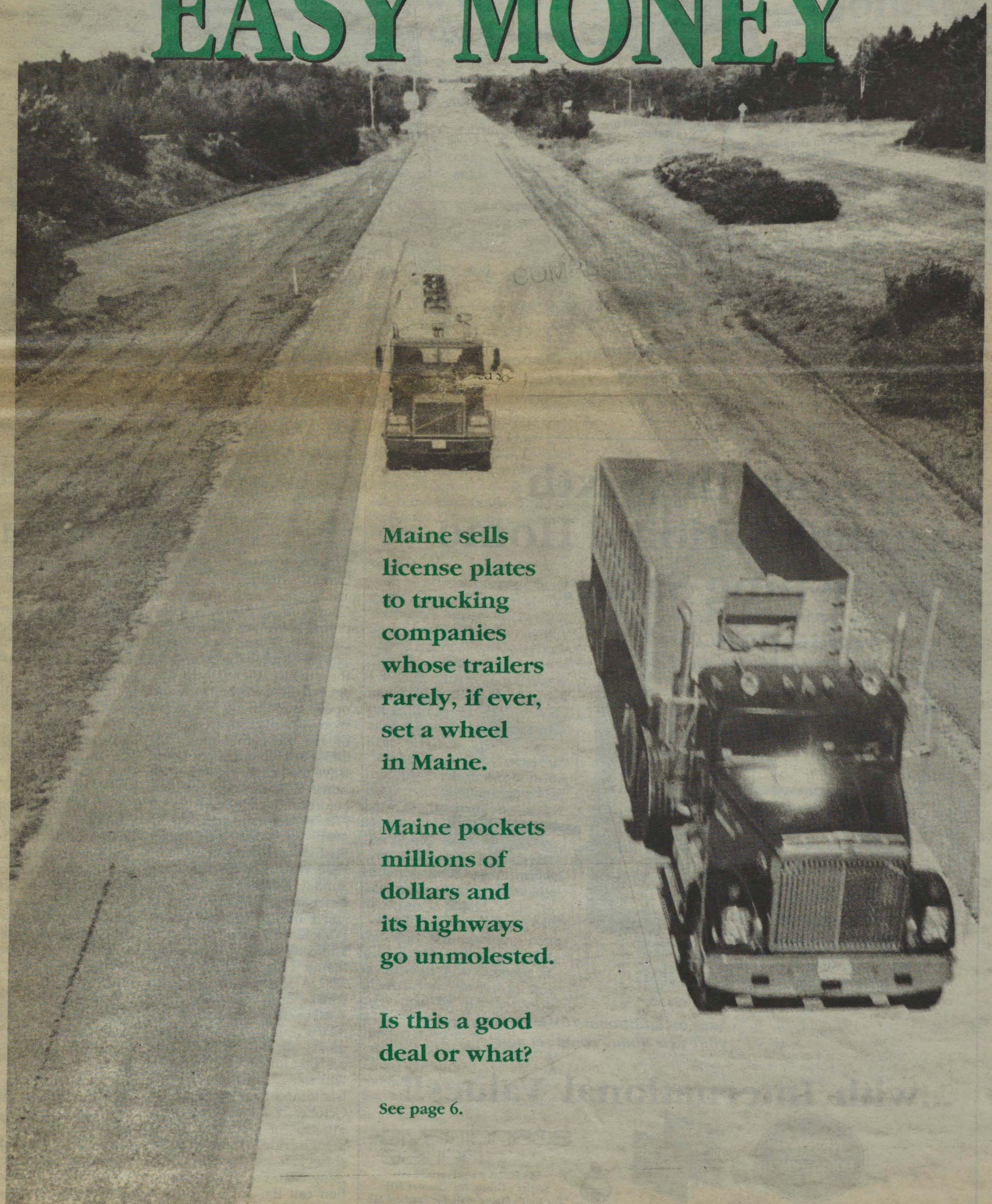
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## EASY MONEY

OCT. 6, 1988.



Maine sells  
license plates  
to trucking  
companies  
whose trailers  
rarely, if ever,  
set a wheel  
in Maine.

Maine pockets  
millions of  
dollars and  
its highways  
go unmolested.

Is this a good  
deal or what?

See page 6.





▲ OUR MENU CHANGES DAILY ▲

SOUP:	
Puree of Spinach and Cream.	
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Veal and Pork Pate with pistachio nuts and black mission figs. Served with croutons, onion jam, mustard and cornichons.	3.50
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Caesar Salad.	2.75
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# UPDATES

## Bushwhack, PeaceWalk, & Bike for Hope

Area activists are preparing to march, walk and ride their way through October, one weekend at a time.

◆ This Saturday, Portlanders Against US Intervention in Central America (PAUSICA) are planning to march on George Bush's family compound at Walker Point in conclusion to "Eyewitness Week." The Veep probably won't be there to meet the Walker walkers, but there will be a rally and open microphone for testimony. The march starts in front of the Kennebunkport Post Office at 11 a.m., car pools will leave the People's Building on Brackett Street about an hour beforehand. Call PAUSICA at 773-7873 for more information.

◆ If you miss the Walker Bushwhack, wait and walk the PeaceWalk. On the following Sunday, October 16, dozens of peace and religious groups will join forces to sponsor Peace-Walk 88 - 13 simultaneous 10-kilometer walks throughout Maine. Call 772-0792 or 773-1782 to join the walk, sponsor a walker, or to volunteer.

◆ Or - if you really want to take a walk on the wild side - don't walk: ride. The AIDS Project "Bike for Hope" bike-a-thon will roll 27 miles to Cousin's Island and back on Saturday, October 22. Pedal pushers pay \$10 (\$5 for students), collect pledges, ride 27 miles, get a t-shirt, and maybe win something neat. For more information call the AIDS project at 775-1267.

## Investigations probe late night shooting

The mother of a Portland man who was shot in the back of the head by a Portland police officer Saturday morning has promised to sue the city over the incident which Portland Chief of Police Michael J. Chitwood insists was accidental.

Officer Dwight Burtis spotted a car which matched the broadcast description of that said to be involved in a 3:38 a.m. assault and robbery at the Big Apple store on Allen Avenue. Burtis, working alone, stopped the vehicle which had four males inside. Chief Chitwood said that Officer Burtis was directing the men to stand with arms spread against the car when his police-issue revolver was discharged, injuring 26-year-old Robert E. Callaghan.

Norma Callaghan was reported by local media to have claimed that her son - who was listed in satisfactory condition at Maine Medical Center earlier this week - had already been frisked when he was shot.

Both the police department and the attorney general's office are conducting separate investigations of the shooting. When asked at Monday's news conference whether it was correct for Burtis to have had his gun drawn, an agitated Chief Chitwood responded, "At four in the morning, stopping a car with four robbery suspects inside, an officer would be remiss if he did not have his gun in his hand."

- Monte Paulsen

## Roe v. Wade attorney protested

As 50 women listened to Sarah Weddington speak at One City Center last week, the same number of men, women and children marched quietly outside. Their freshly magic-marked signs read "motherhood is beautiful," "abortion is homicide," "20 million dead since Roe vs. Wade."

Weddington, the lawyer who successfully defended "Jane Roe" in the 1973 Supreme Court case that legalized abortion, was speaking to the One City Center Women's Forum.

Kathryn Knight-Wise, coordinator of the forum, said she "got a little nervous" when she saw the demonstrators circling outside. She said Weddington was chosen to speak not for her politics but because she is a strong woman leader.

The protesters were "just having their say," as one marcher put it.

Weddington, who now teaches in Texas, filed Roe vs. Wade in 1969 and said, "I never thought I'd still be talking about it today."

- Kelly Nelson

WE SHOULD HAVE SMELT IT COMING...

## Fish Exchange barely afloat

A school of shivering reporters circled the crates of fish in the Portland Fish Exchange on Tuesday, waiting like piranhas to see if that day's auction would be the last.

But though the rent was long past due and the city council had frozen their credit the week before, board president Sam Davidson told the swarm of buyers, sellers, and news sharks that "there was hope."

And there was. Emergency financing of \$32,000 was volunteered by the end of the day, enough to keep the troubled icehouse afloat for almost two weeks - perhaps long enough for negotiations involving city, state, and private supporters to produce a

bailout plan. Fisherman Roger Woodman gritted his teeth, and in frosty breath said, "I'm trying to keep my cool."

The auction's income is made from the volume of fish that flop through each day. The fishermen pay four cents per pound that they unload, and the buyers pay the same when they load up. The pennies haven't been piling up fast enough.

"Part of the problem," said a frustrated Woodman, "is that the catch is way down." But he said the Exchange has never been running more smoothly.

The biggest buyer at the auction, Montagna Corporation, wants to keep fish in Portland. "We're committed here.

We brought our family," said Jan Montagna, co-owner. "What we've told the boats is that we want them to stay up here." She said Montagna would try to arrange another landing site if necessary.

Woodman, who runs three big trawlers, said that maybe he and other fishermen would be permitted to move their fish through the big fridge by themselves, and find their own buyers. As to what he'll do in the long run, he said, "I don't know. I don't know."

Leo Hurtubise, auction manager, said he'd need three weeks just to wind up billing and bill-paying. What the auction can't pay, the city will pick up.

- Hannah Holmes

## Cow chips thrown out

A planned "cow chip casino" game was determined to be in violation of the state's animal welfare laws and was tossed out by the Maine state police last week.

The Gorham Jaycees had planned to sell 2,996 tickets for the contest in which a well-fed cow is let loose in a field of squares representing each of the \$5 tickets sold. Had bessie lifted her tail, someone would have gotten lucky.

## ...& other news of the weird

◆ In Peoria, Ill., a man named Sanders was fined \$500 in May for having tricked 50 women into giving him their underwear for his collection. He had convinced the women by telephone to leave their underwear outside their apartment houses so he could use it to play tricks on their boyfriends. Sanders said later, "I had no intention of it getting out of hand. It's just something that happened to me recently."

◆ The official Burmese news agency reported that violent skirmishes were set off north of Rangoon when a bakery worker flicked a rubber band at a Buddhist charity booth.

◆ Earlier this year, the Washington (D.C.) Regional Alcohol Program in Rockville, Md., named as its president Pamela Beer.

◆ The Texas City (Texas) Sun reported in its crime column on July 8 that a woman opened her barn to discover one of her horses with its legs tied up in the air and a chair behind him.

◆ The World Health Organization awarded a medal to Fidel Castro for no longer smoking his cigars in public.

◆ Taihsi (Taiwan) town official Lin Ching-chang was quoted in the China Post in May as attributing a dramatic increase in local births to increasingly popular itinerant striptease shows that play at weddings and funerals.

◆ Frustrated that Akron (Ohio) police are not able to purchase semiautomatic weapons, a retired couple, John and Virginia Sika, have begun to organize carwashes and bake sales to raise the funds.

- Chuck Shepherd/AlterNet



Stranger things than this doctor have been to town.

## Fiendish funnies freaks found in South Portland

Holy newsprint Batman, comic collectors converge on South Portland!

Yes, it's true. The collectors of balloon talk, campy scripts and dazzling artwork came out of hiding to spend their allowance money at the second annual Comic Book Convention held Sunday at the Sheraton in South Portland.

Like other dealers, convention organizer Rick Lowell, cleaned out his store for this year's meet. He brought vintage stuff: Lois Lanes (a boxed set of all 1968-86 issues costing \$75), plus the latest teenage rage X-Men, superheroes disguised as mutants. Meeting up with the X-Man Wolverine is sort of like a Friday night in the Old Port.

When Lowell was five years old his uncle presented him with the equivalent of buried treasure - Superman, Spiderman, Batman, Superboy and Dr. Strange. By the time he was 14 Lowell was dealing in mail order. "My mother was very

kind," he says, "she did not throw out my comics."

Explains Lowell, "A lot of people like to read but they don't have the time to sit down and read a book anymore. Comic books are a great way to deal with that."

Most adult collectors were rummaging through the stacks looking for early Batman, Superman, and other superheroes that they grew up with.

In an outlandish display at the convention, Rockland dealer John Keyser, featured "The Three Stooges in Orbit" which sells for \$10, alongside a "Journey Into Mystery" for \$250. "That is the first issue where the mighty Thor made an appearance," he explains about the high price of a comic that originally went for 12 cents. He looks at these books as investments. "You might want to leave it to your kids or you can take it to your grave with you. But someone might want to dig it up for its value."

- Bonnie Moore

# INSIDE

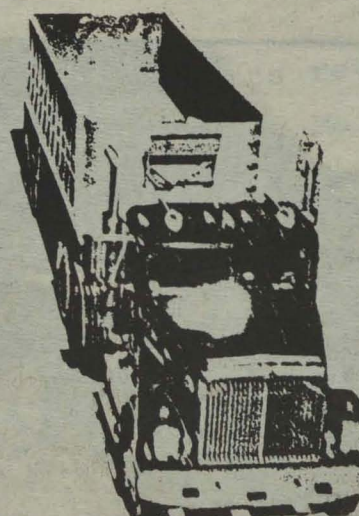
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## Easy money

by Hannah Holmes

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Casco Bay Weekly is a paper for people living in or concerned about the cities and towns of the Portland area. It is published by Mogul Media, Inc. from posh corporate headquarters at 187 Clark Street, Portland, ME 04102. Send us your event listings, your angry letters and especially your advertisements! We need to receive all that kind of stuff by the end of the Thursday prior to the issue in which you want to appear.

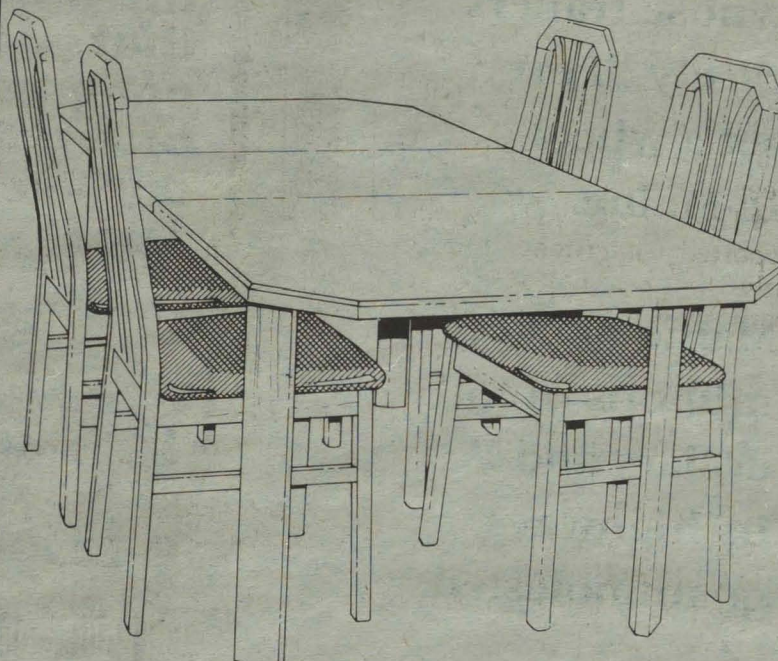
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# TALK

Casco Bay Weekly

by Hannah Holmes

## A CONVERSATION WITH Greg Titherington



Greg Titherington at his acting class at PPAC.

CBW photo/Jim Hamilton

Greg Titherington says you don't have to go to New York to act. He, a life-time restaurant worker, can teach you to act in 10, two-hour lessons. Then you can join the ranks of starving artists who work in restaurants while waiting, like Greg, to become a star. His tough yet sensitive face used to be a common sight at the Old Port Tavern, then at Alberta's. Until he starts at The Cannery restaurant in Falmouth, you'll have to take his "acting class for ordinary people" at the Performing Arts Center if you want to catch a glimpse of this celebrity.

**How many decades have you spent in restaurants?**

I started at the Galley in Falmouth when I was three years old... over 20 years.

**And you loved it so much you stayed with it?**

Not exactly. Anybody who is trying to be an actor in New York City is working in restaurants. I had to make a living. I like working in restaurants, in a certain way. It's crazy, but you meet a lot of fun people.

**Isn't waiting tables good training for acting?**

Yes. You learn to overcome nervousness, and to speak clearly. And also, if you can learn to react to a customer's moods, rather than what they say, you're learning one of the most important lessons in acting.

A good waiter or waitress has the same instincts that a good actor or actress has.

**So are you a good waiter?**

I'm a good waiter. I don't know if I'm a great waiter. I never made a full commitment to the restaurant business. I always felt there was something else I was going to do with my life. I'm a good tipper, at least.

**I've waited on you - am I a good waitress?**

You're a good-looking waitress.

**A friend of yours said to me, "Greg will be a great actor; he's been bullshitting all his life."**

Wow. Any one of my friends could have said that.

**She said, "Especially women."**

It's probably my mom.

**If you could support yourself in any way, what would you do?**

I'd make a movie or two a year, and spend the rest of my time living in Maine, travelling some, teaching.

**Do you make students do embarrassing stuff?**

No. Everyone is nervous and awkward when they start. The challenge for us is to deal with ordinary people.

These people aren't trying to become professional actors and actresses. They're just trying to express something that they've always wanted to do. They act

out something they've been keeping inside for a long time.

**Are you shy?**

Yeah, I guess so. Some people who go into acting are very extroverted. Other people are trying to find a way to bring out something that's been hidden inside them. Some say it allows them to be something other than what they are in real life. But I think what they often mean is they're allowed to be something they aren't allowed to be in real life.

**Who's your favorite playwright?**

I couldn't pick a favorite. I like Arthur Miller, Lillian Hellman, Sam Shepard, David Mammet, Chris Duran.

**Have you ever written a play?**

Ha ha! No, but you know Northey Square (a restaurant in Damariscotta, Maine)? I always wanted to write a play or screenplay based on all the crazy things that happened there.

**Is there enough cultural opportunity here in Portland?**

There's as much as there is in New York. If you're living in Portland and you're a good actor or actress, you'll be able to work. You won't make much money doing it, but you'll be able to work.

Hannah Holmes has made more money pouring drafts than writing for CBW.

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# VIEWS

OK. So Maine pockets a nice hunk of change selling license plates to trucking companies whose trailers rarely, if ever, pound Maine's highways.

New Jersey diverts revenue from Maine by undercutting Maine's excise tax on tractors. Delaware is the hot spot to paint your yacht. And these aren't the only examples of one state beating another out of a buck.

It's not always easy getting 50 states united in solving a common problem, but when such an opportunity exits -- in this case the International Registration Plan -- it should be pursued.

Ideally, no state should shoulder more than its share of the burden for maintaining its roads, nor should any state reap more than its share of the revenue from license plate registrations. Maine likely will collect less registration revenue should it join the IRP, but when you look at it objectively, it's money Maine never really deserved in the first place.

Guy



JOHN HIATT  
TWO BIT MONSTERS

Okay, guys. You win.

While it was very exciting to see you folks highlight the appearance of John Hiatt at Raoul's on Monday, October 3 in your September 29 Calendar section, I feel you need to be corrected on one point.

Your advice was right on the money! Indeed, Hiatt's show should not be missed! However, your posh headquarters is *not* the only place in town where the entire Hiatt recorded catalog can be found.

In fact, here at WBLM's excruciatingly posh headquarters at One City Center in town Portland, you will find everything that John Hiatt has recorded... his last two releases on compact disc, plus all of his solo output from 1974's "Hangin' Around the Observatory," and including the tracks he recorded with Ry Cooder for "The Border" (1982) and a contribution to the "White Knights" movie soundtrack (1985, an incredible, smoldering slice of rock 'n roll called "Snake Charmer").

Assuming you're also in possession of the extremely rare 1975 "Overcoats" LP (his second and last recording for the Epic label) then by golly, we're probably the only people on the East Coast to have *all* of John Hiatt's recordings. (I won't go into cover versions of his songs; that's a whole 'nother subject, sort of...)

Again, thanks for pointing out Hiatt's appearance in town. The man is an extraordinary talent, and he deserves as much airplay and print as he can get.

Tommy C  
Midday Announcer/WBLM

United States "humanitarian aid" to the contras in Nicaragua has been going on since 1982 at \$100 million a throw.

During this six-year period no public housing has been built. However new jails are being built and the jails are over-crowded so that some prisoners are tied to trees.

A picture of Brendan Walsh, an activist in Baltimore, appeared in the Baltimore Sun where he set forth his views against the U.S. policy in Central America.

He said he received more flak from this article than he ever received before.

In Washington, D.C., 40 break-ins occurred into offices where opposition to aid to the contras was located.

Betty Duimovich  
Betty/Duimovich  
Portland

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...and a cast of thousands

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Please be brief and to the point. Sign your letter clearly and include a phone number.

**Views**  
**Casco Bay Weekly**  
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psstst...

# Want to buy a license plate?

Maine sells trailer license plates to trucking companies whose trailers rarely, if ever, set a wheel in Maine. Thus, Maine collects the revenue, and its highways go unmolested.

Maine likes it; the program dumps millions of dollars into its highway fund every year. Trucking companies like it; the plates are cheap, and the companies save a lot of time in the process.

Trucking agents in Maine like it; they earn fees for providing trucking companies with a business address.

So what's the problem? Well, states like California and Massachusetts think they're being ripped off. Trucks based in those states beat the tar out of the highways, but aren't paying their share of the registration fees, which pay for repairs.

The scheme was the dream of Frank Alger of Portland. In 1967 he hired a lobbyist to write legislation that would allow low six-year trailer registrations to be sold in and out of state. He had been helping out-of-state truck owners get one-year plates for years, but thought there would be a big market for long-term registrations, as well.

"It was good old American initiative," says Alger. "I was trying to make another buck out of the deal. I knew the problems the customers were having, and what they needed."

His initial idea was to create a permanent license plate. The Maine Legislature agreed to a "semi-permanent" plate.

From 1968 to 1979, the secretary of state offered six-year plates. In 1979 eight- to 12-year plates became available.

The offer wasn't entirely out of the blue. Since 1922, a company with a semi-trailer, or a thousand trailers, could directly mail Maine's secretary of state the registration forms, all filled out, plus a check - these days, for \$16 per trailer. In a few days, a bunch of license plates would come back. The company screwed them on the trailers or chassis or containers - whatever follows the cab.

The cab, or tractor, might be wearing a California plate, but that doesn't matter. A lot of companies bought the trailer plates because they cost a lot less in Maine than they would have in the home state of the company.

Then in 1968, Alger's new regulations made it possible for trucking companies to get the plates even cheaper if they bought them for a bunch of years at one time. The difference is that a truck owner must go through an agent to get a long-term plate.

Now companies send information to an agent in Maine. The agent fills out the reams of registration forms and sends a check for \$10 per trailer per year to the secretary of state's office. But the company has to buy four to 12 years' worth of license plate.

When the DMV's Joanne Arnold, who does all the long-term trailer registrations for the state, gets the forms, she fills the order. The agent either picks up the plates in Augusta, or Arnold herself will ship the plates, as long as the trucking company pays. The plates are stamped with an expiration date, such as 1998, or 2000. The plates are then screwed on and the trailer owner can forget the hassle of registration for years.

It works, to the tune of millions. "They (legislature) figured it would bring in a lot of revenue to the state of Maine," says Arnold. "It certainly has."

Ninety percent of the customers for Maine's long-term plates are from other states, Arnold estimates. Long-term registrations kicked \$8.5 million into the highway fund last year. If 90 percent of that came from out of state, that's \$7.65 million Maine has to thank other states for. Annually registered trailers contributed \$2.8 million last year.

Last year was a boom year, because the first generation of eight-year registrations came due. "I did, this past February, 300,000 to 400,000 registrations," says Arnold. The previous four years, the average contribution to the highway fund was \$4.25 million.

Because all the trailer registrations are filed by hand, not on a computer, it's impossible to tell exactly how many of the registrations are sold to out-of-state companies. That also makes it impossible to know the number of Maine plates actually out there. Arnold says one million. In 1985, the Motor Vehicle Manufacturer's Association, an national organization, said there were 367,000. It also makes it tough to tell who is buying the plates. But Arnold says Ohio, New Jersey, Massachusetts, Pennsylvania, and California are good for a lot of business.

"I presume it's because those states are so expensive," she says. "A lot of the states are \$50. And if a trucker can keep \$40 in his pocket, he's going to do it."

Actually, \$40 is a low estimate. California trailer owners save \$260 to \$350 per trailer per year by registering in Maine.

California's rates are based on the container's potential load; the average charge is \$270, the maximum is \$360 per year. And each trailer must be reregistered every year.

California loses millions of dollars per year to Maine, according to the Long Beach Press Telegram, which has jumped on the issue. Reporter Larry Lynch conducted a drive-by poll at the Port of Long Beach and concluded that one-third to one-half of the trailers there wear Maine plates.

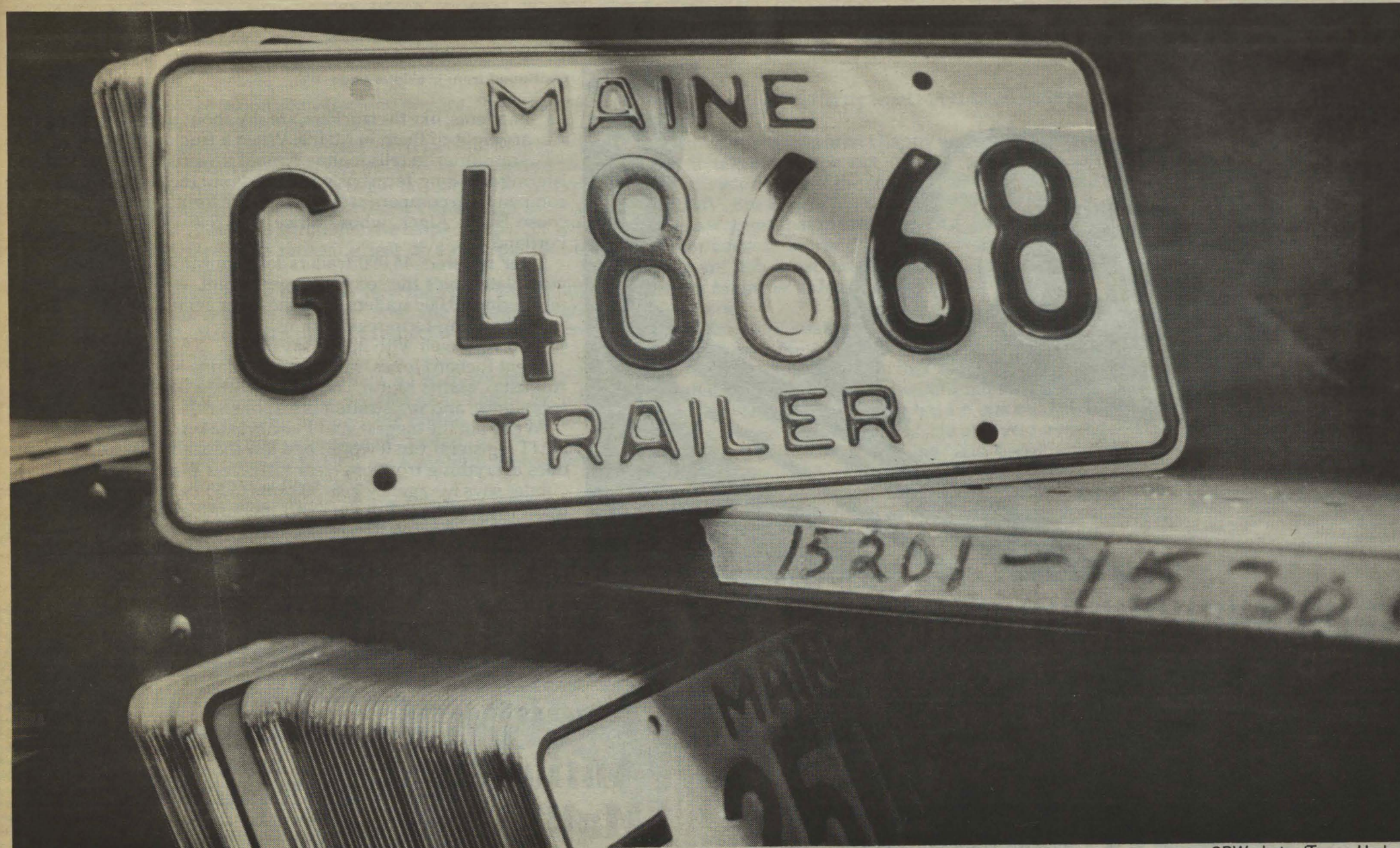
Lynch estimates California's loss two ways. One, assuming that one-third of California-based trailers are registered in Maine, Lynch concluded that \$4 million is lost to California each year. Two, figuring that California would be home to 14 percent of trailers registered in Maine, he concluded the loss would be \$5 million.

"I'm not sure that anybody really knows what (California's) revenue loss is," says Helen Fager, manager of the department of motor vehicles in Sacramento. "It is a problem, and I recognize that it is a problem. But I would say it's not half, and I don't even know that it's a third (of California-based trailers)."

Fager says highway patrol officers are trained to spot Maine plates and look closely for a "trip ticket."

"There are scale facilities at major points of entry coming into California," she says. "If a Maine trailer plate is displayed, the driver is asked to substantiate if this plate truly belongs to a resident of Maine. They are aware that Maine does sell this plate very reasonably - that Maine plates are not always honorable. Those vehicles we find in California that are wearing a Maine plate that are really from California are required to purchase trip tickets."

California law says trailers that are only working in California have to wear California tags. If the trailer works in other states, it's free to find its plates where it may. But when a trailer with an



Trailer licence plates earned the state more than \$11 million dollars last year.

CBW photos/Tonee Harbert

out-of-state plate is found in California, it had better have its trip ticket.

Trip tickets are \$5 passes good for four days of tractor-trailer travel in California. But at that rate, the trailer that is paying the average rate and is working less than 200 days a year in its home state, is still going to save money wearing the black and white plates of Maine.

The Press Telegram reports that the California DMV has actually cut a deal with at least one large west coast company. It says Sea-Land Service has agreed to register a part of its trailer fleet in California in acknowledgement that many of its Maine-plated trailers actually do much of their driving in-state.

Plates in Massachusetts are cheaper than in California. Massachusetts' registration fee ranges from \$30 to \$60 per year, plus \$6 per 1,000 pounds. Yet only 196,000 trailers, including boat and utility trailers, are registered in Massachusetts - just half the most conservative guess at Maine's semi-trailer population.

New Jersey does offer a four-year plate for \$74, or \$18.50 per year. But there are just 160,000 semi-trailers registered in the state.

New York is cheaper, too. Its annual plate costs \$23.25. There are 43,268 trailers registered at the central office of the motor vehicle department in Albany. Joanne Arnold can name several multi-thousand-trailer companies from New York that register with her in Maine.

"But that's all about to change, believe me," says Debby Sponable, a DMV spokesperson in Albany.

New York, Massachusetts, and New Mexico are in the process of joining the International Registration Plan, IRP has already 40 member states, including California.

IRP redistributes the wealth. New York, once it joins, will be entitled to a share of California's registration fees, if California trucks drive more miles on New York roads than vice-versa.

Says Diane Turner of the Massachusetts Registry of Motor Vehicles, "It's part of a growing trend for all states to be uniform in licensing and registration. It means easier access to data, records, tracking-of-state trailers."

Debbie Sponable is wrong, however. New York's membership in IRP won't change anything regarding Maine. Maine is not a member, and that means it can go on collecting out-of-state fees without sharing the revenue.

Maine did recently volunteer to become a member of IRP. But because Maine didn't want to share its trailer revenue, it was rejected.

"We would get revenue from vehicles registered in other states that travel through Maine," says John Wentworth, an administrator in the secretary of state's office. "But from those vehicles, we could only get the mileage through Maine, instead of what we get now, which is 100 percent." Six IRP states demand a split of trailer registration fees, as well as a share of cab-with-trailer fees. Maine filed for an exception to this, but could not muster the unanimous vote needed for membership.

Nelson Durand, division chief of the commercial vehicle and reciprocity wing of Maine's DMV, says he's still trying to get Maine in. He says the DMV is considering sacrificing the long-term license plate program in order to gain acceptance to IRP. He emphasizes that it's only an idea, and would be done gradually, if at all. He says a feasibility study done a few years ago indicated that IRP fees that would be paid to Maine would offset the loss of the trailer-registration revenue.

Alger doesn't believe it. He says not enough tractors are going to go through Maine to make up for the \$4 to \$11 million generated each year by trailer registration.

"If you're located in New York, beautiful," he says. "But I think I know what's moving through this state. We're at the end of the road."

Durand would rather not give up those millions. He says, "California is the one that opposes us the most. I really don't know what their complaint is." He points to California's high registration fees, and its trip tickets.

"If you and I have a restaurant on each end of the street and I charge less than you for my lunch special and I get more business than you... well that's the way it is."

Soup and salad aside, the meat of the matter is that Maine is left, with a handful of other states, outside the IRP. And it wants to get in.

Truckers are shy about their license plates. They don't like to talk about how much they pay their Maine agents; they are reluctant to say how much money they save.

But they don't mind talking about how easy the long-term plates make registration.

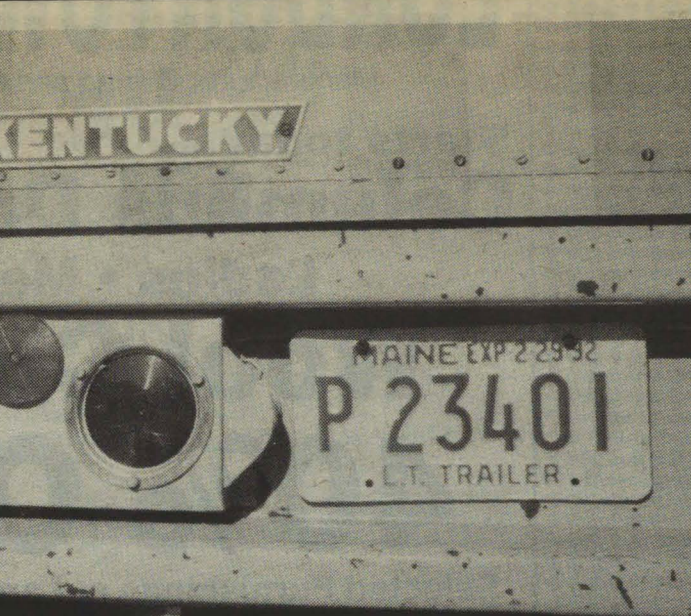
"It's quite expensive to track a unit down and go through the hassle of identifying that vehicle," says Pat Klemm, operations manager of American President Lines, an Oakland, Calif., company with thousands of trailers. "One of the biggest advantages of the Maine plate is that they have the multi-year program."

But Klemm also notes, "California is quite a lot more money than Maine. And if you're operating the units in Atlanta, there's no advantage to registering in California."

She concludes, "We've been very happy with the existing format."

Transamerica Transport Services, a multi-state company, has been doing its business in Maine since the program began. In its White Plains, New York, licensing department, Supervisor Connie Shermansky says the company's 60,000 to 70,000 trailers, plus 40,000 chassis, are registered in Maine. "We don't license any in New York," she says.

Like Klemm, she says the greatest advantage to a 12-year Maine plate is the time it saves. "We don't have to renew each year. It's costly and time consuming, capturing those units" and taking them off the highway to register every year, she says.



"CERTAINLY OTHER STATES AREN'T HAPPY WITH OUR REGISTRATION PLAN, BECAUSE IT TAKES REVENUE OUT OF THEIR COFFERS."

NELSON DURAND  
MAINE DMV

continued on next page





continued from previous page

The agents, like the truckers, are shy about the business. There are eight of them in Maine. When a trucking company like Transamerica tells Joanne Arnold it would like to start registering on a long-term basis, she sends out the list of agents. The company can compare rates and service for itself. Transamerica chose Frank Alger, whose office is at 540 Danforth Street in Portland.

Alger registers 44,000 trailers for Transamerica, all with 12-year plates; he's the second-biggest agent, with 800 customers registering 80,000 trailers. Like the other agents, he does annual as well as long-term registrations.

"I do very well with it," he says. Agent Richard Jones is the agent at Maine Motor Transport in Augusta. Maine Motor Transport is an association of trucking companies, and registration is just one of the services it offers.

"We're not the biggest, and I've never taken a count (of trailers MMT registers), but it would be a few thousand," says Jones. He does everything from one-year to 12-year plates.

Jones says his agency gets 50 cents to \$5 per plate, depending upon the number of trailers and the number of years. "You're committing yourself to be their agent for 12 years," he says.

Jones concludes, "It's a nice piece of business for Maine, and it kind of offsets the (Maine) excise tax on tractors." To avoid

Maine's high excise tax on semi-tractors, he says, Mainers send off to New Jersey for their tractor plates.

Agent Mary Staab, of Staab's Agency in Jefferson, Maine, was reluctant to talk about her business, but eventually agreed to.

Staab heard of the business through her husband, who worked for a truck manufacturer. She's been doing registration for over 20 years. In addition to registrations, she helps companies with the related red tape, like replacing lost or stolen plates. She employs three people.

Staab won't talk about her clients - how many she has, or how many trailers she registers for them. And she definitely won't talk about what she charges them. "I respect the privacy of my customers," she says.

Agent Barbara Masury, whose office is also in Portland, chose not to return CBW's phone calls. "Truthfully, I hardly ever see her," says the woman who answers the phone. When Masury was reached at home, she refused to be quoted.

Arnold says the agents get \$5 to \$7 per long-term license plate; \$1 or \$2 if they do annual registrations.

So, between Jones' and Arnold's estimates, an agent handling the long-term registration of 1,000 trailers at a whack would earn \$500 to \$7,000 for the job.

The agents labor under the regulation of no state board. They are free to set their own rates and offer whatever services they can sell.

Of course, it's all perfectly legal - at least according to Maine law.

"Certainly other states aren't happy with our registration plan, because it takes revenue out of their coffers," says Nelson Durand, division chief of the commercial vehicle division of the Maine DMV. But there's not much they can do about it.

Maine law states that in order to buy a long-term Maine plate, the person, corporation, or partnership must be a Maine resident or if they are not, must have a place of business and business address in Maine or a designated agent or representative resident in Maine.

"One of the problems is that it is hard to determine what is a home state," says New Jersey DMV spokesperson Art Smith. "One criterion would be where that vehicle is garaged. By our statute, that's where the vehicle would have to be registered." Smith acknowledges New Jersey has no enforcement division that checks on registration matters. He also acknowledges that New Jersey will register the car of any New Yorker who will pay the fee.

Other states can follow California's lead, fighting back with trip tickets or other fees. But they can't stop Maine from selling plates at great rates to anybody with a Maine connection.

Hannah Holmes owns a car that drives like a truck and sports the largest green hood ornament we've ever seen.

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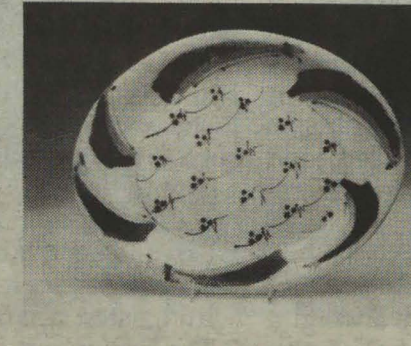
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# EATS

by Althea Kaye

Casco Bay Weekly

## TOE-FU, OR NOT TO 'FU Bean curd do's and don'ts

It was first popular in this country amongst the hippie (remember them?) generation. Then the "health nuts" and vegetarians embraced it in their diet, virtually giving it a bad name. Next, when Szechuan and Hunan food became the "in" thing, we all learned to love it - as long as it was suitably camouflaged in Hot and Sour Soup. But we really opened up our palates and our kitchens to it when we began worrying about cholesterol and red meat and our blood profiles.

It is bean curd. Or to the pretentiously sophisticated, Toe-fu. By any name, it's a weight-watcher's dream - full of protein and in its virgin state, deliciously calorieless.

Bean curd is smooth, soft, bland and silky custard-like. Made from pureed soybeans with a coagulant added, it has no flavor of its own, which is the reason for its *cause célèbre*: although quite palatable as is, toe-fu changes its taste, texture and, to a point, color by absorbing the flavors of the sauces it is cooked in. For instance, when simmered with ground beef in a spicily hot garlic paste it is the antidote to a stuffed nose and better than any decongestant on the market; poached with fresh vegetables in a chicken broth, it is divine.

This white bean cake has, in the last few years, been easily found in the produce section of Portland's supermarkets. Sold in blocks in hermetically-sealed

water-filled containers, it is also available in cans or you can make it yourself from a powdered mix, both available at local Oriental groceries. The mix, a Japanese product, sometimes has illustrated instructions on the outside.

There are several varieties of bean curd. The most common is a cake that is shiny, white and soft. Delicate and easily broken, this toe-fu is best used for dishes requiring little handling, such as being gently placed into a simmering soup until heated through. Or as part of a Chinese dinner on a bed of finely shredded lettuce and sprinkled with toasted sesame seeds.

The firmer and drier kind of bean curd, more easily available locally because of its longer shelf life, is fairly hard to the touch. It is ideal for dicing into a sauteed or stir-fry dish.

Bean curd, which is supposed to have appeared during China's Han dynasty although there is no written proof of that, took and perhaps still does take the place of beef on the tables of poor Chinese. On festive occasions or when company arrived, chicken or other kinds of meat would be included to elevate the nutritious but lowly bean curd.

In Oriental cuisine toe-fu can be steamed, braised, simmered, fried or sauteed. A preparation unknown to most Americans but popular in southern China is to stuff the bean curd by scooping out some of the soft center and filling it with a mixture of highly seasoned ground pork before simmering it in a sauce. In China, bean curd is eaten cooked and hot. The big-

gest consumers of soybeans, the Japanese, frequently serve it cold in an exquisite sauce of soya, sesame oil, a dab of *wasabi* (Japanese horseradish) and finely chopped scallions.

Americans have taken to devising new ways of serving bean curd. I have a neighbor who smears it on bread, then tops it with peanut butter or jam, a practice that repels me. But then, I'm not fond of peanut butter or jam. Or white bread, for that matter. Another friend makes it into a dip mashing it with soy sauce and crushed sesame seeds. I have seen it, tasted it and was not conquered by it. A tennis partner says she makes a toe-fu pizza. Having lived in the Orient for a long time, I am a little bit skeptical about that concoction. I now understand how waiters in Italian restaurants feel when diners request a pineapple pizza. I once was served a bean curd and spinach pastry-less quiche and the less said about it the better. As you can see, I prefer my bean curd pristine or in centuries-old Chinese dishes. A great snack, however, is to thickly slice the curd, dip it first in beaten egg followed by breadcrumbs and brown in butter. Serve with soya sauce.

Whether you make or buy your bean curd, keep it refrigerated and immersed in cold water. Change the water daily and the bean curd will keep as long as two weeks. If store bought, transfer the toe-fu from its original container. It'll reward you by staying fresher longer.

Who knows. This could be the start of a delectable, healthy love affair.

Althea Kaye is healthier than all of us here at CBW, because she never whips up any tofu snacks for us here in our push offices.



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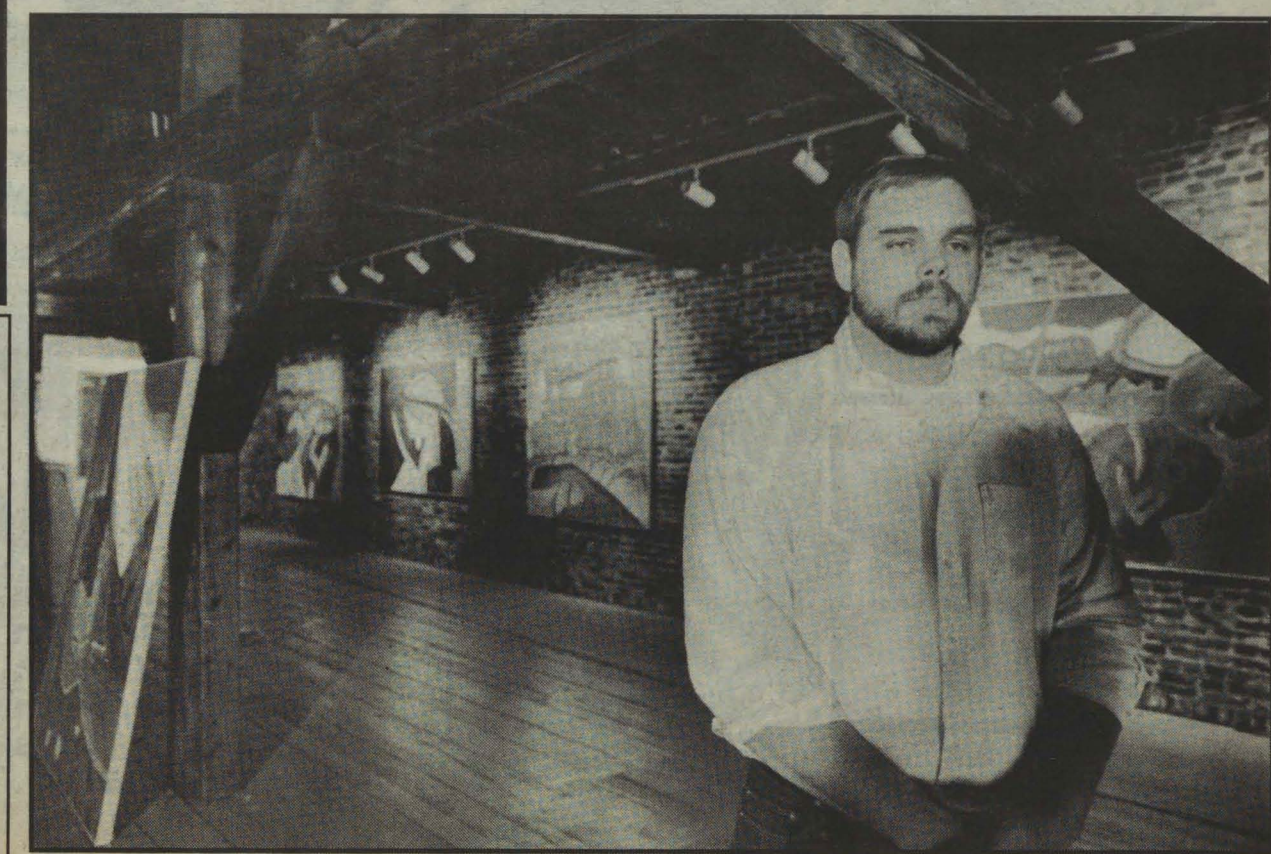
"That's why it's important that I like the people I deal with. I want them to be very visible. I have my own personality but they're not going to buy me. I could sell ice to an Eskimo. But that's the idea here. I'm looking for good ice."

It is effortless to get Allen to tell about his life up to this, his 27th year. "I was born in Bridgton and raised next door to a junk yard. My old man was a mechanic. My mother worked in a shoe shop. Then she had a store and gas station. Safe to say I don't have an ounce of blue blood in my whole sys-

# ART SEEN

by Sherry Miller

## WEST END GALLERY OPENS Big space, big plans



Jay Allen in Portland's newest gallery, West End Gallery.

CBW photo/Joe Kievitt

In the old brick warehouse at the intersection of Danforth, Pleasant and York Streets, Jay Allen has opened a 5,300 square-foot gallery. He decided to do this four months ago. He rented the third-floor space, redid the floors, cleaned up the brick walls, installed lights, built a sitting area and, boom shazam - a gallery.

"I want art to be the focal point so I didn't name it Jay Allen Gallery," said Allen, whose West End Gallery will be open seven days a week from 11 am to 7 pm.

"Let me encapsulate what I want to do," continues Allen. He is about six-foot-three, broad and strong like the ex-football player he is. He speaks fast in a deep, clear voice and doesn't say much that he hasn't thought through.

### Good ice

"I want to sell artists first before I sell their art because that's the only way I can make them a living and make any money," he said. "I want a person to take a position on an artist. We're talking about making careers here. Someone has to have the balls to say this person will be an important artist."

"That's why it's important that I like the people I deal with. I want them to be very visible. I have my own personality but they're not going to buy me. I could sell ice to an Eskimo. But that's the idea here. I'm looking for good ice."

It is effortless to get Allen to tell about his life up to this, his 27th year. "I was born in Bridgton and raised next door to a junk yard. My old man was a mechanic. My mother worked in a shoe shop. Then she had a store and gas station. Safe to say I don't have an ounce of blue blood in my whole sys-

tem. In my father's family, hunting season is the high point of the year. A bullet-proof vest wouldn't be out of place in my house.

"I won the fifth grade art prize and went to Bangor to get it. That trip was halfway across the world to me. We're talking redneck full-time here.

"So I'm doing this art thing because I think people involved in art in a serious way are closer to a reality than those in blue suits. The artists are a lot more attuned to what's going on. They have a clue, a few living brain cells, and I can sit down with an artist and talk about things that matter to me."

Allen returns to the subject of running the gallery. "People want to buy good work that will ascend in value and give them social standing. What's going to happen is that one or two will come forward and buy real contemporary work - maybe non-representational - and they'll let us break free from this Portland landscape market."

"I don't think Portland has a real art community or sense of community. If anyone thinks there is, they should call me and we'll talk about it. I'm the new guy on the block. Maybe I should get together with Rob Elowitz and rent out the Civic Center and have it out for good and bad art."

"Portland is a great place to live. We could all get our act together and sell art to the whole f--- world. We can create excitement. Bring work from New York. New York work is no better than Maine work. It's just the perception of what is 300 miles away."

"I want the gallery to be a community place to hang out, maybe have weekly artists meetings. Bring in well-known artists. I want to learn. I don't have a problem with what I don't know. I learn by doing. I

worked on a fishing boat in Mexico and learned not to stick my foot in the mouth of a shark when I'm killing it because they bite."

Allen's partner is Dave Gareau, a friend from college who manages the Hu Ke Lau restaurant. Gareau, according to Allen, also knows little about art but went into this because he thinks Allen has good ideas. They scraped together a few bucks, bought 60 gallons of paint for the floor and went to work.

### Good instinct

The opening show consists of four artists. Portland's Gregory Welch shows new work - pastels on paper under glass, which are mostly black and white and look like prints. Allen says Welch thinks these are about color, but the color isn't there for me. Esther Györy's work has been brought up from New York by Allen himself. She offers a whole series of Chagall-like dream paintings with animals, flowers and other images floating in and out of view. Audrey Code, another New York artist, paints metallic, acrylic large abstract shimmering color paintings that resemble nebulae and other heavenly phenomena.

Fourth and most interesting are large semi-abstract landscape paintings by Carol Bass. Bass, about 40 years old, lives in Portland and is showing for the first time. Her paintings are well-articulated, clear visions. She is no beginner and, somewhere between the styles of Milton Avery and Marsden Hartley, she has found her own mode of expression. One discovery like Bass speaks well of Allen's instincts.

Sherry Miller bought new gold glitter roller skates to get around Allen's 140-foot long gallery.



# CALENDAR



There will be more than a quarter of a man on stage, when David Lindley starts to play on October 6.

sponse to the critical acclaim he received early in his career. The second lecture, "The Camera versus the Sketchbook - A Discussion of the Historical Documentation of the Civil War," will be given on October 27, 8 pm and the final lecture, "The Abiding Wound: The Civil War Sensibility," will be given November 10 at 8 pm. Remember the PMA is free on Thursday evenings.

David Lindley plays the unexpected on guitar and other divers strung instruments tonight at Raoul's. Lindley has backed up everyone who has ever played rock and roll in southern California since the mid-'70s (or almost everyone. We'd hate the fact-checkers to get us): Jackson Browne, Crosby, Stills and Nash, et al. If you're not sure about his music, his wardrobe is an attraction. Bob says, and Bob knows about fashion, that Lindley's shirts are a sight not to be missed.

**THURSDAY 6**  
Winslow Homer documented the Civil War as an illustrator for Harper's Weekly. For the first time, his sketches, oils studies and prints from this period are the subject of a single exhibit. "Winslow Homer: Paintings of the Civil War" opens today and continues

through December 18 at the Portland Museum of Art. Three lectures will discuss the exhibit over the next few weeks. The first, being given today at 8 pm, "Winslow Homer: Paintings of the Civil War - A Hand Formed to Use a Brush" by Marc Simpson, the curator of American paintings at the Fine Arts Museum of San Francisco who organized the Homer exhibition. Simpson will discuss the development of Homer's painting technique and the artist's re-

**FRIDAY 7**  
Have you read lots of words which tell you next to nothing when the subject matter is Nicaragua? People who have visited Nicaragua will speak out about what they saw today at the Campus Center on the USM Portland campus. The speakers will use slides, videos and artwork to illustrate their experi-

ences. The Speak-out is part of Eyewitness Week, put together by the people at PAUSICA (Portlanders Against U.S. Intervention in Central America). The Speak-out will happen in two shifts: the first at the rotunda in the USM Campus Center from 2-5 pm, and the second in Room B of the Campus Center.

Local filmmaker Greg Stump will show his annual feature-length ski film "The Blizzard of Aahhh's" tonight at the Portland Performing Arts Center. The heroes of the ski world will be on the silver screen at 6, 8 and 10 pm. Admission is \$5.

Oscar Wilde's "The Importance of Being Earnest" is being performed today and tomorrow at Pickard Theater, Bowdoin College in Brunswick. Showtime is 8 pm and admission is \$2.50.

**SATURDAY 8**  
The African-jazz fusion band Mamma Tongue has spent the summer in Maine and will be giving their farewell tonight at the Tree Cafe in two shows at 7 and 10. Mamma Tongue blends the sounds of West African drumming with keyboards and sax, and if you've missed their previous shows, tonight's the night. Tickets are \$8 in advance and \$10 the day of the show. For more information, call 774-1441.

The Maine Mariners spent the summer away but they are back. The first game of the season is tonight against Baltimore at 7:35 in the Civic Center. For ticket information, call 775-3481.

**SUNDAY 9**  
It's John Lennon's birthday and he would have been 48 years old today if he were still living. Zootz at 31 Forest Avenue is holding a tribute to the man tonight. It beats sitting at home and reading the book.

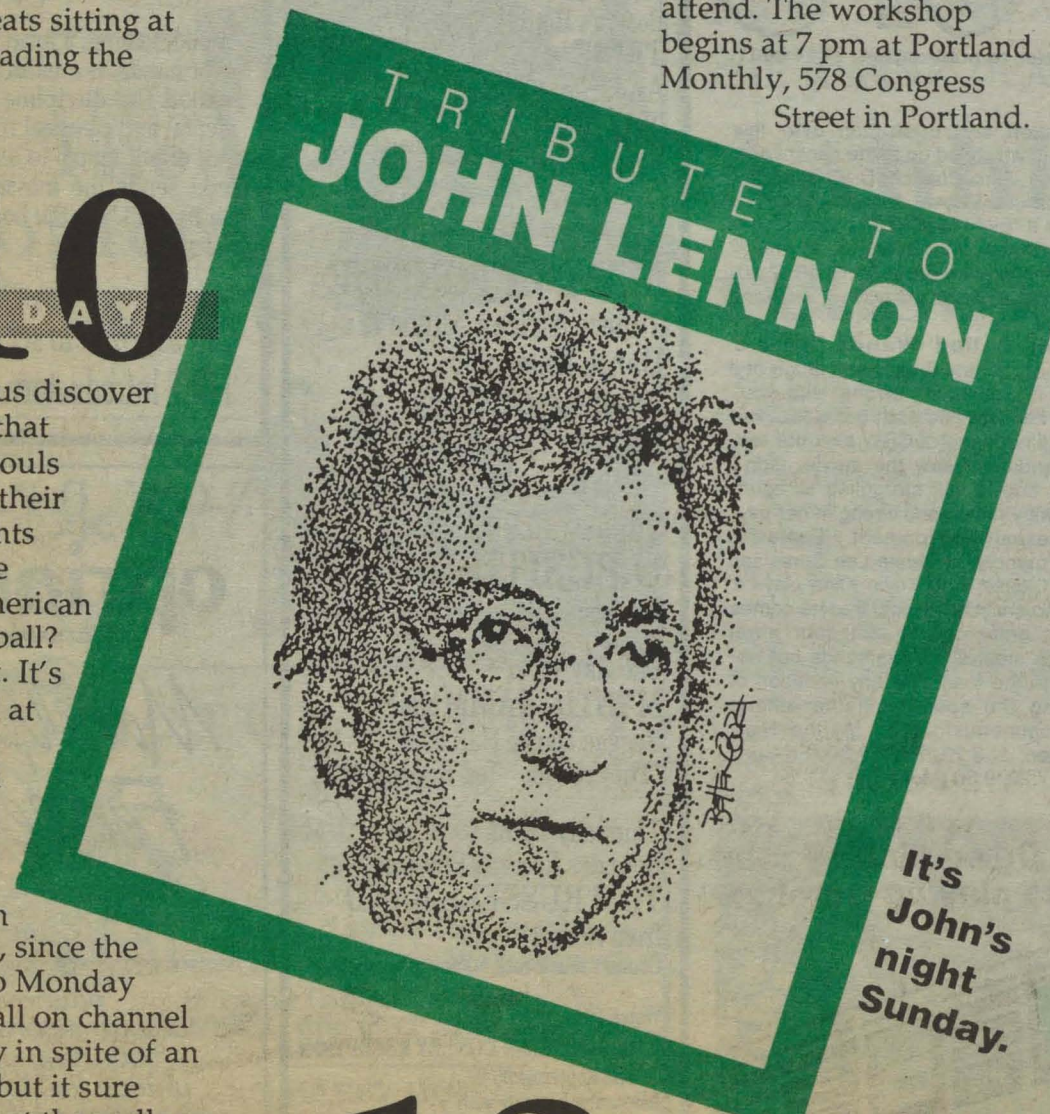
**MONDAY 10**  
Did Columbus discover America, so that millions of souls could spend their Monday nights watching the uniquely American sport of football? We hope not. It's Monday and at some places around town you can rent two movies for the price of one, which is a good bet, since the alternative to Monday Night Football on channel 51 is a turkey in spite of an all-star cast, but it sure beats staring at the walls or thinking about the lack of entertainment on the tube. Faye Dunaway, Alan Bates and John Gielgud star in "The Wicked Lady," a movie about an aristocratic lady slumming it as a thief. Wicked.

**TUESDAY 11**  
Portland Symphony Orchestra will present the first concert of their classical series tonight at 7:45 in Portland City Hall Auditorium. The orchestra will perform Brahms's Symphony No. 4 in E minor and

Bartok's Concerto for Orchestra. Tickets are \$9-\$23. For ticket reservations, call 773-8191.

Democratic Senator George Mitchell and Republican Jasper Wyman will hold their first of two debates tonight at 8 pm on channel 13.

is offering a series of workshops, the first entitled "Marketing Poetry in Maine." The Writers Network is a group of fiction, nonfiction and poetry writers dedicated to promoting writing and providing a forum for new talent. The public is invited to attend. The workshop begins at 7 pm at Portland Monthly, 578 Congress Street in Portland.



**WEDNESDAY 12**  
Art and money. For those of us with money, Barridoff Galleries is hosting a slide presentation by Rob Elowitz, "Investing In Art," at 7:30 pm. The presentation will be followed by a question and answer period for all of you who have questions about spending your bank roll. Barridoff Galleries is located at 26 Free Street in Portland. This introduction to moneymaking is free.

For struggling artists, the Portland Writers Network

**THURSDAY 13**  
The Andre Kertesz exhibit will be leaving the PMA at the end of the month, and if you are like us, you haven't had a chance to get over to see it. The museum is offering a gallery talk today at 5:15 pm and tomorrow at 12:30 pm. John Eide, chairman of the photography department at the Portland School of Art, will discuss works by Andre Kertesz, so that you know what you're

seeing when you finally get up the steam to get over there. Free.

If you're in an eclectic mood or no mood at all, pianist George Winston performs his mood music at 8 pm in Portland City Hall Auditorium. Tickets are available at Ticketron, Strawberries and The Record Exchange.

**FRIDAY 14**  
Theater season kicks off tonight. The Lyric Theater is starting their season with the musical "42nd Street." The show continues through November 5 at the Lyric Theater, 176 Sawyer Street, South Portland. Performances are Friday and Saturday at 8 pm and Sunday at 2:30 pm. Tickets are much less than a trip to the Big Apple. For information, call 799-7418.

Another import from New York, "A Coupla White Chicks Sitting Around Talking," opens the Theater Project's season in Brunswick. Performances are Thursday through Sunday at 8 pm through October 30. Tickets are \$8 on Friday and Saturday, \$6 on Thursday and Sunday. The Theater Project is located at Theater Project, 14 School Street, Brunswick. For reservations, call 729-8584.

Soprano Jessye Norman opens the Portland Concert Association's Great Performers Series tonight with a performance of works by Handel, Strauss and Debussy. Norman will also perform a series of spirituals. Showtime is 8 pm at Portland City Hall Auditorium. Tickets are \$11-\$25 and are available by calling 772-8630.

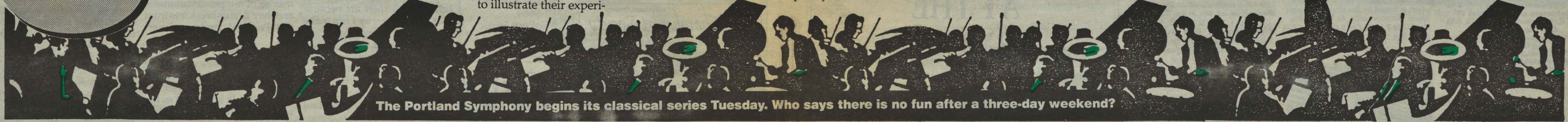
When Uncle Sam speaks, are you listening anymore? See Friday.



See our listings for complete schedules.

Maine Arts auctions art at the Portland Performing Arts Center. There will be a free preview at noon if you want to look at something other than lettuce and tomatoes at lunch today. The auction happens tonight at 7:30 and the preview will begin at 5:30 pm. \$5 admission and all purchases will benefit Maine Arts and are tax deductible. For more information, call 772-9012.

**SATURDAY 15**  
Jazz composer and theoretician George Russell and the Living Time Orchestra perform at the Portland Performing Arts Center at 8 pm. Russell's work on modal playing - improvisation with an emphasis on scales rather than chord changes, influenced some of the greatest jazz musicians of our time, such as Charles Mingus, John Coltrane and Miles Davis. Russell himself is a drummer. A rare show. Check it out. Tickets are \$12 and are available at PPAC.



**THE ART GALLERY AT SIX DEERING STREET**  
Watercolors of Portland by George "Bear" Blake October 7 thru October 29  
Preview and Reception: October 7, 6-9pm.  
Open House: October 8, 11am to 5pm.  
Gallery Hours: Tues thru Sat 11am to 5pm.  
the first two weeks of the month, the remainder of the month by chance or appointment  
**772-9605**

**THE MOVIES**  
OCT. 5-9 WED-SAT 7:15-9  
SUN-SUN 11-1:15  
JOHN HUSTON'S *The Dead* PG  
MAINE PREMIERE  
OCT. 8-11 SAT-SUN 11-1:15  
SUN-TUES 7-9  
LEVY and *GOLIATH*  
OCT. 12-16 WED-SAT 7-9  
SAT-SUN 11-1:15  
THE GRAND HIGHWAY  
OCT. 15-18 SAT-SUN 11-1:15  
SUN-TUES 6:45, 9:15  
Joyce's *Ulysses*  
10 Exchange St., Portland 772-9600

773-8187  
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# LISTINGS

listings must be received at 187 Clark Street, Portland, ME 04102 one week prior to publication. 775-6601.

## SILVER SCREEN

### What's Where

**Maine Mall Cinemas**  
Maine Mall Road, S Portland  
774-1022

**Gorillas in the Mist**  
1:15, 4, 7:10, 9:45  
**Heartbreak Hotel**  
1:15, 3:10, 5, 7, 9  
**Dead Ringers**  
1:30, 3:30, 5:30, 7:30, 9:40  
**1969**  
1:15, 3:10, 5:05, 7, 9  
**Memories of Me**  
1, 3:05, 5:10, 7:20, 9:30  
**Imagine John Lennon**  
1, 3:05, 5:10, 7:20, 9:30  
**Alien Nation**  
1:30, 3:30, 5:30, 7:35, 9:40

**Nickelodeon**  
Temple and Middle, Portland  
772-9751

**Punchline**  
1:10, 3:35, 7:30, 9:50 (Fri-Sun)  
4:30, 7:30, 9:50 (Mon-Thu)  
**Betrayed**  
1:20, 3:40, 7, 9:15 (Fri-Sun)  
4:30, 7:30, 9:25 (Mon-Thu)  
**Big**  
1:35, 3:30, 7:40, 9:40 (Fri-Sun)  
4:25, 7:40, 9:40 (Mon-Thu)  
**Eight Men Out**  
1:30, 3:45, 7:10, 9:20 (Fri-Sun)  
4:15, 7:10, 9:20 (Mon-Thu)  
**Who Framed Roger Rabbit**  
1:40, 3:50, 7:35, 9:35 (Fri-Sun)  
4, 7:35, 9:35 (Mon-Thu)  
**A Fish Called Wanda**  
1, 3:20, 7:20, 9:30 (Fri-Sun)  
4:20, 7:20, 9:30 (Mon-Thu)

**The Movies**  
10 Exchange, Portland  
772-9600

**The Dead**  
Oct 5-9  
Wed-Sat at 7:15, 9  
Sat-Sun mat at 1:15  
**Levy and Goliath**  
Oct 8-11  
Sat-Sun mat at 3  
Sun-Tue at 7, 9  
**The Grand Highway**  
Oct 12-16  
Wed-Sat at 7, 9  
Sat-Sun mat at 1

**Cinema City**  
Westport Plaza  
854-9116

Movies are not scheduled at press time; call ahead to confirm times.  
**Big**  
7:15, 9:15, weekend mats at 1:15, 3:15  
**Nightmare on Elm Street IV**  
7:15, 9:15, weekend mats at 1:15, 3:15  
**Coming to America**  
7, 9, weekend mats at 1, 3  
**Eight Men Out**  
7, 9, weekend mats at 1, 3  
**Who Framed Roger Rabbit**  
7, 9, weekend mats at 1, 3

**Evening Star**  
Tontine Mall, Brunswick  
729-5486

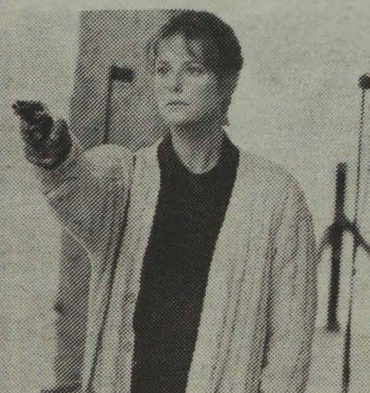
**Da**  
7, 9

**Portland Museum of Art**  
Young Mr. Lincoln  
Oct 13, 7 pm

**Bowdoin College**  
**Casablanca**  
Oct 7-8, 7:30 pm in Smith Auditorium  
**Children of a Lesser God**  
Oct 7-8, 10 pm in Smith Auditorium  
**Il Giardino Dei Finzi-Contini**  
Oct 9, 7 pm in Kresge Auditorium  
**Measure for Measure**  
Oct 6 and 11, 7:30 pm in Smith Auditorium  
**Shoah**  
Oct 12, 7:30 pm in Smith Auditorium  
(Shown in four parts on Thursdays through Nov 2)  
**Richard II**  
Oct 13, 7:30 pm in Smith Auditorium

**1969** Another Brat Pack extravaganza... This time the kids are playing characters from their parents' generation. Starring Robert Downey, Jr., Kiefer Sutherland, Bruce Dern and Joanna Cassidy. At the Maine Mall Cinemas: 1:15, 3:10, 5:05, 7, 9.

**Alien Nation** A detective movie, set in Los Angeles overrun by 300,000 immigrant aliens from another planet. Starring James Caan and Mandy Patinkin. I'm sure these aliens couldn't care less what the official language of California is. At the Maine Mall Cinemas: 1:30, 3:30, 5:30, 7:35, 9:40.



**Betrayed** Costa Gavras ("Missing") directed this movie about white supremacists in middle America. Fantastic performances by Debra Winger and Tom Berenger. Their performances are credible and complex. Although the plot seems exaggerated at times, there are several scenes where the racism and violence is powerful and all too believable (R). At the Nickelodeon: 1:20, 3:40, 7, 9:15 (Fri-Sun); 4:30, 7:30, 9:25 (Mon-Thu).

**Big** A 12-year old wishes he were big and his dream comes true. Tom Hanks plays a boy set loose in a man's body, who takes the corporate toy world by storm. Tom Hanks acts the part perfectly. Also starring Elizabeth Perkins and Robert Loggia. If you haven't been out to see this one yet for whatever reason, check it out; it's bound to be leaving town soon. ♦ recommends... At the Nickelodeon: 1:35, 3:30, 7:40, 9:40 (Fri-Sun); 4:25, 7:40, 9:20 (Mon-Thu) and at Cinema City: 7:15, 9:15, weekend mats at 1:15, 3:15.

**Casablanca** A classic love story starring Humphrey Bogart and Ingrid Bergman. See it again on the big screen. Oct 7-8, 7:30 pm in Smith Auditorium, Bowdoin College.

**Children of a Lesser God** Award-winning movie about the relationship between a teacher and one of his deaf-mute students. Oct 7-8, 10 pm in Smith Auditorium, Bowdoin College.

**Coming to America** Eddie Murphy plays a rich prince from a mythical kingdom who comes to Queens in search of a bride. Also starring Arsenio Hall (R). Cinema City: 7, 9 with weekend mats at 1, 3.

**The Dead** John Huston's last movie, which is based on the story by James Joyce. ♦ recommends. At The Movies: Oct 5-7 at 7:15, 9; Oct 8 at 1:15, 7:15, 9; Oct 9 at 1:15.



**Dead Ringers** David Cronenberg is at it again. You've squirmed at all his films: "The Brood," "Scanners" and the remake of "The Fly." "Dead Ringers" is a psychological thriller; we don't expect to see body parts flying. Jeremy Irons plays identical twins, who are both in love with the same woman (Genevieve Bujold). ♦ recommends, because she's sick enough to enjoy it. At the Maine Mall Cinemas: 1:30, 4, 7, 9:20.

**Eight Men Out** John Sayles' historical account of 1919 World Series scandal. In "Eight Men Out" Sayles recreates the elements of greed, ma-

nipulation and frustration over low salaries which led up to the conspiracy. Starring John Cusack, D.B. Sweeney and Charlie Sheen. A good effort, but ♦ asks if "Eight Men Out" is too much of a men's movie for everyone to enjoy? At the Nickelodeon: 1:30, 3:45, 7:20, 9:40 and at Cinema City: 7, 9, weekend mats at 1, 3.

**A Fish Called Wanda** This is a funny movie and if you can't laugh at it there is something wrong with you. Even this frazzled staff got a kick out of it. (One friend of CBW took our recommendation, saw the movie, didn't like it and is still struggling to figure what may have gone wrong in her psycho-sexual development.) Fantastic performances by Jamie Lee Curtis and John Cleese. And Kevin Kline plays a man so stupid and sick, that he comes off as brilliant. The plot: four jewel thieves steal some diamonds but nobody in the team has any intention of sharing the spoils with the others. ♦ recommends... (R). At the Nickelodeon: 1, 3:20, 7:20, 9:30 (Fri-Sun); 4:20, 7:20, 9:30 (Mon-Thu).



**Gorillas in the Mist** A film by Michael Apted, based on Dian Fossey's diary about her study of mountain gorillas in central Africa. Starring Sigourney Weaver, Bryan Brown, John Omira and Julie Harris. (PG-13). At the Maine Mall Cinemas: 1, 3:10, 5:20, 7:30, 9:40.

**The Grand Highway** If you liked "Hope and Glory" and "My Life As a Dog," you'll like "The Grand Highway" - it's the same movie. This is the latest of the wave of cute-little-boy-comes-of-age coming from Europe. Let's hope it's the last! At The Movies: Oct 12-14 at 7, 9; Oct 15 at 1, 7, 9; Oct 16 at 1, 7, 9.

**Imagine John Lennon** New flick released just in time for Lennon's birthday. At the Maine Mall Cinemas: 3:05, 5:10, 7:20, 9:30.

**Levy and Goliath** A diamond cutter and orthodox Jew Levy accidentally exchanges his satchel of diamonds for a satchel of cocaine. The dealers, having no use for the diamonds, set out to find Levy. Levy takes cover in a world of vice. At The Movies: Oct 8 at 8; Oct 9 at 3, 7, 9; Oct 10-11 at 7, 9.

**Measure for Measure** with Kate Neilligan Oct 6, 7:30 pm in Smith Hall, Bowdoin College. Brunswick. The PBS version is being shown on Oct 11.

**Memories of Me** at the Maine Mall Cinemas: 1, 3:05, 5:10, 7:35, 9:40.

**Nightmare on Elm Street IV** Freddy's a bad dream that won't go away and those teenagers on Elm Street haven't figured it out yet (R). At Cinema City: 7:15, 9:15, with weekend mats at 1:15, 3:15.

**Punchline** Sally Fields plays a housewife who wants to be a stand-up comedian. Tom Hanks plays a struggling comedian. At the Nickelodeon: 1:10, 3:35, 7:30, 9:50 (Fri-Sun); 4:30, 7:30, 9:50 (Mon-Thu).

**Shoah** The long (very long - 9 hours or so) documentary on the Holocaust will, at moments, make you wonder if a better job might have been done in editing the film. I found myself questioning the length several times, only to discover that the repeated images, the persistent questioning and the several returns to the same subjects all fit into place. "Shoah" is disturbing; the attitudes of both the survivors and the people who let the persecution continue has changed little in the last 40 years. ♦ recommends... The movie will be shown in four parts on Thursdays, 7:30 pm in Smith Auditorium, Bowdoin College. The first part is being shown Oct 12.

**Who Framed Roger Rabbit** 7, 9, weekend mats at 1, 3



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Sat. 10.15 **PLATE O SHRIMP**  
10.16 **THE BOBS** Nu Wave A Capella  
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# CRITIQUE

by Michael Hughes

FROM THE WIZARD OF THE ALPINE DEATH WISH:

## AAhhh'nuther reason to die trying

For most film buffs, surf and ski movies fall into a Grade B sub-genre somewhere between splatter flicks and "Gidget Goes to Charm School." Relevance, as I recall, was not the strong suit of, say, "The Endless Summer," a delightful surfing odyssey that offered viewers a panoramic vista of the perfect pipelines off the shores of the uncrowded beaches of that good old surfin' mecca, South Africa.

Enter Greg Stump, a young filmmaker who is The Natural of contemporary, high-impact ski flicks. With a combination of business savvy and an insider's passion for his subject, Stump has become a one-man interface between the 18-to-34-year-old demographic that makes corporate sponsors salivate and the skiers who consider a week's food and board in the French Alps sufficient incentive to risk life and limb in front of a camera.

Stump's ski films offer a peek into the lifestyles of the elite daredevils whose skills have earned them legendary regard among those who ski the most challenging courses for the sheer thrill of it. In the ski biz this is called extreme skiing, and Stump has forged a reputation as its whimsical, bemused raconteur. If you don't know what extreme skiing is all about, all you have to do is check out the world premiere of Stump's new film, "The Blizzard of Aahhh's" at the Portland Performing Arts Center on October 7. Showtimes are 6, 8 and 10, and admission is \$5.

Stump, a handsome, affable and somewhat self-effacing Gorham native, seems an unlikely candidate for the Great



Filmmaker Greg Stump tackles the icy highlands.

White Hope of ski films. Basically a self-taught filmmaker, he served his apprenticeship first by becoming the U.S. National Junior Freestyle Champion at 17 and, the following year, by co-starring in mentor Dick Barrymore's "Vagabond Skiers." His taste for competitive skiing began to pale as his interest in making his own brand of ski film grew, and in the past eight years he has produced "The Maltese Flamingo," "Time Waits for Snowman," and last year's "The Good, the Bad and the Gnarly."

One part MTV, one part metaphor, and one part alpine death wish, "The Blizzard..." was filmed in the extreme/steep skiing meccas of California's Squaw Valley and France's Chamonix Valley. The film features the skiing of jumpmeister Scot Schmidt, mohawked wildman Glen Plake

and Precision Prince Mike Hattrup. The film also sports a digitally mastered soundtrack featuring the music of ACT, Porpaganda, Frankie Goes to Hollywood, and a scorching title track from the Portland-based Ted Musgrave and the G-Men.

What sets Stump's film apart from the run of the mill ski flick is his penchant for elevating skiing into the realm of the metaphorical while managing to keep both feet (or, rather, skis) only about six inches off the ground. Before Stump began making films, filmmakers like Warren Miller had defined the genre as glorified advertising vehicles featuring strong, silent, elegantly balletic skiers who never fell. Stump's skiers not only fall down, but they do so with such vehement abandon that the act of racing down a 50 degree slope toward an icy crevasse no longer seems like something we can take for granted. Stump takes the time

to introduce the viewer to these skiers, and their penchant for pushing themselves to the edge becomes as much a part of the narrative as their phenomenal skill or the breathtaking, silent mountains.

There is an obvious affinity between subject and filmmaker. Although Stump, like the skiers, has taken corporate support, he remains an industry outsider dedicated to making films his own way. The skiers in his films are not Olympic or American team athletes: They too are outsiders. Stump and the skiers his films depict make their livings just a little bit further than anyone else.

**Michael Hughes** lives and writes in Portland. Though he is a lifelong Mainer, he is not the one-and-only CBW staffer to have dropped from top of Tuckerman's Ravine.

## DRY DOCK

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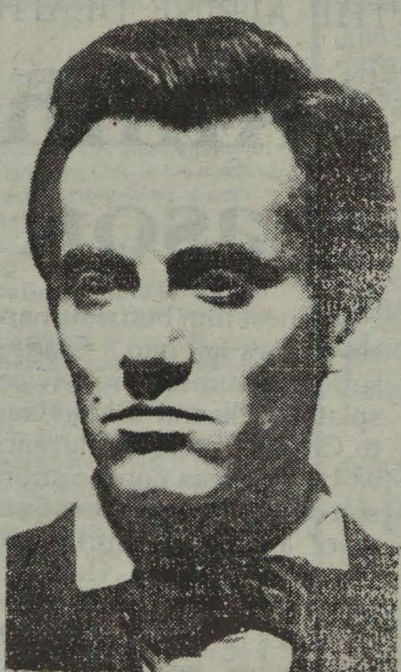


**UPCOMING SHOWS**  
October 20 - Jorma Kaukonen  
October 21 - Jon Poussette and the original Poussette-Dart band  
October 22 - Tim Sample

Entertainment Hotline **775-2494**

## SILVER SCREEN

**Who Framed Roger Rabbit** Bob Hoskins plays the cheap detective hired to help Roger Rabbit find out who has really murdered the big man of Toon Town. Poor Roger's been framed (PG). At the Nickelodeon: 1:40, 3:50, 7:35, 9:35 (Fri-Sun), 4, 7:35, 9:35 (Mon-Thu).



**Young Mr. Lincoln** The second film in the John Ford Film Series at the PMA. Henry Fonda plays Lincoln in this movie which traces the life and times of Lincoln in the 1830s and centers on Lincoln's efforts as a young lawyer to stop the lynchings of two boys suspected of murder. Oct 13, 7 pm at the Portland Museum of Art.

## MUSIC

**rock♦roll**  
**David Lindley** Oct 6 at Raoul's, 865 Forest, Portland. 773-6886.

**Smashing Windows** Oct 6, 4:30-6:30 pm in the Campus Center College Room, USM/Portland. 780-4080.

**Commander Cody and the Lost Planet Airmen** Oct 6 at the Tree, 45 Danforth, Portland. 774-1441.

**The Inn and the Brood** Oct 6 at Geno's, 13 Brown, Portland. 761-2506.

**HRB** Oct 6 at LB's Pub, Rt 302, N Windham. 892-8923.

**Sighs** Oct 6-8 at the Old Port Tavern, 11 Moulton, Portland. 774-0444.

**The Tribe** Oct 7 at the Tree Cafe, 45 Danforth, Portland. 774-1441.

**Geno's**, 13 Brown, Portland. 761-2506.

**Kopterz** Oct 7-8 at the Dry Dock, 80 Commercial, Portland. 774-3550.

**Illusion** Oct 7-8 at LB's Pub, Rt 302, N Windham. 892-8923.

**Steve Howell & the Wolves** Oct 7-8 at the Marble Bar, 51 York, Portland. 773-5516.

**Red Heaven** Oct 6-8 at the Brunswick, Old Orchard Beach. 934-4873.

**Persuaders** Oct 7-8 at J.R. Flannagan's, 144 Main, Saco. 282-1617.

**Bebe Buell and the Gargoyles** Oct 8 at Raoul's, 865 Forest, Portland. 773-6886.

**Bates Motel's** 3rd Anniversary Party Oct 8 at Geno's, 13 Brown, Portland. 761-2506.

**Gargoyles** Oct 8 at Amigo's, 9 Dana, Portland. 772-0772.

**O-Positive** Oct 9 at the Tree, 45 Danforth, Portland. 774-1441.

**The Exchange** Oct 11-12 at the Old Port Tavern, 11 Moulton, Portland. 774-0444.

**Gypsy** Oct 12 at the Marble Bar, 51 York, Portland. 773-5516.

**Rigamortel** Oct 13 at Raoul's, 865 Forest, Portland. 773-6886.

**Cornerstone** Oct 13-15 at the Brunswick, Old Orchard Beach. 934-4873.

**Breakdown** Oct 13 at the Old Port Tavern, 11 Moulton, Portland. 774-0444.

**Broken Men** Oct 14-15 at the Dry Dock, 80 Commercial, Portland. 774-3550.

**Lower East Side Band** Oct 14-15 at Amigo's, 9 Dana, Portland. 772-0772.

**Gully Oct 14-15** at LB's Pub, Rt 302, N Windham. 892-8923.

**The Real Band** Oct 14-15 at the Old Port Tavern, 11 Moulton, Portland. 774-0444.

**r♦b**  
**The Upsettors** Oct 14-15 at J.R. Flannagan's, 144 Main, Saco. 282-1617.

**Practical Cats** Oct 15, 7:30 pm

aboard the Longfellow Cruise Line, departing from Long Wharf. 774-3578.  
**Red Light Revue** plays swing and r&b every Wednesday at Raoul's, 865 Forest, Portland. 773-6886.

**blues**  
**James Montgomery & The Pleasure Kings** Oct 7 at Raoul's, 865 Forest, Portland. 773-6886.  
**The Blue Flames** Oct 15 at Raoul's, 865 Forest, Portland. 773-6886.  
**Blues Jam** every Monday night at Raoul's, 865 Forest, Portland. 773-6886.

**reggae♦**  
**Mystic Jammers** Oct 10 at the Tree, 45 Danforth, Portland. 774-1441.  
**Sound Kings** Oct 13 at LB's Pub, Rt 302, N Windham. 892-8923.  
**Loose Caboose** Oct 14 at Raoul's, 865 Forest, Portland. 773-6886.  
**Reggae Dance Party** every Sunday night with Dani Tribesmen at Raoul's, 865 Forest, Portland. 773-6886.

**c♦untry**  
**Tom Russell** Oct 13 at the Tree, 45 Danforth, Portland. 774-1441.

**dancing♦**  
**Zootz**, 31 Forest, Portland, Thu, house music and new music. Fri-Sat, eclectic dance mix. Sun, request night. Mon, house music. Wed, chem free dancing to new wave. 773-8187.

**Exchange Club**, 29 Exchange, Portland. DJ and dancing Thursday through Sunday. Now showing music videos. 773-0300.

**Tree Cafe**, 45 Danforth, Portland. Dance Party Mondays at 8 pm. No cover. 774-1441.

**J.R. Flannagan's**, 144 Main, Saco. Dancing Thursdays with DJ Greg Powers. 282-1617.

**Fantasy Hall**, River Rd., S Windham. Country music every Saturday, 9 pm-1 am with Terrie Lee and Herbie Lambert. 892-2611.

**Women's Dance** Oct 8, 8 pm. A benefit for Womland Trust at the People's Building, 155 Brackett, Portland. Admission is on a sliding scale \$3-\$5.

**Maine Ballroom Dance** 80 Second St. S. Portland. Ballroom dancing every Sat. 9-12 pm. Reservations a good idea. 767-6200.

**Traditional New England Country Dance** Oct 7, 10 pm. Whistling Thieves String band perform for. Contra, square, circle and couples dances. Chase Hall Lounge, Bates College, Lewiston. Admission \$3.

**folk♦acoustic**  
**Pentangle** Oct 7, 8:15 pm in College Chapel, Bates College, Lewiston. Tickets \$8, \$5 for students and seniors. For more information, call 786-6135.

**Concert of Hope** Oct 8, 8 pm to benefit Amnesty International. Aztec Two-Step, Devonsquare and Peter Galloway will perform at the First Parish Church, 425 Congress, Portland. Tickets are \$10 and are available at Recordland, Record Exchange and Strawberries.

**Spindrift** Oct 6 at the Barnhouse Tavern, Rt. 35, N Windham. 892-2221.

**Danny Beal & Earl Bigelow** every Thu at Intown Pub, Brunswick. 729-1777.

**Tom Dyrberg** Oct 7-8 at the Barnhouse Tavern, Rt. 35, N Windham. 892-2221.

**Lazy Mercedes** Oct 7-8 at the Intown Pub, Brunswick. 729-1777.

**Greg Burns** Oct 9 at the Barnhouse Tavern, Rt. 35, N Windham. 892-2221.

**Zane Michael Raven** Oct 11 at the Barnhouse Tavern, Rt. 35, N Windham. 892-2221.

**Dan Tonini** Oct 12 at the Barnhouse Tavern, Rt. 35, N Windham. 892-2221.

**Robby Coffin and Dan Waxman** Oct 13 at the Barnhouse Tavern, Rt. 35, N Windham. 892-2221.

**Who Knows** Oct 14-15 at the Barnhouse Tavern, Rt. 35, N Windham. 892-2221.

**Arthur Webster** Oct 14-15 at the Intown Pub, Brunswick. 729-1777.

**j♦zz**  
**Steamboat Trio** Oct 6, 7:30 pm aboard the Longfellow Cruise Line, departing from Long Wharf. 774-3578.

**Joy Spring Jazz Ensemble** Oct 7, 5 pm and 8:30 pm at the Bear Necessity, Moulton Union, Bowdoin College, Brunswick.

**Mamma Tongue** Oct 8 at the Tree, 45 Danforth, Portland. 774-1441.

**George Winston** Oct 13, 8 pm in Portland City Hall Auditorium. Tickets are available at Civic Center Box Office, Strawberries and The Record Exchange. To charge by phone, call 1-800-382-8080.

**Tech Crew** needed for The Center for the Arts production of "Murder Among Friends" the play runs Oct 21-22, 28-29, but help is needed now. For more information, call J. Pat Montgomery at 443-9507 of The Center for the Arts in Bath at 442-8455.

**George Russell and the Living Time Orchestra** Oct 15 at the Portland Performing Arts Center, 25A Forest. Showtime is 8 pm. Tickets \$12. For more information, call 774-0465.

**classic♦**  
**Flutist Susan Thomas** will perform Oct 7, 8 pm. Works performed include Haydn's "Six Pieces for the Musical Clock," Carl Reinecke's Sonata "Undine," Peter Shickele's "Spring Serenade," and a piece for flute and tape by Richard Karper. Corthell Concert Hall, USM Gorham. Tickets are \$7/\$4. For more information, call 780-5555.

**Music of the Spanish Renaissance** performed by the Bowdoin College Chamber Choir Oct 7, 8:30 pm and Oct 9, 11 am in Hubbard Hall, Bowdoin College, Brunswick, Free.

**Meddiebempsters and Miscellania** Meddiebempsters, a nine-man a cappella singing group will perform along with Miscellania, a women's augmented double quartet (how many of them are they?) on Oct 7, 9:30 pm in Kresge Auditorium, Bowdoin College, Brunswick. Free.

**Portland Symphony Orchestra** Oct 11 at Portland City Hall Auditorium. Conducted by Toshiyuki Shimada. Works performed include Brahms's Symphony No. 4 in E minor and Bartok's Concerto for Orchestra. Showtime is 7:45. (Concert is preceded by a preview lecture at 6:45.) Tickets \$9-\$23. For more information, call 773-3141.

**Paul Rosenbaum** Oct 11, 12 noon at Gibson Hall, Rm 101, Bowdoin College, Brunswick.

**Vocal Arts Ensemble** Oct 13, 7:30 pm at the Walker Art Building, Bowdoin College, Brunswick. Classical and contemporary selections will be performed.

**Soprano Jessye Norman** Oct 14, 8 pm at Portland City Hall Auditorium. Norman will perform works by Handel, Debussy and Strauss, plus a selection of spirituals. 772-8630.

## ON STAGE

**Praying Mantis** by Alojzko Seivek presented by the Mad Horse Theater Company through Oct 23 at the Theatre of Fantasy, 50 Danforth, Portland. Performances are Thu-Sun. Tickets are \$10 on Thu and Sun, \$12 on Fri-Sat. For more information, call 775-5657.

**Mame** performed by the Portland Players through Oct 16 at Thaxter Theater, 420 Cottage Rd, S. Portland. Showtimes are Fri-Sat at 8 pm, Sun at 2:30 pm. For ticket information, call 739-7337.

**Tuscaloosa**, Hank Beebe's award-winning Off-Broadway revue, will be presented by Embassy Players on Thu-Sat at 8 pm Oct 6-22 at Schoolhouse Theater, Rt 114 just north of Rt 35 in Sebago Lake Village. Tickets are \$10 (\$5 for children under 12). Reservations: 642-3743 or 773-1648.

**The Importance of Being Earnest** by Oscar Wilde Oct 7-8, 8 pm at Pickard Theater, Bowdoin College, Brunswick. Admission is \$2-\$5.

**Bowdoin College Dance Ensemble** will perform Oct 8, 7:30 pm in Kresge Auditorium, Bowdoin College, Brunswick. Free.

**Ballet Performance** Stars of the NYC Ballet with Patricia McBride and Ib Anderson will perform Oct 8, 8 pm at Pickard Theater, Bowdoin College, Brunswick. Tickets are \$10-\$15. For more information, call 782-7228.

**The Wright Brothers** Vaudeville Oct 14, 8 pm at The Center for the Arts, 804 Washington, Bath. Tickets are \$10/\$8. For more information, call 442-8455.

**42nd Street** presented by the Lyric Theater Oct 14-Nov 5 at the Lyric Theater, 176 Sawyer, S. Portland. Showtime is Fri-Sat, 8 pm and Sun, 2:30 pm. For ticket information, call 739-7418.

**A Couple White Chicks Sitting Around Talking** Oct 13-30 at The Theater Project, 14 School St., Brunswick. Showtime is Thu-Sun at 8 pm. Tickets are \$8 on Fri-Sat, \$6 on Thu and Sun. For reservations, call 729-8584.

**Dance performance** "The Copasetics, Legends of Tap" featuring The Jim Roberts Trio Oct 14, 8 pm at Pickard Theater, Bowdoin College, Brunswick.

**Enjoy a concert** The Portland Concert Association is looking for volunteer ushers. Distribute programs, escort concert-goers to their seats and staff the concession stands during intermission in exchange for a chance to enjoy the performance. Time commitment is from 6-10 pm for each concert during

**school♦libraries**  
**Origins in Maine** Works on paper by Italo Scanga at the Museum of Art, Olin Arts Center, Bates College, Lewiston. Opening reception Sep 30, 7-9 pm. Exhibit continues through Nov 13. Hours: Tue-Sat 10 am-4 pm, Sun 1-5 pm. 786-6158.

**Auditions** Portland Stage Company will be holding auditions for local actors and actresses who wish to be considered for roles in the 15th anniversary season's main stage production, staged readings, director's projects and other performance opportunities. The auditions will take place on Oct 8-9 at the PPAAC. For additional information and to schedule an audition time, contact Victoria Griffin at Portland Stage Company at 774-1043.

## ON THE WALL

**opening♦**  
**Group show** with works by Carol Bass, Audrey Code, Esther Gory and Gregory Welch at the West End Gallery, 34 Danforth, Portland. Opening on Oct 6, 5-8 pm. Hours: Daily 11 am-7 pm. 775-7949.

**George "Bear" Blake** New watercolors at The Art Gallery at Six Deering, Portland. Opening reception Oct 7, 6-9 pm. Open house Oct 8, 11 am-5 pm. Hours: Tue-Sat 11 am-5 pm. 772-9605.

**Pastels and Oils** by Anthony Petchkis at Greenhut Galleries, 146 Middle, Portland. Opening reception Oct 6, 5-7 pm. Exhibit continues through Oct 28. Hours: Mon-Sat, 10:30-5:30. 772-2693.

**J. Thomas R. Higgins** displays new work at Barridoff Galleries, 25 Free. Portland. Opening reception Friday, Oct 7, 5-7 pm. Show continues through Oct 31. Also at the gallery a collection of 19th and early 20th century art. Hours: Weekdays, 10 am-5 pm, Saturdays, 12-4 pm. 772-5011.

**around town**  
**Portland Museum of Art** Seven Congress Square, Portland. Hours: Tue-Sat, 10-5; Sun, 12-5; Free on Thursday evenings, 5-9. Current exhibits: Odilon Redon, French impressionist, symbolist (through Oct 16). Photographer Andre Kertesz (1912-1985) "Diary of Light" (through Oct 30). Winslow Homer: Paintings of the Civil War (Oct 6-Dec 18). 775-6148.

**Broderston's Best** Award-winning advertising at the Payson Gallery of Art, 716 Stevens Ave, Portland (through Nov). Hours: Tue-Thu, 10 am-4 pm, Thu 10 am-9 pm, Sat-Sun, 1-5 pm. 797-9546.

**Paris International Print Group** at the Congress Square Gallery, 594 Congress, Portland (through Oct 22). Hours: Mon-Sat, 10 am-6 pm. 774-3369.

**Gallery 127**, 127 Middle, Portland. Abstract paintings by Glen Grafelman, Portland's Michael Waterman, C. Michael Lewis, John Hultberg and handmade paper works by Diana Arcadipone. Also works by John Dehlinger, Lynn Drexler, Alex Gridzeiko, Eric Green, Richard Hutchkins, Charles E. Martin, Graydon Mayer, Chris Nielsen, Nick Snow, John Swan and Gina Werfel. Hours: Mon-Sat 10 am-6 pm, Thu 10 am-8 pm. 773-3317.

**Neil Drobnis**, blown and sand-casted glass forms. Stein Gallery, 20 Milk, Portland (through Nov 8). Hours: Mon-Sat, 11 am-5:30 pm. 772-9072.

**Strolling in Babylon** Paintings, artists books and mixed media works by Abby Shah at Hobe Sound Galleries North, One Milk, Portland. Hours: Tue-Sat 10:30 am-5 pm. 773-2755.

**Spring Point Pottery**, 5 Adams, S. Portland. Pottery exhibit. By appointment or chance. 757-1350.

**Nancy Margolis Gallery** 367 Fore, Portland. Jewelry, glass, furniture and ceramics by several artists through Oct 15. Hours: Mon-Sat, 10-9; Sun, 11-5. 775-3822.

**Maine Historical Society** 485 Congress, Portland. "Portland's Lost Youth," sketches of Portland from before the fire of 1886 by Charles O. Goodhue (1835-1910). Show continues through Oct 31. Hours: Tue-Fri, 9-5. Thu until 7. 774-1822.

**Portland artist Jack Welch** exhibits his sculptures and assemblages at Dean Valentus Galley, 60 Hampshire, Portland (through Oct 6). Hours: Thu, 5-9 pm; Sat-Sun, 1-5 pm. 772-2042.

**Cafe Always**, 47 Middle, Portland. New work by Lori Austill (through Dec 1). 774-9399.

**Oils by Elizabeth Ostrander** at Raffle's Cafe Bookstore, 555 Congress, Portland. 761-3930.

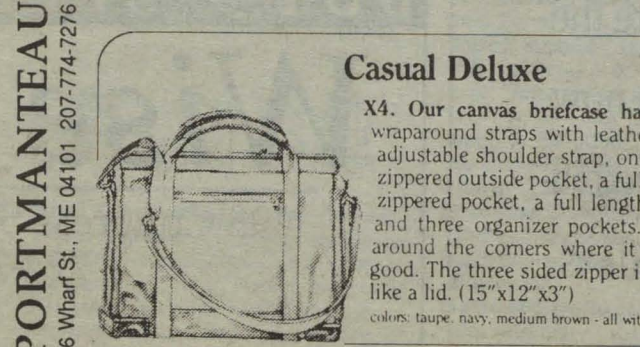
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October 1  
**50's Night**  
7:30-10:00  
\$12.50 per person

October 7&8  
T B A

October 15  
**Practical Cats**  
7:30-9:30 p.m.  
\$12.50 per person

October 29  
**Red Light Revue**  
Costume Party  
8:00-11:00 p.m.  
\$12.50 per person

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## ON THE WALL

**Makers 88** An exhibit of works by members of the Maine Craft Association at Baxter Gallery, Portland School of Art, 619 Congress, Portland. Opening reception Oct 1, 6-8 pm. (Oct 1-Nov 17) Hours: Mon-Fri, 10 am-5 pm (Thu until 7 pm), Sun, 11 am-4 pm. 775-3052.

**Bowdoin College Museum of Art**, Brunswick. Hours: Tue-Fri, 10 am-4 pm; Sat, 10 am-5 pm; Sun, 2-5 pm. Harlem Renaissance: Art of Black America (through Nov 19). The Print: Old and Modern Masters through Nov 13.

**Boston Artists** Katy Helman and John Tricomi show their new paintings at the AREA Gallery at the Campus Center at USM Portland (through Oct 29). Hours: Weekdays, 8 am-10:30 pm, Sat-Sun, 12-5:30 pm. 780-4090.

**Abstract painter Carol Cass** exhibits her work at the Portland Public Library, Monument St., Portland (through Oct 29). Exhibit is open during library hours. 773-4761.

**Woven Banners and Wall Hangings** by Martha Roediger are on display at the Thomas Memorial Library, 6 Scott Dyer Rd., Cape Elizabeth (through Oct 22). Exhibit open during library hours. 799-1720.

**out of town**  
**New Work by Fraas/Slade** through Nov 5 at O'Farrell Gallery, 46 Maine, Brunswick. 723-8228.

**Crafts Show** at the Center for the Arts, 804 Washington, Bath. Oct 7-Nov 1. 442-8455.

**Walter Kuhn Gallery**, River Rd., Cape Neddick. Illustrations by F.R. Gruger and a selection of political editorial cartoons (through Oct 30). Hours: Wed-Sun, 10 am-4 pm. 363-4139.

## OFF THE WALL

**Winslow Homer** is the subject of a lecture on Oct 6, 8 pm at the Portland Museum of Art. Marc Simpson, curator of American paintings at the Fine Arts Museum of San Francisco who organized the current exhibit at the PMA, will discuss the development of Homer's painting technique and the artist's response to the critical acclaim he received early in his career. Free.

**Painter/artist Thomas Cornell** will show slides of his paintings and discuss his work Oct 7, 7:30 pm at the Maine Writers Center, 19D Mason, Brunswick. Presented by the Union of Maine Visual Artists. For more information, call 729-6333.

**Gallery Talk** Oct 7, 12:30 pm. Docent Irene Austin will discuss marine life as reflected in the museum collection in a gallery talk titled "The Sea Around Us" at the Portland Museum of Art, Congress Square. 775-6148.

**Gallery Talk** Oct 9, 3 pm "Venus Comes to the New World: Two Paintings from the Collection of James Bowdoin III" will be given by Susan Wegner in the Walker Art Building, Bowdoin College, Brunswick.

**Stone Wall Building and Rock Landscaping** workshop Oct 11, 7 pm. The workshop is designed for homeowners and amateur landscapers. John Harrington of Blue Rock Industries will be the instructor. Register for the workshop by calling the U Maine Cooperative Extension Service at 780-4205. There is no charge for participating.

**Investing in Art** Oct 12, 7:30 pm. Slide presentation by Rob Elowitch followed by a question and answer period. Barndoff Galleries, 28 Free, Portland. For more information, call 772-5011.

**When Harlem was Vogue** Gallery talk Oct 12, 1 pm and Oct 16, 3 pm at the Bowdoin College Museum of Art, Brunswick.

**Photography lecture** Oct 12, 7:30 pm. "Photography and The Family" will be given by Laura McPhee in Beam Classroom, Visual Arts Center, Bowdoin College, Brunswick.

**Gallery Talk** Oct 13, 5-15 pm and Oct 14, 12:30 pm at the Portland Museum of Art. John Eide, chairman of the photography dept at the Portland School of Art will discuss works by Andre Kertesz. Free.

**Journey into India** An audio visual presentation with a travelogue through Nepal from the travels of Ralph Davis. Oct 13, 8 pm at Raffles Cafe Bookstore, 555 Congress, Portland. Free.

**Maine Graphic Arts Association** will celebrate its 5th annual Printing Excellence Program Oct 14, 4 pm at the

Augusta Civic Center. Event includes a preview of entries, dinner, awards presentation and dancing. For more information, call 284-6173.

**Art Auction** sponsored by Maine Arts Oct 14 at the Portland Performing Arts Center, 25A Forest, Portland. Free preview of works at 12 noon. \$5 admission for preview time and refreshments (5:30-7:30 pm) and auction (7:30 pm). All purchases benefit Maine Arts and are tax deductible. For more information, call 772-9012.

**Woven Wood Baskets** by Adeline Allen of Portland are on exhibit during Oct at the Maine Audubon Society, 118 Rt 1, Falmouth. Hours: Mon-Sat 9 am-5 pm. 781-2330.

**Riverton Branch Library** is looking for a volunteer with graphic art experience to assist librarian in creating signs for the library. For more information, call the Center for Voluntary Action at 774-1015.

**Bramhall Pub** is interested in displaying your artwork on the walls. Contact Maggie at 773-9873.

### SENSE

**Panel Discussion** with the students, faculty and staff who participated in the USM/USRR Exchange Oct 6, 7 pm in the Campus Center, Rooms A-C, USM Portland. The panel will discuss their experiences and their perceptions of the Soviet Union. Free and open to the public. For more information, call 780-4959.

**Eyewitness Week Speak-out** Campus Center, USM Portland  
October 7

**2-2:30**  
Don & Anna Sibley  
Slide presentation and general overview of the situation in Nicaragua  
2-45-3:15  
Actress Choutou Chapin  
Hand puppet presentation demonstrates liberation theology

**3:30-4**  
Gonie Carnie  
Short presentation  
Donna Gould  
Poetry Reading  
4:15-4:45  
Michelle Bisson  
Slide Presentation and photos and drawing of Nicaragua children

**7-7:30**  
Bob Lipkin, member of Veterans for Peace  
Discussion of what veterans have done for the peace effort  
7-45-8:15  
Agnes, Jesse and Jim Bushell  
Art, the literary campaign, the library and school systems in Nicaragua  
8:30-9  
Works by Martin Steingesser on Central America will be read

**9:15-9:45**  
Musical group Los Hermanos Minsk  
Carl Dimow, Peter Darwin and Tony Bobbitt

**Book discussion** Oct 6, 10:30 am at Prince Memorial Library, Cumberland. "The Citadel" It is not necessary to have read the book beforehand. For more information, call 825-3180.

**Former South African journalist** Donald Woods, friend of the late anti-apartheid activist Steven Biko will speak Oct 6, 7:30 pm on "Cry Freedom: Apartheid and the Tragedy of South Africa." Chapel, Bates College, Lewiston. Free.

**The Mystery of Mysteries** Oct 6, 7 pm. Lecture-discussion series on mysteries at Thomas Memorial Library, 6 Scott Dyer Rd., Cape Elizabeth. The topic of this week's discussion is "A Sense of Mysteries," an exploration of the types, themes and appeal of detective/mystery fiction. For more information, call 799-1720.

**East German writer Otto Emmerleben** will give a lecture "White Spots on the Map: Changing Several Attitudes and Geographic Discovery" on Oct 6, 7:30 pm at the Visual Arts Center, Bowdoin College, Brunswick. Free.

**Women Business Owners** of Greater Portland will meet Oct 6, 6 pm at the Daytime Center, North Deering Congregational Church, Portland. Women Business Owners is a group formed for the purpose of providing education, support and encouragement to women who own or co-own a business. The group meets on the third Thursday of every month. This month, Mary E. Finnegan and Pat Pinto will discuss developing business plan for an existing business. For reservations or information, call Becky Erickson at 761-0041.

**Book Discussion** Oct 8, 10 am at the Falmouth Memorial Library, 5 Lunt Rd. This week's discussion is on "The Citadel" by A.J. Cronin. For more information, call 781-2351.

**Eugene O'Neill's birth** Oct 8, 8 pm at Luther Bonney Auditorium, USM Portland. The evening will consist of two talks accompanied by slides of a production of "Dynamo." Audience discussion follows. Free and open to the public. For more information, call 780-5483.

**Training Seals** Curator Keith Matassa will discuss the training of the Maine Aquarium's three harbor seals Oct 9, 2-3 pm. Maine Aquarium, Rt 1, Saco. For more information, call 284-4512.

**Lecture on rural China** Oct 10, 7 pm. "Why is the Road to Reform so Rocky? The Case of Rural China" given by Craig Dietrich in Beam Classroom, Visual Arts Center, Bowdoin College, Brunswick.

**High Finance** Oct 10, 7:30 pm. "Opportunities and Constraints in International Finance Cooperation" will be given by Dietmar K.R. Klein, Director of Bundesbank, in Kresge Auditorium, Bowdoin College, Brunswick.

**NE Nursing/Allied Health Job Forum** Oct 11-12 at the Sonesta Hotel, 157 High, Portland. Two day conference presented by PDM Healthcare to help alleviate the present pressures placed on health care institutions of northern New England during the current nursing labor shortage. Exhibits and panel discussions on a range of topics, such as "The Politics of Health Care" (Oct 11, 10:30 am; Oct 12, 1:30 pm), "Alternatives in Health Care" (Oct 11, 1:30 pm; Oct 12, 10 am). Free and open to the public. For more information, call 871-8622.

**Jung Seminar** Oct 11, 4 pm. "Symbols of the Unconscious: Analysis and Interpretation" Faculty Hall, Massachusetts Hall, Bowdoin College, Brunswick.

**National Collections** Oct 12, 10-15 am. The last of the series "Museums: Collections, Architecture, and Historic Houses" offered by the Portland Museum of Art. PMA Director Barbara Shisler Nosenow will discuss national institutions and federal support for museums. The classes are \$7 each for museum members and \$8 for non-members. To register, call 775-6148.

**Archival Lecture Series** Oct 12, 6-9 pm at the Portland School of Art, 619 Congress. Tonight's lecture is "Character and Content" Free.

**Portland Writers Network**, a community of fiction, nonfiction and poetry writers, promotes writing and provides a forum for new talent. A series of workshops will be offered by the group. Tonight's workshop is "Marketing Poetry in Maine" Oct 12, 7 pm at Portland Monthly, 578 Congress, Portland.

**Japan** Oct 12, 3:30 pm. "The Study of Science in Japan Today" will be given by Hiroshi Fujiwara at the Asian Studies Center, 38 College St., Brunswick.

**Workshop for elementary art and music teachers** "Teaching the Arts Together" Oct 20, 4-7 pm at Corthell Concert Hall, USM Gorham. \$20. Registration by Oct 13 at 780-5274.

**Coastal Conference** "Fishermen, Farmers, and Developers: A History of the Maine Coastal Landscape" is the theme of a conference to be held at the Maritime History Museum in Bath, which starts Oct 14 at 5:30 pm and running through the following day. The conference will be the first of a series tracing the effects people have had on the appearance of the Maine coast and islands. The public is invited and asked to pre-register. For more information, call the Maine Maritime Museum at 443-1316 or the Island Institute at 594-9209.

**The World Affairs Council** needs volunteers to help out with the Fall Series programs - bringing materials to the hall, helping set up, taking registrations, and helping clear the hall and closing up. The series if being held at USM on Tuesday evenings. For more information, call the Center for Voluntary Action at 874-1015.

**Planetarium buffs** Southworth Planetarium is looking for volunteers to greet visitors and monitor people in the dome while the show is going on. Hours are from 6:30-9 pm on Wed, Fri or Sat. For more information, call the Center for Voluntary Action at 874-1015.

**The Consumer Advisory Board** is looking for a volunteer administrative aid to perform a variety of general office tasks. Familiarity with a Macintosh Computer and office experience would be helpful, but is not necessary since on-the-job-training is available. Time requirement is 8-12 hours per week during business hours. For more information, call the Center for Voluntary Action at 875-1015.

**Media Workshops** for the public and professionals on Oct 15, 9 am-1 pm at the L.L. Bean Conference Center, Casco St., Freeport. Three workshops: David Body, advertising executive of Body & Go at 9:30 am; Jan Fox, WOSH anchor and reporter at 10:45 am; and Caskie Slinnett, travel writer and former editor-in-chief of Holiday and Travel & Leisure magazines at 12 noon. \$8 per workshop, \$20 for all three. Workshop will benefit Maine Media Women's jour-

nalism. For more information, call 773-9873.

**Art Auction** sponsored by Maine Arts Oct 14 at the Portland Performing Arts Center, 25A Forest, Portland. Free preview of works at 12 noon. \$5 admission for preview time and refreshments (5:30-7:30 pm) and auction (7:30 pm). All purchases benefit Maine Arts and are tax deductible. For more information, call 772-9012.

**Woven Wood Baskets** by Adeline Allen of Portland are on exhibit during Oct at the Maine Audubon Society, 118 Rt 1, Falmouth. Hours: Mon-Sat 9 am-5 pm. 781-2330.

**Riverton Branch Library** is looking for a volunteer with graphic art experience to assist librarian in creating signs for the library. For more information, call the Center for Voluntary Action at 774-1015.

**Bramhall Pub** is interested in displaying your artwork on the walls. Contact Maggie at 773-9873.

### SENSE

**Panel Discussion** with the students, faculty and staff who participated in the USM/USRR Exchange Oct 6, 7 pm in the Campus Center, Rooms A-C, USM Portland. The panel will discuss their experiences and their perceptions of the Soviet Union. Free and open to the public. For more information, call 780-4959.

**Eyewitness Week Speak-out** Campus Center, USM Portland  
October 7

**2-2:30**  
Don & Anna Sibley  
Slide presentation and general overview of the situation in Nicaragua  
2-45-3:15  
Actress Choutou Chapin  
Hand puppet presentation demonstrates liberation theology

**3:30-4**  
Gonie Carnie  
Short presentation  
Donna Gould  
Poetry Reading  
4:15-4:45  
Michelle Bisson  
Slide Presentation and photos and drawing of Nicaragua children

**7-7:30**  
Bob Lipkin, member of Veterans for Peace  
Discussion of what veterans have done for the peace effort  
7-45-8:15  
Agnes, Jesse and Jim Bushell  
Art, the literary campaign, the library and school systems in Nicaragua  
8:30-9  
Works by Martin Steingesser on Central America will be read

**9:15-9:45**  
Musical group Los Hermanos Minsk  
Carl Dimow, Peter Darwin and Tony Bobbitt

**Book discussion** Oct 6, 10:30 am at Prince Memorial Library, Cumberland. "The Citadel" It is not necessary to have read the book beforehand. For more information, call 825-3180.

**Former South African journalist** Donald Woods, friend of the late anti-apartheid activist Steven Biko will speak Oct 6, 7:30 pm on "Cry Freedom: Apartheid and the Tragedy of South Africa." Chapel, Bates College, Lewiston. Free.

**The Mystery of Mysteries** Oct 6, 7 pm. Lecture-discussion series on mysteries at Thomas Memorial Library, 6 Scott Dyer Rd., Cape Elizabeth. The topic of this week's discussion is "A Sense of Mysteries," an exploration of the types, themes and appeal of detective/mystery fiction. For more information, call 799-1720.

**East German writer Otto Emmerleben** will give a lecture "White Spots on the Map: Changing Several Attitudes and Geographic Discovery" on Oct 6, 7:30 pm at the Visual Arts Center, Bowdoin College, Brunswick. Free.

**Women Business Owners** of Greater Portland will meet Oct 6, 6 pm at the Daytime Center, North Deering Congregational Church, Portland. Women Business Owners is a group formed for the purpose of providing education, support and encouragement to women who own or co-own a business. The group meets on the third Thursday of every month. This month, Mary E. Finnegan and Pat Pinto will discuss developing business plan for an existing business. For reservations or information, call Becky Erickson at 761-0041.

**Book Discussion** Oct 8, 10 am at the Falmouth Memorial Library, 5 Lunt Rd. This week's discussion is on "The Citadel" by A.J. Cronin. For more information, call 781-2351.

**Eugene O'Neill's birth** Oct 8, 8 pm at Luther Bonney Auditorium, USM Portland. The evening will consist of two talks accompanied by slides of a production of "Dynamo." Audience discussion follows. Free and open to the public. For more information, call 780-5483.

**Training Seals** Curator Keith Matassa will discuss the training of the Maine Aquarium's three harbor seals Oct 9, 2-3 pm. Maine Aquarium, Rt 1, Saco. For more information, call 284-4512.

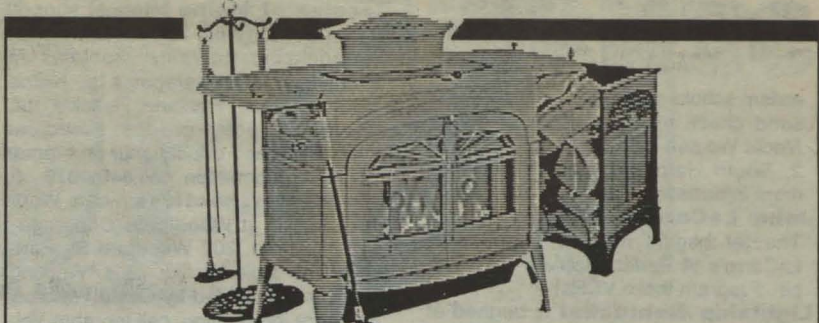
**Lecture on rural China** Oct 10, 7 pm. "Why is the Road to Reform so Rocky? The Case of Rural China" given by Craig Dietrich in Beam Classroom, Visual Arts Center, Bowdoin College, Brunswick.

**High Finance** Oct 10, 7:30 pm. "Opportunities and Constraints in International Finance Cooperation" will be given by Dietmar K.R. Klein, Director of Bundesbank, in Kresge Auditorium, Bowdoin College, Brunswick.

**NE Nursing/Allied Health Job Forum** Oct 11-12 at the Sonesta Hotel, 157 High, Portland. Two day conference presented by PDM Healthcare to help alleviate the present pressures placed on health care institutions of northern New England during the current nursing labor shortage. Exhibits and panel discussions on a range of topics, such as "The Politics of Health Care" (Oct 11, 10:30 am; Oct 12, 1:30 pm), "Alternatives in Health Care" (Oct 11, 1:30 pm; Oct 12, 10 am). Free and open to the public. For more information, call 871-8622.

**Jung Seminar** Oct 11, 4 pm. "Symbols of the Unconscious: Analysis and Interpretation" Faculty Hall, Massachusetts Hall, Bowdoin College, Brunswick.

**National Collections** Oct 12, 10-15 am. The last of the series "Museums: Collections, Architecture, and Historic Houses" offered by the Portland Museum of Art. PMA Director Barbara Shisler Nosenow will discuss national institutions and federal support for museums. The classes are \$7 each for museum members and \$8 for non-members. To register, call 775-6148.



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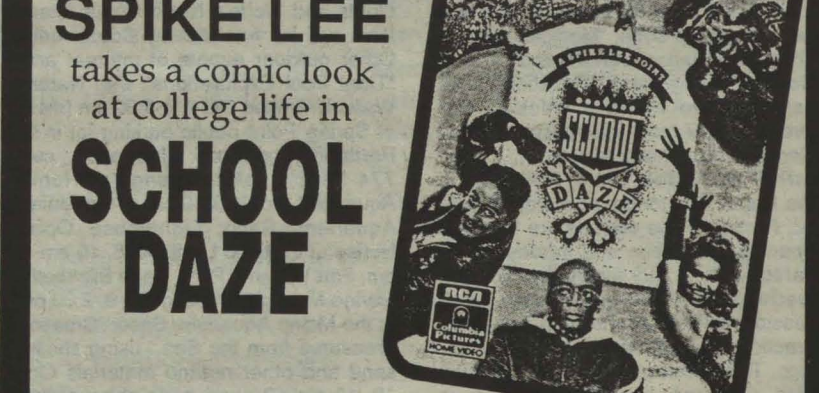
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### MORE...



by Mike Quinn

THE PRIDE OF PORTLAND

## Kickboxer Danny Melendez takes aim at a world title

One of the most exciting sports you will ever see is kickboxing, which is also known as full-contact karate. Portland is truly fortunate to have 24-year-old Danny Melendez around and kicking. He is none other than the U.S. champion in the flyweight division (116-119 pounds).

It is rare when Portland plays host to a professional world championship event. According to Melendez's manager, Frank Thiboutot, "It could happen within a couple years. Danny is an incredible, exciting, non-stop fighter. He performs sound basic punches and kicks and is always in great shape. He works out three times a day, at least six hours a day, including Nautilus, speed work and bag work."

Kickboxing has been a sanctioned sport since 1974. It has become known for its finesse and artistry rather than for any gratuitous violence. There has never been a death or serious injury in a sanctioned International Kickboxing Association fight. The fighters are in such magnificent condition that even minor injuries rarely occur. The end result is a flashy form of entertainment that through intense and ongoing skill levels has been raised to an art form.

Unlike boxing, full-contact karate has been able to draw more family participation in terms of spectators. In fact, over 40 percent of those attending kickboxing events are women. Part of the reason for so many lady fans is because of the naturally high percentage of women who are part of the 10 million karate enthusiasts in the United States alone.

While hometown hero Danny Melendez diligently trains to become world champion, his manager works just as hard on the telephone and in personal appearances. Thiboutot was quick to explain "the key to the whole thing is television. We believe in our sport, in its safety and professionalism. What we need to generate bigger purses for our fighters is a television contract."

From 1983-1985 ESPN did cover the kickboxing circuit and many of the key fights. For the

past couple of years fights have been shown more sporadically on either local or semi-regional coverage. A return to national prominence on ESPN, HBO, or perhaps ABC's "Wide World of Sports" would make a world of difference to the fighter's purses as well as the fans' acceptance.

The last major kickboxing event in Portland was promoted by Thiboutot and held at the Expo last June 11. Melendez defeated Randy Ford of Denver to win the vacant U.S. flyweight title. The current world champion in Melendez' weight class is Carl Sklavas. In the works are plans for Danny to have warm-up fights against other top contenders, including Antal Dahak of Paris and

Jeff Watts of London. To get a leg up on the competition, Melendez is also able to compete in the bantamweight division if he has a few Big Macs and gains a couple pounds. As a bantamweight, Melendez is the No. 8 contender in the world. Altogether, there are 12 weight classes, ranging from atomweight (less than 115 pounds) up to superheavyweight (this writer's weight and above).

The scoring system for kickboxing is similar to boxing's: there are three judges, who utilize a 10-point must scoring system. There are between five and 12 rounds (depending on the level of the fight), each round lasting two minutes (versus three in boxing, due to the greater fatigue involved).

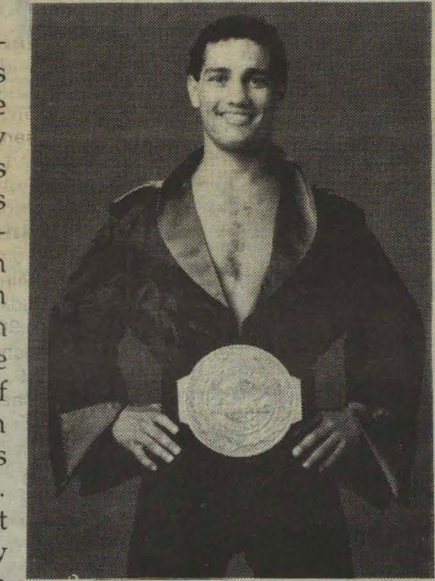
A look at what is not allowed in this sport might explain why O' Danny Boy remains so healthy. Here are the kickbox-

ing no-no's: head butting; striking with the elbow or knee; striking or kicking to the groin or any area below the waist; intentional striking or kicking to the back of the head, neck or to the throat; striking to the face with any part of the arm other than the gloved hand; linear (straight-in) striking or kicking to the spine; punching or kicking a fighter when he is down; takedowns other than legal sweeps; intentionally pushing, shoving or wrestling an opponent to the canvas; illegal sweeping; attacking on the break; attacking after the bell has sounded; holding and hitting such as holding with one hand; grabbing or holding onto an opponent's foot or leg; holding the ropes with one hand while kicking, punching or defending with the other hand or the legs; leg checking; purposely going down without being hit (as in Korean Olympic boxing); the use of abusive language in the ring or corner; hitting or flicking with an open glove or thumb; intentionally evading contact; clinching - holding or otherwise tying-up an opponent's arm; and intentionally delaying the contest through improper equipment or improper use of equipment.

As kickboxing becomes more popular in the United States and especially in Portland, remember the name Danny Melendez. As he gets more time on television and that long-awaited shot at the world title, recall that his good fortune was no accident. It will have resulted from many a 6 am workout at the Regency, tireless regimented training, and a desire to be the best. And remember you heard it here first.

In the upcoming months, stay tuned for another big Melendez fight coming your way, most likely at the Expo. His professional ability is well worth the trip for the whole family. A final word on kickboxing: keep your foot out of the ring, but keep your hands clapping away. This growing sport deserves more loyal fans and sponsors.

**Mike Quinn** is a Portland writer, whose size 13 feet are better suited to barefoot waterskiing than kickboxing.



Portland's own champion Danny Melendez

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## MORE SENSE

nalism scholarship fund. To pre-register send check made payable to Maine Media Women to A. Kaye, Box 21, RFD 2, South Harpswell, ME 04079. For more information, call 725-4736.

**John LaCarre fans** Masterpiece Theater begins its new series with LaCarre's "A Perfect Spy" on Oct 16, 9 pm. Program those VCRs!

**Lightship Nantucket** is berthed at the SMV/TI Campus in South Portland. Open to the public Wed-Sun, 10 am-4 pm. \$3, \$1.50 for children.

## ISSUES

**Eye Witness Week** Speakout Day - people who have visited Nicaragua will tell what they saw with slides, videos and artwork on Oct 7 at the rotunda in the USM Campus Center, 2-5 pm and in Room B of the Campus Center. Speakers, performers. For more information, call 773-7873.

**March and demonstration** for Eye Witness Week Oct 8. Gather in front of the Kennebunkport Post Office at 11 am and march to George Bush's house for a rally.

**Peacewalk 88** Oct 16, 1 pm. 10-kilometer walks throughout Maine to benefit Maine Freeze and the Maine Central America Coalition. A walker may designate a favorite local peace/social justice group to receive a portion of the funds raised. To sign up for local walks call 772-0792 (greater Portland), 846-5194 (Yarmouth and Freeport), 729-4953 (Brunswick and Bath) or 282-3043 (Biddeford and Saco). For statewide information, call 773-1782.

**Democratic candidates for the Maine State Legislature** will speak and answer your questions at the next meeting of the Portland Democratic City Committee Oct 12, 7 pm at Franklin Towers, Cumberland at Franklin, Portland. Coffee and desert afterward.

**Peace Vigil** every Wed at noon. Monument Square, Portland.

## BODY & SOUL

**Weight Watchers Open House** Oct 6, 7 pm at Portland City Hall Auditorium. 20th Anniversary celebration. Entertainment will include music and author Bill Caldwell. Free and open to the public. "Walk-a-thons," coming from Presque Isle will arrive in Monument Square Oct 7 at noon. Ceremony is planned.

**Portland Rape Crisis Center** needs volunteers to work on its hotline. A free training session is offered to interested women and men on Tue and Thu, 7-9:30 starting Oct 6. For more information, call 774-3613.

**The Barron Center** is looking for a volunteer to lead "Exercise for Seniors." Using a prepared fitness guide for seniors, you will lead small groups (15-20) of adult daycare clients through some basic exercises. The only skills you need are a sense of caring and enjoyment of this special group, and a belief in the value of the exercise for them. Time commitment is Wed or Thu, 9:30-11:30 am. For more information, call 874-1015.

**Terford Shelter** for the homeless in Brunswick is looking for volunteers to help with fundraising, food drives and as shift supervisors. Formal training is available in the form of workshops, with two coming up soon: "Medical Information" and "Human Communication and Conflict Management." The shelter only asks for five hours a week in the evenings. For more information, call the Center for Voluntary Action.

**Sufi Meditation** Oct 9, 8:30-9 pm in the Upper Auditorium at Mercy Hospital, Portland. The classes are free and open to the public and introduce the participants to Sufi meditation and the teachings of Hazrat Inayat Khan. Each session will include music, a breathing practice, guided meditation and readings. This session will focus on working with Chakras and the reading is "Expansion of the Heart." For more information, call 657-2605.

**First Aid Measures for Today's Active Person** Oct 11, 7 pm Presentation at Westbrook Community Hospital, 40 Park Rd., Westbrook. Free and open to the public. For more information, call 845-8464.

## OUTSIDE

**Casco Bay Bicycle Club** Ride every Thursday at 6 pm, 10-20 miles. Meet at Pat's Pizza on Route 1 in Scarborough. After ride join the group for a pizza. For more information, call 799-1085.

**Coastweek** Continues through Oct 9 Crescent Beach, Ferry Beach, Two Lights and Woll's Neck Woods State Park will be free during Coastweek. Other outdoor events of interest are: "Tidal Pool Explorations" with Nature Walks Unlimited Oct 7, 4-5:30 pm (meet at Spring Point public parking lot in S. Portland. For more information, call 774-2441); "Maintaining a Home Aquarium" Oct 7, 3:30 pm at the Maine Aquarium, Saco; Lighthouse Open House at Portland Light Oct 8, 10 am-4 pm, Fort Williams Park, Cape Elizabeth; Marine Mammal Training Oct 9, 2:30 pm at the Maine Aquarium, Saco; "Creating Treasures from the Sea," using shells, sand and other marine materials Oct 10, 10 am-12 noon; slide show of the Maine coast in four seasons will be shown at Luther Bonney Auditorium Oct 12, 7:30 pm (free); Hike on Peaks with the Appalachian Mountain Club Oct 23, 12 noon (443-9446).

**Upland Birds: How to Hunt the Covers** Oct 6, 7:30 pm. Free public clinic at the L.L. Bean Casco Street Conference Center, Freeport.

**Whitetail Deer Primer: Rattling and Calling** Oct 7, 7:30 pm. Free public clinic at the L.L. Bean Casco

Street Conference Center, Freeport.

**Pleasant Mountain** Oct 8 with the Sierra Club. A trip for intermediate hikers in good condition. For more information, call 773-8910.

**North American Whittail Exhibit** Oct 8, 10 am-6 pm. Free public exhibit at the L.L. Bean Casco Street Conference Center, Freeport.

**Duck Hunting: The Small Waters** Oct 13, 7:30 pm. Free public clinic at the L.L. Bean Casco Street Conference Center, Freeport.

**Bushwhacking with Map and Compass** Oct 15-16 Two-day workshop on navigation skills at Pinkham Notch offered by the Appalachian Mountain Club. For reservations, call 603-466-2727.

## SPORT

**Portland YMCA's Pine Tree Swim Club** for kids ages 6 to 18 will hold registration on Oct 10, 5:30-6:15 pm. Parents meeting and first practice will follow 6:30-9 pm. Practices are Mon, Tue, and Thu, 6:30-8 pm and Tue and Thu, 5-6 pm. The cost for new members is \$113, renewal \$98. For more information, call 874-1111.

**Basketball** at Riverton Community Center, 1600 Forest, Portland. Drop in, Tue and Thu at 6 pm. \$1.50 residents, \$2.50 non-residents. For more information, call 775-5451 x300.

**Volleyball** at Reiche Community Center, 166 Brackett, Portland. Drop in, Tue and Thu at 6 pm. \$1.50 residents, \$2.50 non-residents. For more information, call 775-5451 x300.

## FOR KIDS

**Marine Crafts** session for children and their parents Oct 10, 10 am-2 pm. Children will learn about the marine environment through incorporating sand, shells and other materials from the sea in inventive craft forms. Maine Aquarium, Rt 1, Saco. For more information, call 284-4512.

**Kinderkonzerts** A percussion trio from the Portland Symphony Orchestra will present a series of concerts for kids in several area locations: Oct 12, 9:30 & 10:30 am at the Dyke Newell School in Bath (443-6787), Oct 13 at 9, 10, 11 am at the B.P.O.E. Lodge in Saco (284-7774), Oct 20 at 9:30, 10:30, 11:30 am at the Atrium Inn and Convention Center in Brunswick (729-7738). Tickets are \$1.50.

**The Wright Brothers** Vaudeville for kids Oct 14, 4 pm at the Center for the Arts, 804 Washington, Bath. Tickets are \$6. For more information, call 442-8455.

**Children's Story Hour** at the Riverton Branch Library, 1600 Forest, Portland on Fri, 10:30 am. Movies for kids on Thu and Fri at 3:30. For more information, call 797-2915.

**Preschool Story Time** (3-5 year olds), Mon and Wed at 10:30 am. Finger Fun for Babies, Wed at 9:30 am. Tales for Twos, Friday at 10:30 am. Portland Public Library, 5 Monument Square, Portland. For more information, call 773-4761.

**Spring Point Pottery** Hand-building clay classes for kids. Call Nancy at 773-0494 or 767-1305.

**Children's stories** at the Portland Observatory on Munjoy Hill every Wednesday at 1 pm. Sponsored by the Enchanted Forest Bookstore and read by Kathy Sheehan. Free with admission to the Observatory, \$4 adults, 35 cents for children.

**Stories for kids** at Prince Memorial Library in Cumberland, Wed, 10:30 am. Stories for two and three year olds. Thu, 10:30 am, stories for three to five year olds. Starting Fri, Sep 23 at 1:30 pm, an eight-week story-art program for kindergartners. For more information, call 829-3189.

**Flicks for kids** at the Portland Public Library in Monument Sq. For children of all ages every Saturday at 10:30 am. Free. For more information, call 773-4761.

## LOOKING FOR A PET?

If you are planning to get a new pet, call or visit the Animal Refuge League, 449 Stroudwater, Westbrook. Puppies, kittens, dogs and cats of all sizes, colors and ages. Open 9 am-4 pm, Mon-Sat. The Animal Refuge League also offers a meeting room and educational programs for area schools, 4H Clubs, Scouts, dog clubs, and community and animal related organizations. For more information, call 854-9771.



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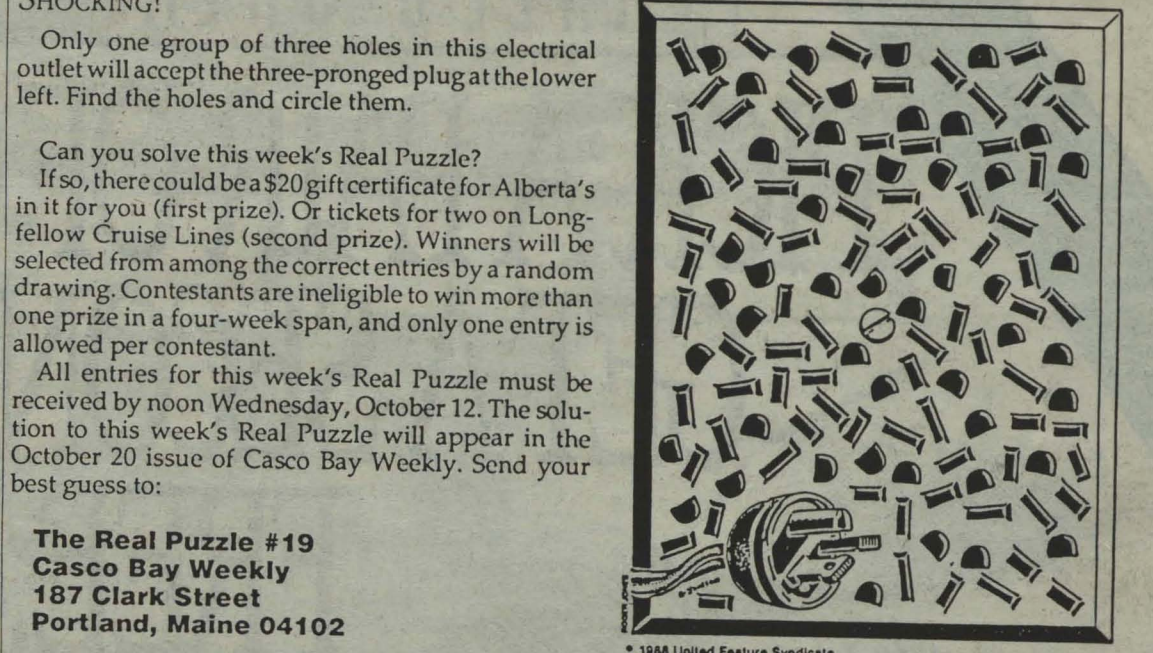
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billboard AARON B: I know this is hard and words never tell you the way I feel. LEE If you want to keep something a secret, keep it to yourself.

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the real puzzle by Don Rubin SHOCKING! Only one group of three holes in this electrical outlet will accept the three-pronged plug at the lower left. Find the holes and circle them.



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# CASCO WEEKLY BAY

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## If you can create pages like these with your desktop publishing system, congratulations. If not, call ImageSet.

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## Personal computers

won their way onto our desktops by helping us get more done. But the most exciting – and most dangerous – opportunity these machines present goes well beyond snappy spreadsheets and tricky typesetting.

With a personal computer, a telephone, a modem and enough money, you can now download just about anything you could want to know from one of hundreds of huge on-line electronic data banks.

These data banks, however, are the domain of neither small computers nor small companies. Because any single fact on-line gets its value from its contexts when cross-referenced with facts from hundreds of other lists, owning data banks has become more and more like playing Monopoly – with owners acquiring as many lists as possible.

Although rarely reported beyond the business press, the skirmishes between large media corporations and takeover artists have already begun. To the victors will go not merely the profits, but also the power that comes through controlling vast new sources of information.

This is the dawn of the information age.  
These are the

# DATA WARS

Last month's "white knight" takeover of the Macmillan Publishing Company by the giant investment firm of Kohlberg Kravis Roberts didn't make any front pages evening news shows. Even the business pages treated it as a typical fend-off-the-hostile-takeover event: an arbitrator (Texan investor Robert Bass) and an entrenched manager (Pittsburgh-born CEO Edward P. Evans) spent their summer vacations battling over one of the largest publishing firms in the nation. In the end Macmillan agreed to the \$2.36 billion takeover by Kohlberg Kravis to elude Bass and British publisher Robert Maxwell.

What makes this battle important, though, is the two men's similar interest in electronic media, specifically data banks – and what that tells us about the future of the information age.

Bass is a major stockholder in the revitalized Disney company and in several cable companies and local TV stations. Evans bought Macmillan in 1979 and is generally credited with turning the ailing publishing company around. With 20 major book imprints (including the venerable Charles Scribner's Sons, the home of Hemingway, Fitzgerald, Wolfe and their editor Maxwell Perkins), plus the largest textbook publishing firm in the nation, Macmillan earned \$70 million on revenues of \$955 million in 1987.

The information division – publishers of directories and on-line data banks of advertising rates, state laws, corporate executive names and "Who's Who" – was profitable for its size but brought in only 24 percent of the company's sales. Yet this portion of Macmillan was the prized object of Bass's takeover attempt, and the only part that Evans has insisted on keeping after the inevitable restructuring by Kohlberg Kravis.

These maneuverings are not the only indication that information services is suddenly the glamour category on Wall Street. In July, Knight-Ridder, the nation's second-largest newspaper chain, bought the Palo Alto-based Dialog Information Services – arguably the largest on-line data-base network, with 91,000 subscribers using data bases that range from "Agriculture USA" to the full-text Washington Post.

Knight-Ridder agreed to pay the old owners, Lockheed Aircraft, about \$353 million – \$150 million more than the top price analysts had suggested that the company was worth a month before in the Wall Street Journal.

As big media companies shift their attention from the page to the screen, it represents a change not so much in who controls the media as in what types of media are seen as worth controlling.

When data banks emerged in the early 1970s, the information age was a subculture of the New Age.

"Information brokers" were often disaffected English majors and computer-savvy librarians – along with a few social activists who realized that a single trained data-base searcher could gather enough evidence against, say, a nuclear power plant, to match a roomful of conventional legal researchers at a local hearing.

It took even the most farsighted business people until the early 1980s to catch on to using data banks, let alone investing in them, in part because they're so difficult to master. If reading a book is like having an extended conversation, then using an electronic information service is like trying to overhear a single voice in an airport lobby at 5:15 on a Friday afternoon.

But the new wave of investors in information apparently sees data banks as tools for reaching the rest of us – or at least our names, sorted and sifted for targeted sales pitches. Every change that we endure – divorce, bankruptcy, moving, entering school, a new job – puts us on a list somewhere.

"The overlays are amazing," said a mailing list purchaser. "By merging lists together, you can specify recently divorced subscribers to particular magazines of a particular age with good credit who work in banks, live in a particular neighborhood, and have one or two children." The more lists a data bank can mix and match to hone down a final result, the more profit they make. Thus, owning data banks is going to become more and more like playing Monopoly, with owners acquiring as many lists as possible so they can do the merging as cheaply as possible.

Any single fact on a data bank is almost negligible; it gets its value from its contexts with other banks. Data banks add new dimensions to facts because they let you approach them from new contexts. Suppose, for instance, that you were researching a biography of Macmillan CEO Evans. In any library, you could use the printed version of "Who's Who" to find his entry. You'd learn, for instance, that he is a trustee of the New School for Social Research, and belongs to social clubs in Greenwich, Connecticut and Nassau in the Bahamas.

A mildly good start on your research. But if you consulted the on-line "Who's Who," you could easily get a list of everyone in the book who was a New School trustee alongside Evans, or who belonged to the same clubs, or who went to the same schools at the same times – anyone for whom the tendrils of their life might have touched Evans at some time.

Watching investors such as Bass and Evans, you get the feeling that they don't know why they must get in this business – they just feel that they must. "My sense is that investors are saying, 'This is a market we want to be in,'" said noted computer analyst Esther Dyson. "We don't know anything about it. Maybe if we buy a company, they'll tell us." Part of it is surely the feeling of belonging to an

"information economy" – a particularly appealing catchphrase for financial speculators, who are being called on more and more to justify their role in the economy. Saying that they contribute "information" to the gross national product is a euphemism that serves them well. Then there's the seductive lure of owning part of a new medium that may yet dominate the global village.

Everyone who uses data banks – and their more seductive cousins, computer conferencing systems, where people post messages directly to each other's computer screens – knows that the audience for them is growing fast. If telephone companies make good on their promise of developing telecommunications networks that make using them easier and less expensive, the audience will widen still further.

"Right now most of our customers are information specialists, searching for other people," said Roger K. Summit, president of Dialog. "Our customers five years from now will extend to magnitudes of end-users searching on their own accounts."

The problem is, that prediction has been made many times before. Will people queue up to link themselves to the on-line grid of information? So far, nearly every experiment at reaching a wide audience has failed.

But even if consumers stay away, it may not matter. Owning a data bank offers none of the innate public influence, the kingmaker status or the press-baron cachet that a traditional newspaper publisher enjoys. It is more like owning a toll booth on an indispensable highway. A good data bank – airline schedules, say, or patent lists – worms its way as intimately into daily life as electric power.

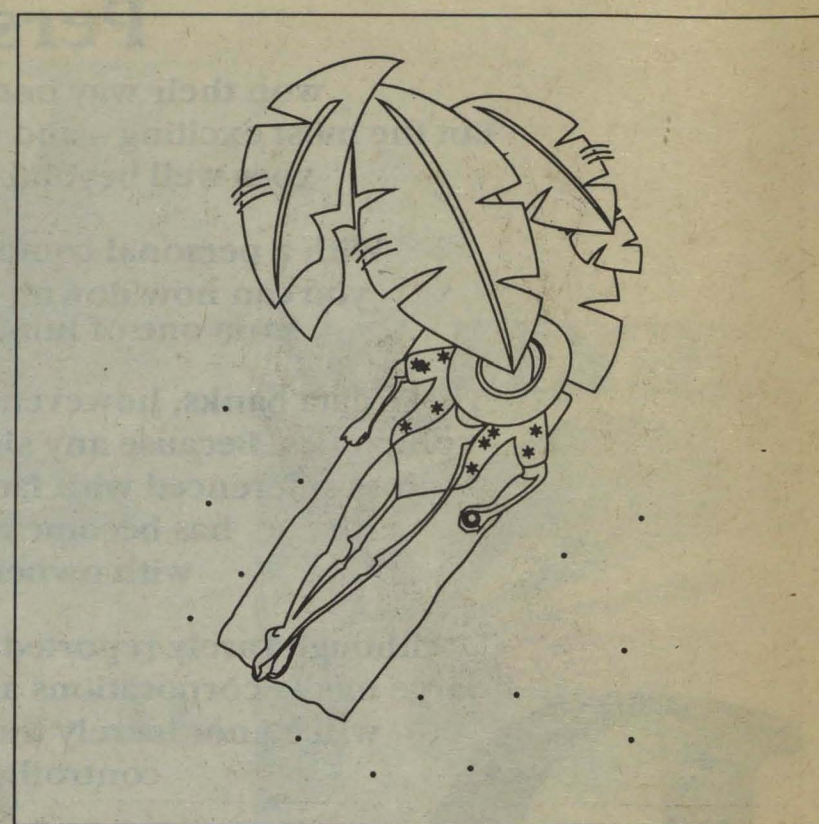
When a fire destroyed a telephone switching center near Chicago in May, it shut off O'Hare's link to Federal Aviation Administration air traffic control data banks, delaying flights nationwide. That's power – more than that of a mere book or magazine. Ultimately, the power to control names and statistics about people may be even more valuable.

The new information tycoons don't talk to the press about their intentions, but we can guess that their main goal is quick profits. Nonetheless, the Bass-Macmillan war and the Dialog deals (plus even more recent shenanigans involving another data bank publisher, McGraw-Hill) are the first salvos in a large-scale corporate war to come. Whoever ends up with the best lists will probably also end up with the fastest track to the wishes and hearts of the rest of us.

Art Kleiner, a professor at NYU's Interactive Telecommunications Program, was one of the founders of the Whole Earth "Electronic Link, an alternative computer data bank in Sausalito, California. This article was adapted from San Francisco Bay Guardian.



A DISPATCH FROM THE FRONTLINES OF THE REVOLUTION:



Computer designers assemble illustrations one piece at a time...

# Desktop publishing

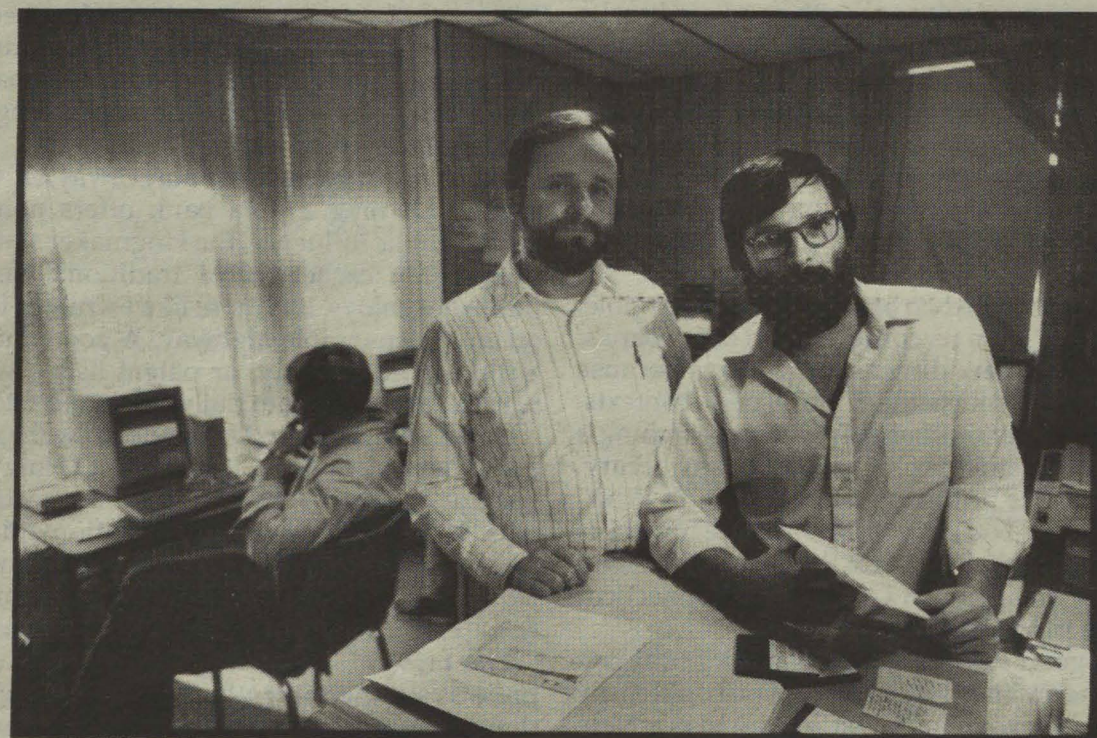
The rise began a few year back when those clever folks at Apple latched on to a scheme designed to sell more computers to the lucrative business market: if Apple-printed documents looked better than IBM-printed documents, they reasoned, then people would believe that Apple computers were better.

Steve Jobs called it a revolution, and although his board of directors later admitted that they were not entirely sure what he was talking about, they agreed to call it "desktop publishing." Apple aimed chic, guilt-inducing television ads straight for the status-conscious heart of baby-boom businesspeople.

The scheme worked. And by the time the boys on the board sent Jobs packing to start the NeXT revolution, "desktop publishing" had become an annoying but permanent part of the information-age vocabulary.

Desktop publishing is neither. But the revolution is real, and Portland - a town with a designer on every streetcorner and an ad exec in the middle of every road - is on the frontlines.

Way back when some of us actually thought a guy named Walter - Walter Gallant - picked up some type in Portland and paid \$110 for it. He thought that was kind of pricey and complained about it. The typesetter told Walter to quit complaining and get himself a Macintosh. He did.



Walter and Don Gallant, G & G Laser Typesetting.

CBW/Monte Paulsen

"ABOUT THE ONLY THING THEY HAVENT DONE IS BRING SLEEPING BAGS WITH THEM."

-DON GALLANT

And with brother Don Gallant he opened G&G Laser Typesetting the following summer. They originally planned to be a service bureau - a place for people to bring in their disks and kick out documents themselves on G&G's Apple and Linotronic laser printers.

But it didn't work out that way. It turned out that buying a personal computer - of any type - was a whole lot easier than getting it to produce documents like the ones in the Apple commercials. Walter and Don's dreams of a turnkey business faded as the amiable duo became local gurus to the infant desktop publishing revolution.

"We do an awful lot of hand-holding," says Don, his right wrist deftly fingering a "mouse." He and Walter had to first educate would-be desktop publishers in order to build a client base among them.

They now accept keyed-in copy on disk from virtually any computer type, convert it to a Macintosh-readable format and deliver typeset-quality copy by the yard.

"I'm not a designer and I know it," says Don, who describes what G&G does as "the low end of typesetting." Nonetheless, he has held the hands of such publications as Salt and Bowdoin magazines.

"About the only thing they haven't done," he laughs, "is bring sleeping bags with them."

Mark Beal is among the G&G offspring who probably would have brought a bag if he thought it would have helped.

Beal describes desktop publishing as "the largest vertical and horizontal integration of applications ever conceived for personal computers." Along with partners Ted Darling, Georgia Brown and Peter Joyce, he founded Imageset Design last year.

Like G&G, Imageset expected more walk-in, laser-ready business than they have received. Unlike G&G, Imageset steered away from building a text-by-the-yard clientele in favor of offering graphic-intensive design and production services. Working directly for corporate clients in a role similar to that of traditional design firms, Imageset now employs several designers.

Ted Darling picks up on that idea even before Beal has finished stating it, explaining that by putting mechanical and production responsibilities in the hands of trained designers, the computers have blurred the distinction between production and design.

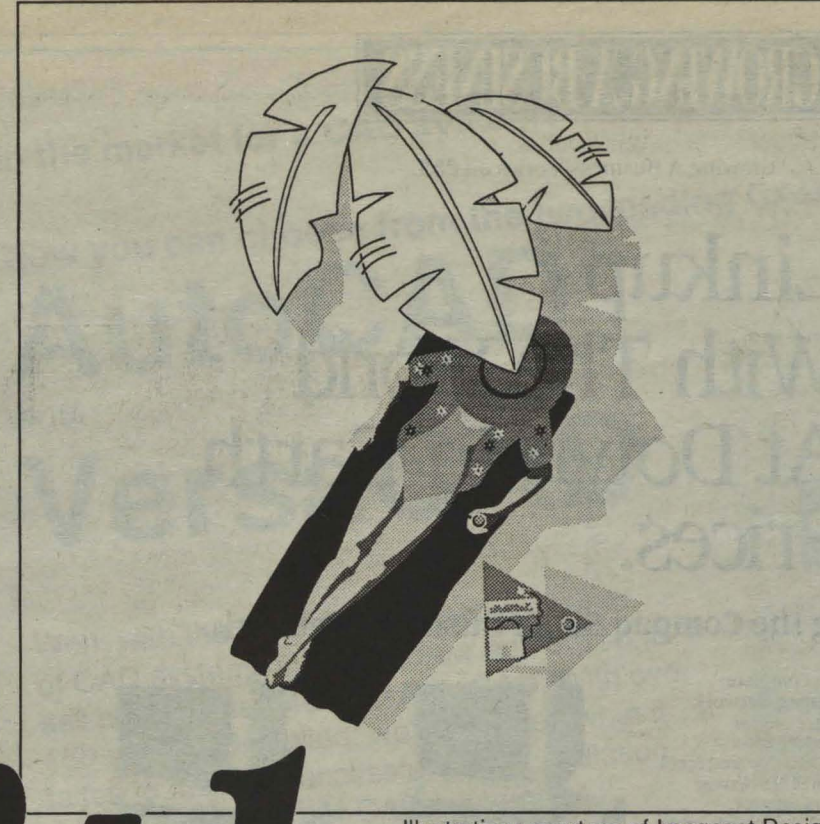
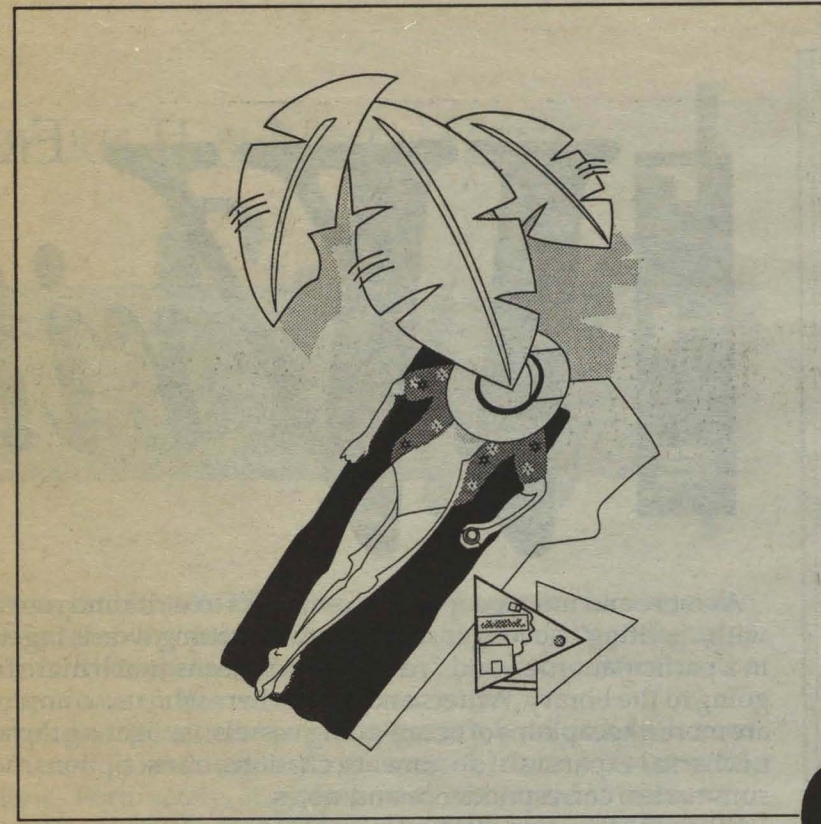
But few designers are born computer-friendly, and so like G&G, Imageset copes with a tremendous learning curve. Although he admits that they utilize Macintosh computers exclusively, Beal says that "we vehemently disagree with Apple's marketing strategy that desktop publishing is easy."

People have overly high expectations about jumping into desktop," agreed Deb Merrill. "The realism sets in fast. The learning curve takes about six months to change from traditional design to computer design."

Merrill has made it her business to make desktop publishing easier for her clients. A graduate of the Portland School of Art, Merrill fought her way through the learning-curve boot camp at Imageset before opening her own studio on Middle Street.

Instead of taking on full-service projects like Imageset does, Merrill uses the computer to meet her clients halfway: they do the part of the project that they can do most efficiently and she does the rest. She makes it easier for them to be "desktop publishers."

For one client, Merrill designed the icing and let them bake their own cake. By using logos and headers designed by Merrill



Illustrations courtesy of Imageset Design

# is neither

and using the software templates she designed for them, the Maine Hospital Association puts out a weekly newsletter that looks as if a professional designer were doing it each week.

For another client, she takes in the raw ingredients and finishes the project. The Maine Audubon Society saves money by editing and keying-in all the copy for their magazine, Habitat. Merrill then takes the on-disk copy and designs and typesets the entire issue for them. Audubon takes back the camera-ready pages and publishes the magazine.

Merrill has minimized the learning curve problem for her clients while providing them with design advice they might otherwise have suffered without. She is serving exactly the sort of "desktop publishers" that the market whizzes at Apple were trying to reach. But she isn't doing the publishing - they are. And the equipment she uses - a Macintosh SE, a Radius large-screen display, a hard disk and an Apple LaserWriter - would overflow even the largest desks.

Nonetheless, Merrill has used her personal computer to change the nature of the traditional designer-client relationship. Several other freelance designers in the area - John O'Brien, Ratta Associates, Design Forum, and others - have adapted similarly.

"Most designers are afraid of the computer at first," admits Merrill, "but everybody I know who is on would never go back to doing it the old way. You have more control over the look of things in a shorter period of time. You can play with a hundred ideas in an hour and try things on for size instead of drawing up elaborate comps for every idea."

But the learning curve is not the only obstacle facing independent designers. Not only does Merrill's equipment not fit on her desktop, it is expensive - around \$12,000 for even the minimum combat gear. "The machinery is really expensive for a single freelancer to afford," she says.

At larger, full-service ad agencies, it is not money but basic philosophy that keeps the humming bytes at bay.

"The strength of the personal computer is in its efficiency," says Bill Crosby, art director at Body & Company. There are a dozen Macintoshes at Body & Co, managing project traffic, production schedules, financial information - everything except design.

"Everybody has a Mac on their desk except the designers," says Crosby.

Crosby recognizes the potential of these machines and says that the day when computer type ensured cheap type is past. "The technology makes a lot of sense for one-person design projects and production," he says. "But an agency is not a place to go for design. An agency is about communications thinking - not just design and typesetting."

And for prime-time thinking, Crosby would rather use a pen. He's come this far doing things that way and he's comfortable with it. "I just feel more comfortable with a pen in my hand. For me it makes more sense to work with pen and paper."

Scott Rowely, art director at The New England Group, uses his own Macintosh "mostly to do mock-ups." But neither of the other two artists at that agency are designing on computers. Like Crosby, they feel it takes less time to use a marker.

The basic philosophy at these and other larger agencies is that computers are production tools - like the typesetting systems they have been using for years - rather than creative tools. Since these companies have traditionally sent all of their production jobs out, it only makes sense that they continue to send them out. But those who have been to the frontlines disagree.

"Not a creative tool?" asks Bob Ratta of Ratta Associates. "That's a lot of bunk."

Ratta agrees with Crosby that professional communicators have better ways of spending their time than setting type. But he does not consider the computer a production tool.

"I was never interested in the machine as a final output device," says Ratta. "The primary goal is that it allows you to be a better designer because you can look at more possible solutions. If it took you five hours to do a couple of pages before, in the same five hours you can now come up with five layouts."

Ratta admits that the learning curve and the financial investment factors are significant. He suggests that a competent computer designer cannot choose just one or two machines and/or software packages. He compares these thousand-dollar items to basic tools: "You have to have both the screwdriver and the jackplane, and you have to know when to reach for the screwdriver and when to reach for the jackplane."

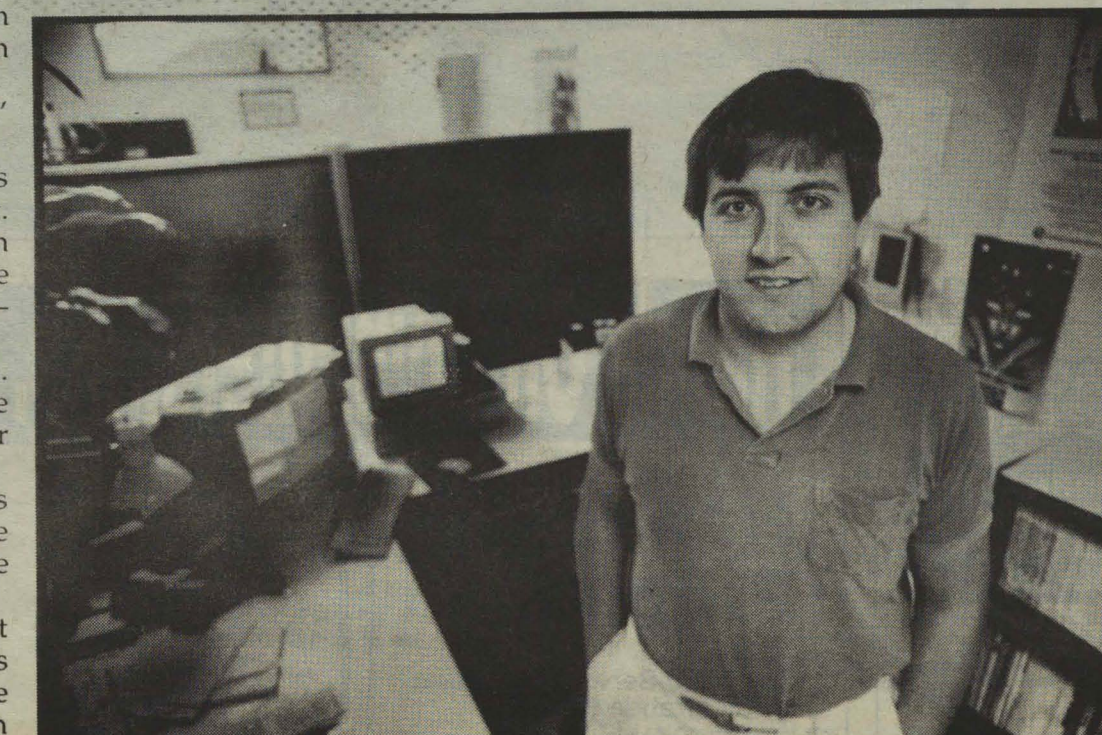
Neither the jackplane nor the hammer come cheap. They don't really fit on a desktop. They both have more to do with typesetting than publishing. "Desktop publishing" just plain isn't.

But the revolution is. And although Ratta's design-not-production approach is in conflict with Mark Beal's massive integration theory, these two designers share a common sense of an evolving medium.

Beal compares his computer to his car: "Driving is effortless. The car becomes an extension of my body. In the same way, the computer becomes an extension of my mind."

"You can't expect it to be what any other medium was," Ratta insists. "It really is a whole new medium. Why not take advantage of it?"

Monte Paulsen is editor of Casco Bay Weekly - a newspaper he designed for production on Macintosh computers. Monte admits that although he never actually brought a sleeping bag, he did sleep in his car one morning while waiting for G&G to open.



Mark Beal, Imageset Design.

CBW/Monte Paulsen



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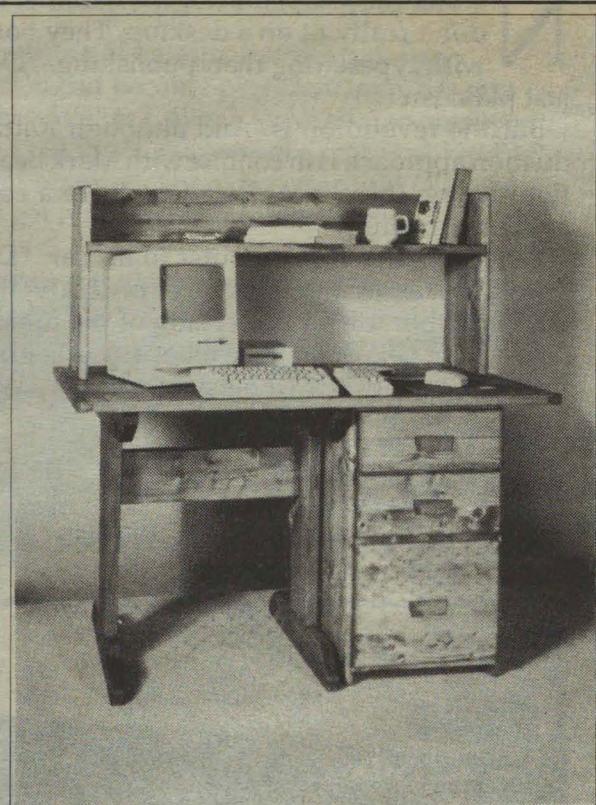
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FRAMEWORK II & NOTA BENE:  
**THE Write Stuff**

As more and more people use computers to write and research with, "writing" no longer simply means putting words together in a particular order, and "researching" means much more than going to the library. Writers and researchers who use computers are more like captains of ocean-going vessels, navigating through uncharted expanses of documents, citations, transcriptions, news summaries, correspondence and notes.

Where do they find all this material? Much of it arrives through the medium of telecommunications - computer networks like the Whole Earth 'Lectronic Link in Sausalito, California or the national CompuServe system. Some are typed in by the writers and researchers themselves - either as notes jotted down at the terminal, or transcriptions of taped interviews.

Additionally, there is the promise of an emerging technology called CD-ROM: compact disks (the same sort used in stereo systems) that will carry enough text and graphics to fit a library's worth into a shoebox, which writers and researchers will be able to pull down into their own computers at will. (The jury's still out on whether CD-ROM will be useful to enough people to bring it down to a reasonable cost.)

Computer-based writers (whether independent or in corporations) will funnel in reams of material from all these sources, resort and resift them to make thematic sense, and then use those as grist for his or her own writing or reports. Most of the end result - the final written work - won't appear on paper. It will be "uploaded" back to computer networks, where other people will gather it into their own computer-based archives. In fact, the malleability of words on computer will, no doubt, lead to plagiarism cases of the future that will make historians wonder why anyone bothered to fuss over Joe Biden.

Admittedly, if you dislike reading text off a screen, this will not appeal to you. If it *does* appeal to you, it's probably because, like me, you dislike filing paper even more. Keeping an archive of text on your computer allows you to write and research more fluidly than in any other fashion. Facts and ideas flow from notes into your drafts; if they don't fit, banish them to another note of their own, where they'll wait until you need them.

The process requires the ability to mix and match hundreds of text files at once, quickly grouping and regrouping them into categories. That capability is available right now in a program called Framework II (\$695).

Framework II is a masterpiece of programming, combining an extremely easy-to-use spreadsheet, a simple data manager, a word processor and an adept telecommunications program in one package. In other words, you can use Framework for most of the general-purpose work you'd want to accomplish on a computer - not just writing, but budgeting, keeping lists and signing online.

All of those capabilities, however, are less valuable than the overall setup, which looks somewhat like a text-only version of the Macintosh desktop (Framework designer Robert Carr once worked at Xerox Palo Alto Research Center, which also influenced the Mac heavily). Documents pop up in frames, which are boxes of varying size and placement onscreen, somewhat like the Mac's windows. Unlike most Mac programs, however, you can gather an unlimited number of frames onto the Framework "desktop" at any moment.

Fortunately, however, that doesn't require you to deal with an unlimited number of files on your disk. A single Framework disk file - a file called, say, "Energy" - might contain dozens of subframes: one called "Nuclear," another called "Conservation" and a third called "Solar." The "Nuclear" frame might contain subframes with different documents pertaining to the nuclear power industry. Some subframes could be spreadsheets, others letters or documents and still others mailing lists. With some experience, you can write your own personalized commands (called "macros") to shunt text and numbers from one to the other semi-automatically. You can also make simple bar and pie charts.

Framework was also cleverly designed to allow telecommunications to take place in "background." While your immediate attention focuses elsewhere - writing, perhaps - Framework's telecom program accumulates more text for your collection. Then you wend your way through the accumulated text, dividing the interesting stuff into appropriately named "frames" and discarding the rest.

Even a novice can learn the rudiments of Framework II fairly quickly, in part because its design is considerate. Frame names, for instance, can be much longer than the 11-character file names the computer allows. And commands work the same way, no matter whether you're writing, calculating or organizing lists. The program eschews a mouse; you pop in and out of frames by dexterously manipulating the keys on the far-right edge of your

IBM-compatible (MS-DOS) keyboard. Experienced users also come to learn the program's built-in programming language, which is difficult to learn but allows you to customize the program more or less exactly to your tastes.

Framework takes over your computer's hard disk (you need one to use it) and turns your computer into a Framework machine. Fortunately, it makes many programs unnecessary, but unfortunately, won't work with others, including FlashUp and Webster's Thesaurus.

Sidekick and Cruise Control (see Path 1, XT Clone with hard disk) are compatible programs that are indispensable - as is another, more expensive accessory. To manipulate those dozens of frames that, in my opinion, provide the main reason for using Framework in the first place, you need an "expanded memory" card - the Intel Above Board, which costs around \$1,000, or an equivalent made by another manufacturer. These cards - which fit inside a "slot" within your computer - give you extra working memory that many programs can use.

No equivalent program exists yet on the Macintosh, because the Mac's graphic capabilities get in the way of the sheer amount of text that Framework must sort and sieve. The closest is an outlining program called More!, made by the Living Videotext company - and, in a different way, the ground-breaking HyperCard program.

However, a number of other programs are redefining the way that people work with text, even more inventively than Framework. One such program, called Nota Bene (\$495), adapts the full-featured word processor XYWrite II into what Nota Bene's designers call a "text base." To any text file you create, you can add "indexing" - keywords attached to your text so that you could find, for instance, any reference to "Nuclear" quickly - no matter in which file you left it. Even more importantly, Nota Bene can "index" your files for you automatically - the computer-equivalent of highlighting particular combinations of words, so they're easier to find later.

"Once the index is compiled," wrote Nota Bene aficionado Tom Baker on the WELL, "you can construct controllable 'search requests' [show me any file with the names Brown and Smith but not Jones] and within two seconds it will start pulling the paragraphs to the screen. You can then merge the retrieved material into [your current draft or] a separate window. If the material retrieved is a bibliographical citation, it can be [collapsed] into a triangular marker [on the screen]. When it's come time to generate a bibliography, Nota Bene will extract from the text the bibliographical citations hidden in the deltas, sort them alphabetically, delete the duplicates and format them for printing."

Nota Bene was clearly intended for academic use. As philosopher Michael Heim points out in his book "Electronic Language: A Philosophical Study of Word Processing," most word processors use business letters, or excerpts from popular books like "Alice in Wonderland," as examples of typed-in text in their manuals. "Nota Bene," wrote Heim, "is the only computer manual that displays pages from a discussion of the philosophy of Jurgen Habermas."

The program can display not just English/Romance language characters, but Hebrew, vocalized Hebrew, transliterated Hebrew, Coptic and Aramaic, Classical or Modern Greek, Latin with macrons and microns, Hungarian, Czech, Polish, Ukrainian, Macedonian, Cyrillic, Icelandic, Sanskrit, Prakrit, Hindi, Tibetan, Urdu and Old English. Enthusiast Tom Baker is a graduate student who loved the program so much he began selling it. And no wonder: Nota Bene is the first program I've seen working on a personal computer that overcomes what writer Ted Nelson calls "The Tyranny of the File" - the fact that in most programs, to find a particular fact or phrase, you have to know first which file it's in.

Nelson was the earliest to popularize "hypertext," a genre of software becoming available now - in products like Lotus Agenda, Owl Software's Guide, Apple's HyperCard (to an extent) and Living Videotext's GrandView. These go even further toward eliminating the tyranny of the file, by beginning to substitute "links" - connections from the middle of one file to the middle of another, so you can instantly jump from one to the other.

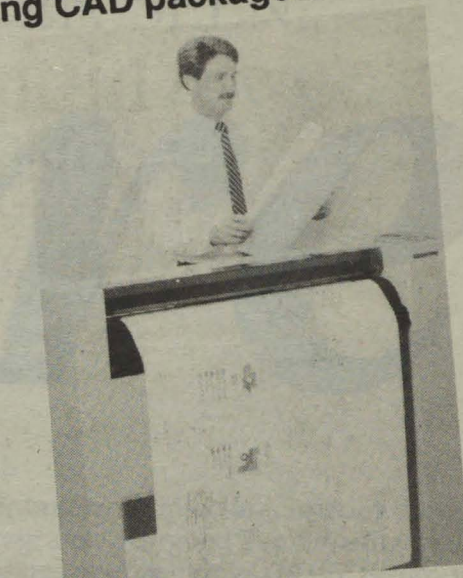
But since most of the upcoming examples of this genre aren't yet released, it doesn't make sense to consider them yet. A future column will. In the meantime, both Framework and Nota Bene are richly useful tools for people with a lot of text to manipulate.

**Art Kleiner**, a long-time writer about telecommunications, computers, and other subject, is preparing a book called *The Mirror on the Desktop*, from which this material is adapted.

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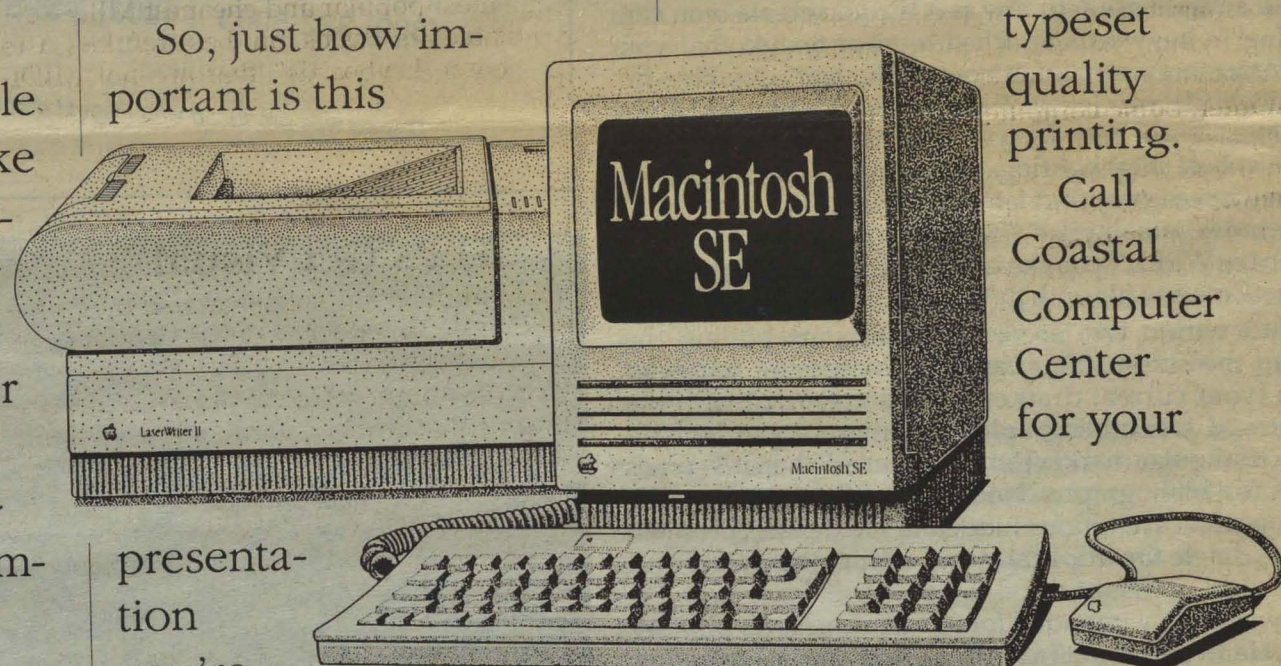
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MIDI & THE SCREEN SEEN:

# artware

No two areas seem farther apart that computers and the arts.

Computers are associated in the popular imagination with science, technology, and voluminous stacks of printouts, while the arts are associated with everything in life that is spiritual and beautiful. British novelist and scientist C.P. Snow, who refers to this division in people's minds as the "two cultures," has pleaded for a rapprochement.

In recent years, a growing number of visual artists, musicians, and technologists have bridged this seemingly immense gap, using the computer as a tool in their creative work. The fact is that artists also deal in the realm of information (color and space in the case of visual artists; pitch, timbre and rhythm in the case of musicians), and much of this information can be encoded, displayed, and then printed or performed by computers. True, computers may still have trouble playing the blues or turning out a decent second-line rhythm, but give them time...

## MacMusic

Music consists, broadly, of six components — pitch, timbre, rhythm, melody, harmony, and orchestration. All of this information can be stored digitally in a computer. Some computers, like the Macintosh, have elementary synthesizers built into them, and it is also possible to get cheap sampling equipment that allows you to store digitally recorded samples in your computer. Computers like the IBM PC may not include built-in synthesizers, but inexpensive boards are available to plug into these machines to give them sound capability.

To get started cheaply with music on a Mac, you can use either Great Wave Software's "Concertware+" or Macromind's "MusicWorks." Both of these programs allow you to enter notes on what looks like music paper on the screen. If you don't know how to read music, playing with one of these programs, along with a piano, is a good way to learn. You can enter a melody on the screen and then tell the computer to play it. Then you can pick the same tune out on the piano. This is a good way to train your ear. There are also programs that specialize in ear training, although authorities tend to agree that the best way to develop your musical sense is by singing, no matter what instrument you're interested in playing. Either of the above programs allows you to vary the instrument being synthesized by the computer, the tempo, and a variety of other elements. "Concertware+" allows you to draw your own wave forms, and see how they sound.

## The MIDI factor

For more sophisticated approaches, computers can be linked to synthesizers. Fortunately, the electronic music equipment industry had the foresight to agree to a standard method by which these machines would talk to one another. This standard is called Musical Instrument Digital Interface (MIDI), and with it your computer can tell your synthesizers what notes to play and when to play them. It can tell an electronic drum machine what rhythm to play and at what tempo.

The wonderful thing about MIDI is that you can, with certain caveats, get two machines made by different manufacturers to talk to one another. So, for instance, a Yamaha DX-7 synthesizer can tell an Ensoniq EPS sampler what note you are playing on the Yamaha's keyboard, and both instruments can play the same notes at the same time.

This is known as layering, and can create lush effects. Record producer Phil Spector did the same thing in a simpler way in the early '60s with his

famous "wall of sound." When the computer sends MIDI instructions to a synthesizer or sampler, the instrument can play automatically, like a player piano. The MIDI instructions correspond to the paper roll in a player piano, but are more complex. MIDI is polyphonic, which means you play a number of notes at once, each recorded on a separate MIDI channel like a track on a multitrack tape recorder. You can also edit notes after you've entered them and mix notes you enter on a keyboard with those you enter through the computer. One reason many pop musicians and classical composers have become interested in electronic music is that this process makes it possible to play combinations of notes, harmonies, and rhythms that are difficult or impossible for a person to play.

If you own an IBM PC or compatible, one inexpensive way to use it for music is via a hardware/software combination called MIDI Starter System, from Music Quest. This includes some basic software and a MIDI interface card for about \$200. You still need a MIDI-compatible instrument, which can be had for another few hundred at a minimum. (The sky's the limit as far as instrument prices grow.) Some of the most popular and cheapest MIDI keyboards available are Casios, but be careful — Casio also sells "home keyboards" that are not MIDI-compatible.

## Let's Get Visual

While the computer has not penetrated the world of the visual arts to the extent to which it has music, it has had a noticeable impact. This is largely the result of the development of high-resolution display technology, featuring color monitors coupled with faster computers and larger, cheaper computer memories.

Artist Ted Pope, who teaches courses at the University of Wisconsin in computers and visual arts, points out that only the most recent generations of personal computers have become truly "competent" for use by artists. These artistically competent machines include the Commodore Amiga, the Atari, the Macintosh II and the IBM PS/2 series (although the latter require special graphics boards). The higher end Amigas are especially nice for graphics; an Amiga system that is good enough for use by artists can be put together for under \$1,000, according to Pope.

Graphics software for artists includes two types of programs: "paint" software and "draw" software, epitomized by the Macintosh programs "MacPaint" and "McDraw" (both distributed by Apple itself until recently). These original programs have since been surpassed by newer Macintosh programs such as Silicon Beach Software's "Superpaint" and Cricket Software's "Cricket Draw."

Paint software is pixel-oriented, allowing individual pixels (otherwise known as picture elements or — for those who prefer plain language — dots). This kind of software provides tools like a paintbrush containing different colors of "paint" which can be manipulated with a mouse. (A preferable, albeit more expensive, approach involves a special graphics tablet that allows you to draw on it with a stylus and have the results appear on a screen.) Line width can be varied. Typically these programs also allow you to move pieces of your creation around the screen, and to fill enclosed figures with colors of paint or preset patterns. Many other features are also available, depending on the program.

Drawing programs, on the other hand, are "object-oriented." You draw an object out of lines on the screen, and the machine remembers that it is a single object. You can rescale objects, move them around the screen, place objects on top of other ones, etc. Thus, drawing programs are good for design work,

such as that found in architecture, interior design, etc. Paint programs are good for creating fluid, realistic drawings and paintings. Many programs incorporate features of both approaches.

## Special effects

Both drawing and paint programs are basically electronic easels; they do not take advantage of the rendering capabilities of the computer itself. The field of computer graphics is burgeoning, and many artists do their own programming to create effects. For instance, given a particular scene, it can be automatically transformed to make it seem as if the lighting had changed. A scene that is stored in three dimensions in the machine can be illuminated and viewed from many different angles. The objects themselves can be mathematically defined.

Because of the large number of pixels needed to represent a three dimensional image, these various types of renderings consume huge amounts of computer time; some of these effects have been done using supercomputers. Animation can be done by recomputing the image as objects "move" through the scene; because of the sheer number of frames that need to be computed, this can easily burden a large computer for minutes or hours. Some of the big animation studios, such as Hanna-Barbera, have gotten involved with computers in a big way. They save a lot of time that was spent on manually coloring in and redrawing each character for each frame in the animation. They can also accomplish tasks like automatic "in-betweening," where the artist provides two views of a character or object and the computer calculates an intermediate view. It has also become much easier to do animation at home with any of the computers I've mentioned; many of the repetitive tasks have been eliminated, allowing the animator to concentrate on creative issues.

## Artificial worlds

One exciting area in computer art is the concept of "interactive art." This takes the viewer from the traditional role of contemplation of a work of art to a new role of active participation in it.

According to Ted Pope, interactive art allows the viewer "to become involved in creating." Pope does installations in museums and galleries in which what is displayed on the screen is dependent on what the viewer chooses to do. Interactive art, for Pope, can "adopt conversations as a model"; conventional art is more like a soliloquy.

Noting the "high level of vicariousness in our culture" (that is, people will watch a film of a snowstorm rather than go out in one), Pope feels participatory art may reduce that level of vicariousness by providing some form of viewer control over the artistic experience.

Meanwhile, waiting in the wings is the ultimate form of interactive art, which will involve the creation of an entirely artificial reality.

NASA had developed special headgear that presents a three-dimensional world to the viewer, generated by a computer. The user can even handle the imaginary objects in that world by wearing special gloves that provide the sensation of grip. Although it may be some 10 to 20 years before this technology becomes available for artistic and commercial applications, it's clear that the sort of machines science fiction writers have long imagined, machines that can create vivid dreams on request, will soon become a reality.

**Matt Zeidenberg** plays with computers in Madison, Wisconsin, where he wrote this piece for Isthmus magazine.



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**IBM Users Group** Meets the second Monday of each month at 6:30 pm in the lounge of the Phase Two Building at UNUM, 2221 Congress Street, Portland. For IBM, IBM compatibles or clones or MS-DOS compatible users. The meeting is open to anyone and is free. For more information, contact Don Ludgin at 371-2221.

**Southern Maine Apple Users Group** Encompasses two groups and since 1982 has published a monthly newsletter. Macintosh users meet the first Thursday of each month at 7 pm in the gymnasium at USM Portland, Rm 216A (October meeting is in Rm 216B). Free for first-time visitors; others contribute \$1. For more information, contact Doug Calhoun at 772-1156. Apple II (and compatible) users meet the third Thursday of each month at 7:30 pm at Falmouth High School. For more information, contact Bill Harkins at 865-3970.

**Southern Maine CADD Users Group** Meets the third Thursday of every other month at SMVTI at 7 pm (next meeting is Nov. 17). The purpose of the group is to promote better understanding of the use of computer-aided design and drafting. The meeting is free and open to anyone. For more information, contact Matthew Stais at 775-1059.

computers and a concern that computers be used for the good of the community. For more information, contact Betty Van Wyck, secretary of CPSR's local chapter, at 766-2959.

**Maine Macintosh Owners and Operators Society** Meets the second Tuesday of each month from 7-9 pm in the Pickard Theater building at Bowdoin College. The group is open to anyone. For more information, contact Judith Foster at 725-3602.

**MS-DOS Discussion Group** Meets the last Wednesday of each month from 7-9 pm at Curtis Library, Brunswick. The group is free and open to anyone interested in DOS. For more information, contact Perry Lamb at 725-5076.

**Kennebec Valley Computer Society**, Augusta. Contact George Fergusson, 549-5991.

**Amiga Users of Southern Maine (AUSM)**, Westbrook. Contact Don Pride, 797-4898.

**Great Northeast Amiga Torquers (GNATS)**, Wiscasset. Contact Nick Knobil, 865-6458.

**Maine Atari ST User Group (MAST)**, Portland. Contact Tim Harvey, 879-0387.

**DOS Users Group** Meets first Wednesday of every month at 7 pm at the Machine Tool Auditorium at SMVTI. It's geared toward home computer and PC users and small-business users. Operates in conjunction with the Maine PC Connection in that members can conference inside the BBS. Meetings are open to anyone. Contact Don Lockhart, 797-4947

**Computer Professionals for Social Responsibility** Meets the last Monday of each month at 5:30 pm at PRVTI, Room 342, 196 Allen Ave., Portland. CPSR is a national organization for computer professionals and others to discuss topics such as computers and nuclear weapons, computer ethics, computers in the workplace and computers and privacy concerns. The group is open to anyone with an interest in

**Commodore - YUG, Inc.**, Westbrook. Contact Barry Estes, 797-7510; YUG, Inc., Brunswick. Contact Bernard Beaulieu, 725-2207.

**Southern Maine Commodore Computer Users Group**, Portland. Contact Steve Shapiro, 774-7383.

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**TI 99/4A - Downeast 99ers**, Portland. Contact Mark Rideout, 797-2104, or Rick Sukeforth, 892-4645; Coastal 99ers, Brunswick-Topsham. Contact Jean Pedersen, 725-2996.

Help on-line...

Unlike the large data base services discussed on page three, BBSes or "bulletin board systems" are small, local databases, usually run by hobbyists. In order to access these on-line information sources, there may be a small fee or other entry requirements. Listed below are of some the local and statewide BBSes.

**Acorn BBS** For IBM PCs and compatibles. Offers support for MS DOS, Apple II, Macintosh, Amiga, Atari, TI-99/4A, Commodore and COCO. Also features E/MAIL Plus, which offers private mail plus endorsed files, public conferences and on-line chatting between users. This BBS is very involved in graphics - 1,000 GIF files, 5,000-plus files on system overall. Acorn BBS is a user-supported system. It has two hard

drives, 230 megabytes. For a free look, log on First Name: NEW; Last Name: USER. Eight-bit words - 1 stop bit - no parity; operates at 300, 1200, and 2400 BPS; Phone info: 6-line, multi-line system, 6 2400 baud modems. Freeport 865-3004 (6 lines), Portland 772-0156 (cf), Brunswick 725-4929 (cf). For more information, contact Acorn, c/o Tony Cremonese, RR 4, Box 4098, Freeport, ME 04032, 865-3004.

**Maine PC Connection A** 24-hour, free access service that focuses on providing information and support for its users. Quick mail is another feature. Also, it works in conjunction with the DOS Users Group. Eight-bit words - 1 stop bit - no parity; operates at 1200-1900 BPS. 207-892-7352. Co-SYSOPS Terry McCarthy, 883-3408, Herb Edgecomb, 892-6303, Dave Parks.

**Northern Lights BBS** For IBMs, IBM compatibles and clones. Primarily technically-oriented, for programmers or those who work with computers. Also contains 20 conferences, most of which are non-technical. In all, over 3000 files available for downloading. Eight-bit words - 1 stop bit - no parity; operates at 1200, 2400, 9600 BPS (at 9600, can support at USR HST modem). 766-2467. SYSOP Jack Kildary, 766-2252.

**The Technical Connection A** free access system featuring the transfer of public-domain education files and trading of information, public/private mail. MS DOS-oriented, but has other files. Part of the NovaNet system, and very involved in on-line education. Eight-bit words - 1 stop bit - no parity; operates at 300-1200-2400 BPS; log on with own name. 799-3547. SYSOP Dave Pratt, SMVTI.



More BBSes statewide...

**Bangor ROS**, Jim Smith, 945-5125  
**Cajun Country BBS**, Presque Isle, 764-3680  
**Capitol City Micros**, Augusta, Steve Greve, 623-5380  
**Castle Wolfenstein**, Scarborough, Joe Belloni, 883-0219  
**The Circuit Board**, Oakland, 465-7288  
**CO BBS**, Windham, Frank Bruton, 892-7328  
**COCO Center**, Bangor, Rick Lee, 945-5587  
**Com-Vics**, Auburn, Steve Hodgkin, 782-5262  
**Dyer's Radio Shack**, Mexico, Leo Dyer, 369-9473  
**Galactic Conflict**, Portland, Mike Blais, 773-9086  
**Great White North**, Loring AFB, Curtis Gipson, 328-9746

**Harbor Lights BBS**, Kennebunkport, Rick Lembree, 967-3719  
**Holiday Inn-Cambodia**, Brunswick, Nathan Tableman, 725-6024  
**Isolation Ward**, Damariscotta, R. Nelson, 563-8171  
**Lighthouse** (part time), Portland, Davis Simpson, 799-7713  
**M.A.C.H.-8**, Lewiston, Larry Lavoie, 784-0631  
**M.A.N.I.A.C.**, Westbrook, Tim Harvey, 854-2687  
**M.I.E.**, Auburn, Valley Computers, 782-8630  
**Machias Area BBS**, Machias, 255-4971  
**Magnetic Storm**, Cumberland, Mike Hassey, 829-6998  
**Maine Street BBS**, Bangor, Jeff Wagner, 942-6395  
**ME-LINK**, Auburn, Cathy Glaude, 783-9776  
**MFS BBS** (part time), Jackman, Mario Simard, 668-3631

**Midnight Express**, Lisbon Falls, Harold Warren, 353-9500  
**National Weather BBS**, Portland, Tom Berman, 772-6732  
**The Northeaster**, Oakland, Eunice Spooner, 465-9065  
**NovaNet**, Orono, Owen Gaede, 581-1595  
**Pre Kobayshi Ait**, Greene, Paul Leclair, 946-7246  
**N.A.C.U.G.** (part time), Rockland, Paul Cole, 596-7030  
**School Talk BBS**, Wilton, Paul Gooch, 645-3250  
**Seacoast Opus**, Kittery, Bill Thomas, 439-9367  
**TreeTops BBS**, Sanford, Micheal Lescord, 490-2870  
**Westbrook College BBS**, Portland, Sandeep Sanchete, 878-2071  
**Wicked Good BBS**, Portland, Cindi Terroni, 774-5045

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