

new fiction frederick barthelme

PORTLAND™

June, 1987 Volume 2, No. 5 \$1.95

MONTHLY

Portland's
funny
business



funny girl
**ANDREA
MARTIN**





FUNNY GIRL:

... OR WHAT TO DO WITH YOUR LIFE IF YOU'RE MISS DEERING HIGH 1965 ...

SPOTLIGHT

Can Miss Deering High 1965 leave Portland, Maine and find happiness with a dynamite career, a handsome, successful husband, two beautiful sons, and homes in Los Angeles and Toronto? The lady in question is dark-eyed, funny Andrea Martin, and the answer is a resounding "Yes!" Daughter of Portland's "Merry Manor" magnate, Andrea is the star of "Roxie," a CBS-TV sitcom which debuted on Wednesday nights last spring. And though her background includes theater and films, she is probably best known for her years as a writer and actor for the "Second City Television Network (SCTV)," the brilliant Emmy-winning comedy of TV syndication, NBC late nights, and Cinemax pay cable. Two of the characters she created, garrulous station manager Edith Prickley and incomprehensible cleaning woman Pirini Scleroso, helped bring her a 1982 Emmy nomination for Best Supporting Actress in a comedy as well as two writing Emmys shared with the other SCTV creators.

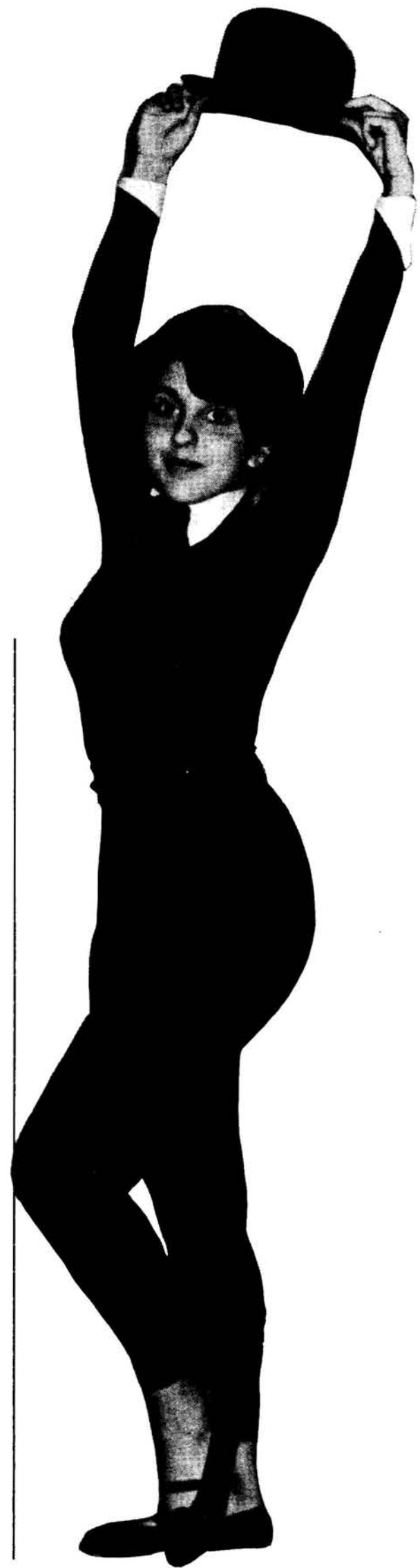
In 1980, Andrea was asked about her goals when she was included in a prestigious book called *Women of Canada*, and she said: "I want to get to the point where I truly know the meaning of the word satisfaction. In five years I'd like to have a child, a loving

marriage, and a blooming career ... a career that entails working with Fellini or Truffaut." Now, seven years later, Andrea's goals have been met but for Fellini, now that Truffaut is gone. She adds, "I'd really love to do a low-budget film that is completely my vision, with people who have the same vision. I don't know what I'd like it to say yet, but it would be my material. Yes, that's what I'd desperately love to do ... or maybe a small project for pay-TV or

BY FRITZI COHEN

syndication, not network. I have an idea, very eccentric, that's based on a book. It won't have tremendous appeal to everyone, but it will be moving and it will touch people. You see, what's so frustrating about prime-time TV like "Roxie" is that it's *their* material, and you must relinquish control and make lots of compromises. Sure, I really want success and I love being a funny girl, but someday I'd like to trust myself enough to do lots of other things."

About SCTV's late-night airing, Andrea says: "I've liked it that all my life I've been on the edge of mainstream



ANDREA MARTIN

SPOTLIGHT

America, a cult figure, a night-market person. It's really ironic that I'm now doing "Roxie," the kind of show that is the exact opposite. One thing good about the series, though, is that people

Bedford); and *Candide*, I remember her in much earlier, local productions. Portland Children's Theater came first, and at age 14, Andrea played "Liat" in the 1961 Kennebunkport Playhouse's *South*

"As a kid, my insecurity came from feeling like an outsider because I'm Armenian with dark eyes and dark hair and the world was blonde and WASPY. No one made me feel that way. It was just something in me."

— Andrea Martin



Andrea (far left) at a Dorothy Mason School of the Dance recital in the early 1960s.

"I've liked it that all my life I've been on the edge of mainstream America, a cult figure, a night-market person..."

— Andrea Martin



Andrea (far left) in another Dorothy Mason spectacular. (Win a *Portland Monthly* T-shirt by identifying the other dancers in these photos! Write to *Portland Monthly*, 154 Middle Street, Portland, Maine 04101.)

will see me as different from one of my funny characters."

Although Andrea's theater career includes leading roles in *You're a Good Man, Charlie Brown*; *Godspell*; *Vanities*; *Private Lives* (in Stratford, Ontario with Maggie Smith and Brian

Pacific, starring now-famous Penny Fuller. A summer season at the Ram Island Playhouse showcased Andrea as "Ado Annie" in *Oklahoma!*, "Gooch" in *Mame*, plus roles in *Marat-Sade* and *Threepenny Opera*. As a theater critic for WCSH-TV, I reviewed her several times. She was wonderful!

Portland Monthly: Tell me about some of your Portland memories — your worst, your best.

Andrea Martin: My worst! That's easy! Trying out for sports in school. I was awful, and I hated it. Funny, because after I got out of school I was really quite athletic. Oh, I have lots of happy memories. My happiest was being a counselor at the Luther Gulick Camp at Sebago, two summers during high school. I taught drama. I remember it as being the best time of my life.

PM: I've known you all your life, Andrea. From the time your mother used to walk you in your carriage as a baby until you graduated from Deering High School in 1965, we always lived within three blocks of each other. I remember the piano and dance lessons, your election as Miss Deering in your senior year, the summer theatre stints, the active, busy youngster. Do you feel driven ... insecure?

AM: Yes, I have this enormous amount of energy, and I do feel driven — to express myself — then and now. Insecure? Well, sometimes I think, "Oh God, I can't do it," but then I push



Miss Deering High School '65 in conservative cashmere (and a Patty Duke flip) for her Valentine's Studio graduation photo.

myself to do it, and you know, often it's really good! As a kid my insecurity came from feeling like an outsider because I'm Armenian with dark eyes and dark hair and the world was blonde and Waspy. No one made me feel that way. It was just something in me.

PM: Do you miss Portland?

AM: Yes, but I really miss my home in Toronto. After Portland, I really grew up in Toronto. My career took off there, and I got married and had my children there.

PM: Your husband is Canadian. Tell me about him.

AM: His name is Bob Dolman, and he's a wonderful person and a great writer. We worked together on SCTV, and now he's headed for England to film *Willow*. He wrote the screenplay, and it is being directed by Ron Howard and produced by George Lucas. He also wrote *Cowboy Joe*, an ABC-TV pilot starring Patti Lupone ("Evita" on Broadway), which is now in the works.

PM: Describe yourself!

AM: Joyful on the outside! Worried on the inside!



◆ A UNIQUE OFFICE OPPORTUNITY IN DOWNTOWN PORTLAND ◆

One Portland Square is the flagship building of a phased mixed-use project in the heart of the financial district and Old Port Exchange.

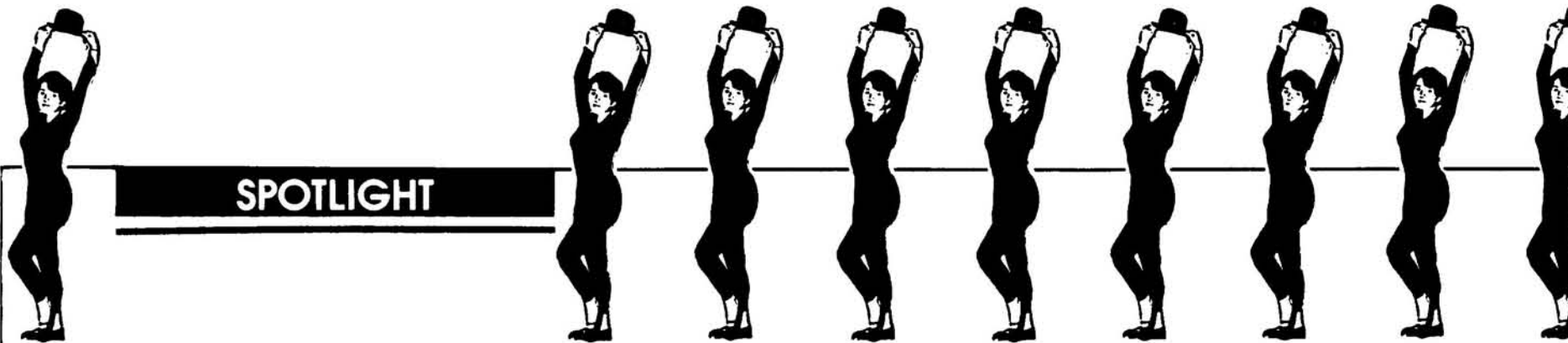


- ◆ 165,000 square feet of office and retail space
- ◆ panoramic views of downtown Portland and the waterfront
- ◆ brick and granite exterior with hardwood and granite lobby
- ◆ office space offers operable windows and first-class tenant finishes
- ◆ excellent expansion possibilities in future buildings
- ◆ on-site parking, cafeteria and shower rooms

For information contact:

Northland

2150 Washington Street
Newton, MA 02162
(207) 775-6464



GROWING UP AS THE DAUGHTER OF PORTLAND'S "MERRY MANOR" MAGNATE . . .

Sybil Martin, Andrea's mother, says her daughter started performing the day she was born. Although the family had no formal theatrical background, Sybil's parents, from Istanbul, were teachers in the Armenian School they created at Portland's Chestnut Street Church. Classes in Armenian were conducted for two hours after public school, and they put on plays at Christmas, at graduation, and at the end of the year. There were also poetry readings and little dance numbers in what really amounted to recitals. Sybil was the star! When Andrea was 2 1/2 years old Sybil broke her leg, so she spent a great deal of time reading to her little daughter. Andrea was already reciting from Shakespeare, and when her mother read to her from "Paul Revere's Ride" or "The Raven," Sybil would do the first line and Andrea would do the next. Andrea read and began to do a great deal of writing. One romantic story that Andrea wrote was about two trees,

Penelope Pine and Bruce the Spruce. Penelope and Bruce fell in love, but men came and cut them down. Eventually Penelope became a door and Bruce became another part of the same house, so they ended up together and lived happily ever after. This may well have been the auspicious start of Andrea Martin's Emmy-winning writing career for SCTV!

Sybil makes a big point of saying that Andrea has worked and studied hard to get where she is. At age 8 she started taking piano lessons from Priscilla Morneault. Her recital was in the rotunda of the old Art Museum, where she recited a poem about a kitten and then played "Kitten In a Music Box." Sybil says she was the "star pupil." Andrea also studied and performed at the Dorothy Mason School of the Dance.

Andrea's mother clearly remembers that her daughter's clowning around during her early school years at Nathan Clifford and Roosevelt School resulted

in her transfer to St. Joseph's Academy for two years before entering Deering High School. There, her wish to perform led to Deering's Dramatic Club, where she was very active. After graduation in 1965, Andrea went off to college, graduating from Emerson College in Boston in 1969. She then studied mime during her junior year at the Sorbonne in France. After Emerson, she had planned to spend a year in New York in an apartment that was to be a graduation present from her parents. Unexpectedly, she was called to audition for the part of "Lucy" in a Toronto production of *You're a Good Man, Charlie Brown*. Ninety girls tried out, and Andrea got the part! She traveled for a year with the play and then got into *Godspell* at the Royal Alexandre Theater in Toronto. By now she was living in Toronto and doing live theater. She had dreamed of being a serious actress, but somewhere along the way she decided she was musical comedy material. To this day she loves to make people laugh.

Sybil Martin glows with pride when she mentions her two grandsons ... John Hartley Dolman, 6, and Joseph Martin Dolman, 4. Andrea's younger sister, Marcie, is married to a Canadian and is production manager of City-TV in Toronto and vice president of Chum-City, which is an affiliate, and produces independent shows. Brother Peter Martin is one of the owners of the Wonderbar Restaurant in Biddeford and works for his father at John Martin's Waterville Manor Restaurant.

Sybil Martin can now laugh about Andrea's irrepressible hijinks, clowning, and general mischiefmaking when she was younger. She does, however, have one very clear and sobering memory of the time Andrea was at the Sorbonne in 1968. Chaos and student protests overwhelmed Paris, with the streets all torn up and garbage lying about. When the news broke here, Sybil's first thought was, "Oh my God, Andrea started a riot!"



Andrea as Lucy in the Toronto-based "You're A Good Man, Charlie Brown," 1969-1970.

—F.C.

SPOTLIGHT

PM: Who do you identify with in the business?

AM: Carol Burnett, I guess, and Fanny Brice. Oh, I met Carol, and she is really gracious and supportive. She was a great fan of SCTV. Once, when she was doing a movie in Toronto with Elizabeth Taylor, I had her to dinner, and



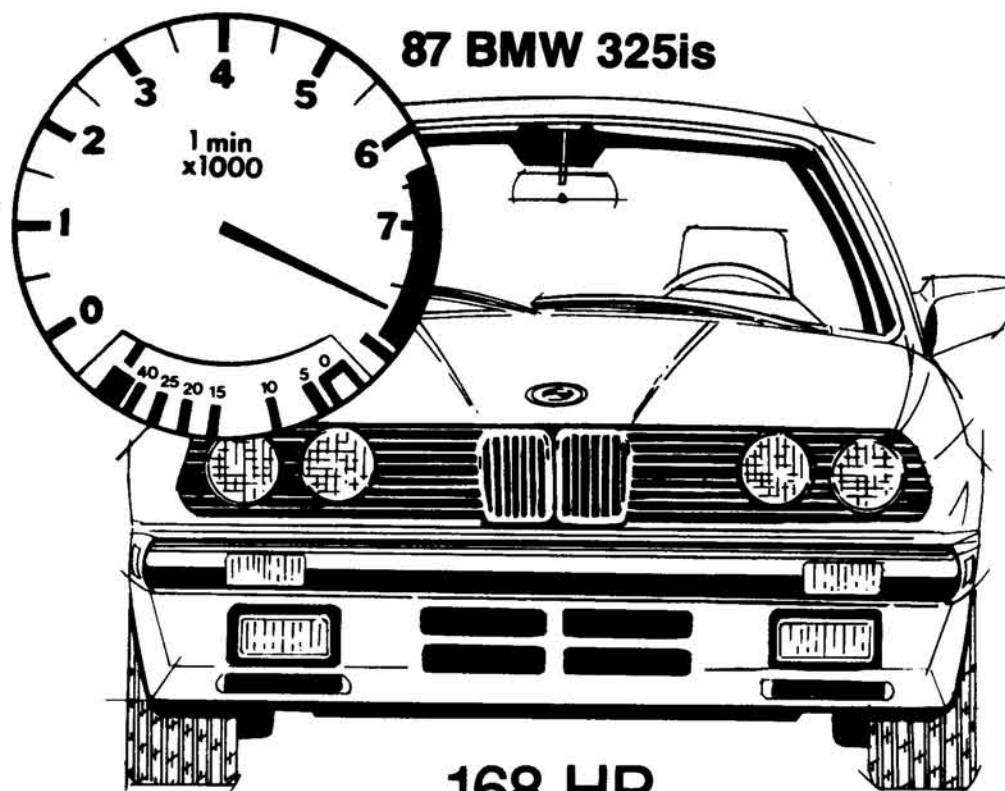
SCTV characters (from top):
"Libby Wolfson" (Andrea Martin);
and "Pirini Scleroso" (Andrea Martin).

she was terrific. Afterwards she sent flowers to me and my mother-in-law, who was ill, and also wrote a letter. Nice lady!

PM: If you had three wishes, what would they be?

AM: Oh, let me think. Well, I'd like to work without feeling guilty about being

REDLINE



87 BMW 325is

168 HP.

BOTTOM LINE

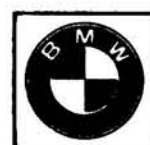
\$375⁰⁰

per month

Stock #70634, 60 month lease. First and last payment of \$375.00 due at inception. 60 monthly payments of \$375.00 totaling \$22,500. Option to purchase available. Expense per mile over 75,000, 10 cents per mile.



Classic



U.S. Route 1 • Falmouth, ME • 781-2100

away from the children, and I'd like to be with my children without feeling guilty about not working! Two ... I'd like to do a project of my own and work with compatible people. And three ... I just ran my first 10-K race. My dream is to run in the Boston Marathon!

PM: Any other Portland memories ... places, people?

AM: Oh yes. I loved Children's Theater, Summer Theater, smelling the pine trees, and walking on the beach. I'm still in touch with Martha Crane Soule of Yarmouth, who was at camp with me, and I see Jeannie Valley all the time.

We grew up together on Whitney Avenue in Portland. She has two children and lives in Brentwood, California. She's editor of GQ magazine, and right now she's writing a screenplay.

PM: I remember Jeannie very well. Very talented. She wrote a cover story on Jaws and Steven Spielberg for Time magazine years ago. She came to Martha's Vineyard for the interview and research during the filming. Well, Andrea, would you like me to deliver any messages to anyone here?

AM: Just give Maine a big kiss for me!

Continued on page 19

SPOTLIGHT



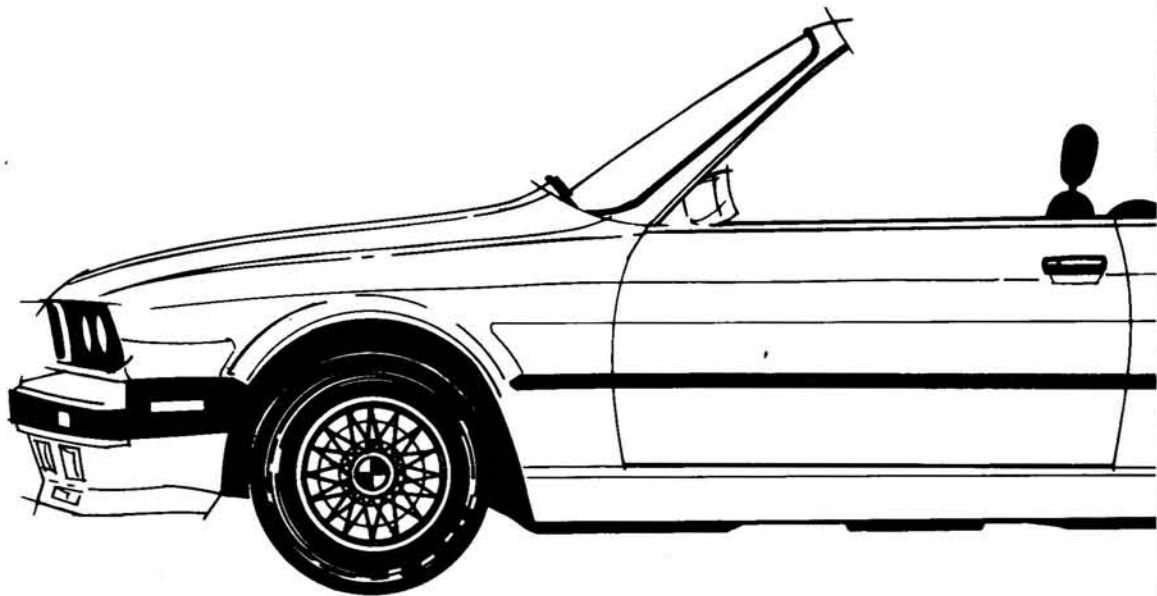
Fritzi Cohen.

Continued from page 17

When my sons grow up, I want them to go to camp there so I'll have more excuses to come to visit. But I'd really wish they'd stop all the building and expansion. I'd like the city planners to just ease up and leave Maine alone. I think of it as one of the last frontiers of simplicity and natural beauty, and I'm afraid they'll destroy the essence of Maine. I know it's unrealistic, but I can change, yet Maine must remain the same as I remember it when I was growing up.

Andrea Martin has been called a genius, a supreme satirist with uncanny talent. To me she is all of that, but also amazingly little changed from Portland's bright-eyed comic dynamo. So ... move over Carol Burnett and Lily Tomlin, and if the marathon is on Andrea's agenda, watch out, Joanie Benoit!

HEADLINE



87 BMW 325i Convertible

BOTTOM LINE

\$448⁵³
per month

Stock #70734, 60 month lease. First and last payment of \$448.53 due at inception. 60 monthly payments of \$448.53 totaling \$26,911.80. Option to purchase available. Expense per mile over 75,000, 10 cents per mile.



Classic



U.S. Route 1 • Falmouth, ME • 781-2100

ON THE TOWN

words — Hur Ting. Hurting for good clubs. Hurting for exposure. Hurting for talent. Worst of all, hurting for creativity. I mean, we're talking a small and fragmented scene here, discouragingly small, distressingly fragmented, with an overriding inferiority complex bigger than Westbrook's.

So what's the big surprise? Haven't talented local pop musicians always had to leave the area to advance their careers, just like their ambitious counterparts in other fields? Aren't local gigs, musical and otherwise, always inferior in pay and perks and promotions to those available farther south? Aren't the performing centers, bright lights, and big money of Show Biz in L.A. and N.Y.C., in short, anywhere but here?

Well, yes.

But wouldn't you think that Somewhere out of the glare of the Big Spotlight, where a person has time to reflect on things a little, Somewhere out of the Metroplex but also not

too far away, on the East Coast, preferably, Somewhere the cost of living still isn't too bad and you could be tapped into what's happening in the Big City, a Somewhere you could actually know your neighbors and bring up the kids and keep a band together and rehearsed and performing, a Somewhere very much like Portland, Maine; couldn't that Somewhere possibly be an ideal spot for molding and forming the talent that a continuously ravenous recording industry needs to survive? I mean, wouldn't you think it was possible?

You know, it's funny, but I had the same idea myself once, oh, about 10 years or so ago when I moved here fresh out of music school, bored to tears with the university "serious" musical life and contemplating a future in pop (*I'll just hole up in this nice town, here, I think, and make those record industry guys come to me, as soon as I'm ready, that is*). It wasn't such a bad plan, really; in that amount of time

I've seen regional music centers of importance sprout around the country. Athens, Georgia, put on the map by the B-52's; Minneapolis by Prince; Austin, Texas. I mean, Durham, North Carolina, by Stamey and the db boys! None of these places are exactly media centers (many are major university towns, of course), but I mean here we are, 110 miles from Fenway Park, not even the distance to Bangor from Boston, and we are *out of it*, people. This is not a physical ailment here, we're talking *psychology*, as in head cases.

Here's an example: Friday night, Portland, Maine, The Old Port Tavern, jammed, wall to wall, a showcase room for talent that a New York City band would *kill* for, the band takes the stage, and what do they do with the attention of a captive audience? They re-create the songs on the radio, the look of the music video, note for note, with killing, mind-

Continued on page 32