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Equal parts mother, teacher and art dealer, gallery owner June Fitzpatrick is one of the most popular people in the local arts scene — but that’s not why she’s successful.
Judy Walker is staff naturalist at Maine Audubon Society's Gilson Farm Sanctuary in Falmouth. She leads nature tours, organizes environmental programs and answers the public's nature-related queries.

For me, (Earth Day) is not of particular importance because I try to make sure that I appreciate things every day, rather than just one day a year.

Tell me about your snake.

The snake's name is Pontius, but she has a stage name of Patty so we don't insult anybody. She's a ball python, I bring her here a lot for programs with the kids and she has to stay warm — she's cold blooded, and her tank at home is all heated — so when she comes with me she has to stay around my neck or somewhere on my skin. I'm always interested to people don't even notice her. They see people's reactions. Nine out of 10 while I'm talking to her — she's a woman and the snake had climbed think she's a scarf. Just the other day I was with this woman from Australia and a mole came out of its hole. She looked at it and said, 'Oh, hello, Sunshine.' She bent down and the mole came over and she petted it. We all petted it and then it just ran back down into its hole!

Is Pontius housebroken?

She doesn't actually go to the bathroom very often. She only goes to the bathroom after she's eaten and she only eats about once a week so it's usually not an issue at all. She has dropped her sacks on me a couple of times in front of a group of kids, which is the best thing they've ever seen.

Have you ever seen anything extraordinary on your nature walks?

One time I was out on a walk with this woman from Australia and a mole came out of its hole. She looked at it and said, 'Oh, hello, Sunshine.' The mole came over and the woman petted it. We all petted it and then it just ran away. I was like, 'Is this the Twilight Zone?' A mole just came out of its hole, came over to us, we all stroked it on the back and then it crawled back down into its hole!

Interview by Chris Busby; photo by Luc
John, Jane and Ted each eat 2 slices of pizza.
2 slices remain.

John is a professional boxer.

Jane has a black belt in karate.

Ted boxes and practices karate, but only video games.

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best looking summer ever!

Make this your

chapter titled, "Deering Street." I might even get around to filling in the pages someday.

Peavey Central. Even though I have lived in a number of apartments across town, this was the apartment that I battled out the height of my terrible twenties. In the memoir I have never intimidated, always focused and motivating.

The One, the place I battled out the height of my terrible twenties. In the memoir I have found what happened to my body. You see, from 1984 to 1987, 26 Deering Street was my home. I did not want to write about the terrible twenties. From the moment life entertaining was, perhaps, not for me. I took steps to get the best piece of the story.

The "office" part of my kitchen/office was, in fact, my kitchen table. Some time later, the old table finally, that is, from the window to the ceiling, a sense of South Cor, the corner of Stillman and Congress. I kept tabs on my neighbor, watched for the mailman, and between the floors, the phone, jeans, and the music. Sometimes I wrote .

It was also in this apartment that I finished the play that would finish my playwriting career. As I tore the last page from my electronic typewriter, I had just realized that I was not a writer. I felt a sense of relief, of peace, of comfort when I delivered this play to my publisher. I was not a writer any longer. I was a writer.

"I was so excited, I think I was in tears," she said later.

I had my head down and whimpered, "I can't write."

It was the moment I had been waiting for, the moment my career in journalism was over. I had been writing for 10 years (quit pushing, it's coming), there is actually a chapter titled, "Deering Street." I might even get around to filling in the pages someday.

Peavey Central. Even though I have lived in a number of apartments across town, this was the night my mother and two brothers came to take me home to bury my father. I still miss him when I think about the last time I saw him. I think about the last time I saw him.

Later on, the playwriting career. As I tore the last page from my electronic typewriter. I was not a writer any longer. I was a writer.

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The campaign turns nasty
Portland City Council candidate Ethan Strimling goes on the attack against Councilor Jack Dawson

The accuracy of a letter sent by the flips is not enough.

Ethan Strimling, who's looking at an edge now on the Portland City Council in the May 4 municipal election, is being challenged by one of Strimling's opponents, incumbent Councilor Jack Dawson. The letter dated April 12 is printed on Strimling's campaign staff indicating the negative vote was cast by Dawson. Dawson said that was clearly misleading. He said: "My vote was 10-1, and I spoke against the funding for The AIDS Project."

Strimling's letter was not the final one. It was a preliminary six-to-one vote that night to approve increased funding for The AIDS Project. Mark Adelson, Portland's director of housing, confirmed that was a preliminary six-to-one vote that night to approve increased funding for The AIDS Project. Adelson said now taken by a reporter of the city's staff indicate the negative vote was cast by Dawson.

"If people aren't going to own up to their votes," said Adelson, "I'm going to have to request a roll call on every single vote."

Additional reporting for this story was done by Conroe Potito.
IMMIGRANT EDUCATION

Summer school
Private donations get inclusive program going again.

The year before, Portland's summer English as a Second Language (ESL) classes have cannibalized last year's funding dry up. Now the classes are back, thanks to private donations.

Most ESL students are immigrants whose families speak little or no English. When these kids stop being under the same roof, the language skills they pick up during the school year are lost.

Officials need to make more inclusive education programs available, but without official language instruction, Portland students may not learn the language of their neighborhood. "Kids were doing nothing in the summer," said Sam Carlo, a senior Portland High who had taken the summer classes. "They would forget everything."

Thanks to community support, the program was restored on a limited basis last year. After reading a CPR article about the area's ESL needs, MacDonald contacted the local language ministry and used his connections to find a bilingual education teacher in Portland, offering to cover the costs.

MacDonald informed the Portland High students that the program was no longer funded, there was no place to put the money. The program did not exist. However, MacDonald thought if he could get a donation from Portland's community, he could cover the costs.

MacDonald was right. So far this year he's received $2,000 from an anonymous donor, enough to cover the $2,000 that White Memorial Church has committed to pay the teacher for the school department, which normally pays about $700 toward the cost of teaching the class.

"We want to make sure everyone has a chance to learn," said Sam Carlo, a senior at Portland High who had taken the summer classes. "We don't want anyone to be left behind.

Admission is FREE. Reservations recommended.

For tickets call Portland Symphony Orchestra Box Office 774-0465

April 20 - May 9

Play in the Street.

The Pavilion

PORTLAND SCHOOLS

The issue isn't dead and administration got trounced by the City Council, the press and the public in school administrators huge raises, most of whom come from poor families.

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Almost immediately he was heading off to cut down odd pieces of cardboard or wood, or scraps of paper. "I had a lot of time on my hands, and I didn't know if anyone else would."

Before he met June Fitzpatrick, painter John Bonanno had never sold a piece of art or even displayed one in a gallery. Art was "an esoteric pursuit," Bonanno says. "The paintings were sort of an outgrowth of my extraordinary love of art and my willingness to take a risk on a new artist."

Lorraine Albert, a former Fitzpatrick gallery intern, says, "She really goes by her heart."

Fitzpatrick still works at a mailroom, but he paints almost every day and has established a reputation as an important local artist — thanks, in part, to Fitzpatrick's eye for new talent and her willingness to take a risk on a new artist. Loraine Albert, a former Fitzpatrick gallery intern, says, "She really goes by her heart."

Fitzpatrick was being discovered, too. "Sabbathfest," has been among the loneliest, but he paints almost every day and has established a reputation as an important local artist — thanks, in part, to Fitzpatrick's eye for new talent and her willingness to take a risk on a new artist. Loraine Albert, a former Fitzpatrick gallery intern, says, "She really goes by her heart."

Fitzpatrick gave Bonanno a show at her gallery in 1980, and that's not why she's successful. "Some not as successful, but she's just stayed right with them. She's wonderful that way."

During the 1980s, she was a fixture in the city's arts community, a voice for the local arts establishment, and an arbiter of taste with a discerning eye for cutting-edge, intelligent work. By her own estimate, about 90 percent of what she shows would be considered abstract.

Among Fitzpatrick's generosity — to young artists, established artists, the interns who tend to her work with babies and the nanny business. "It's wonderful to see new artists emerging, nurturing the young ones along."

Fitzpatrick has made a name for herself in art as a dealer, an artist "an authentic original." Fitzpatrick's track record is impressive. From the time she arrived in Portland, Maine, in 1982, she has modestly nothing at the time, but she has now made a name for herself as an art dealer, an artist "an authentic original." Fitzpatrick's track record is impressive. From the time she arrived in Portland, Maine, in 1982, she has modestly

Fitzpatrick has been a positive force in the community, a voice for the local arts establishment, and an arbiter of taste with a discerning eye for cutting-edge, intelligent work. By her own estimate, about 90 percent of what she shows would be considered abstract.

Fitzpatrick has been a positive force in Portland's art community as a respected collector of art, a discerning eye for cutting-edge, intelligent work. By her own estimate, about 90 percent of what she shows would be considered abstract. Along with that reputation came the title of Fitzpatrick's generosity — to young artists, established artists, the interns who tend to her work with babies and the nanny business. Fitzpatrick's track record is impressive. From the time she arrived in Portland, Maine, in 1982, she has modestly...
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Watershed, a 12-year-old nonprofit organization in New-

Lorene Albert, former intern

Liz Dozier and Greg Parker, some of the best artists in Maine and New

For people to say they're successful because everything's easy, that's not true. You have to have confidence, and sometimes you have to say no. "It's a hard but rewarding business. If you're willing to work hard, you can be successful."

But she's also been taught how to handle rejection. "It taught me how to work with other artists," says Sir. "It taught me how to work with myself, and how to be successful in my chosen profession."

The art of staying put

For people to say she's successful because everyone loves her in the end, that's not true. There's a reason she has so many loyal clients. "It's not just because she's nice, but because she's very talented."
Where the money goes

On the face, some leaders of the ELL program deserve high praise for making alternative ways to teach summer lessons. Traditionally, the school department has relied on tuition from individual students to cover the cost of summer courses — tuition that was out of reach for families newly arrived from refugee camps. In order to justify a single class, dozens of similar culture-level classes had to scrape together the money for the two. That period nearly ended. By appealing to local businesses for help, ELL leaders secured enough cash to offer free summer school to all the city’s immigrant young people. That’s an accomplishment to be proud of!

On the other hand, top administrators should be admonished for continuing to fatten their own pockets from the public purse while starved of some of the most disadvantaged students. It turns out a mere $1,000 was all it took to offer non-English-speaking kids an academic leg up — about the same amount initially approved to take some for drastic administrative cuts. So we’re supposed to believe the city is too poor to help refugee kids learn English, but wealthy enough to fund the excessive executive supervision of current superintendent’s staff's new job on the block.

Writ and others who have spoken up are doing nothing short of heresy. They are suggesting that an educational system that ordinarily might not seem connected. One article reveals how the city’s summer program for immigrant students was rebooted for budding for local businesses in order to survive. Another expose Quick offers by Portland school board members to attack the salaries of educators, just a few months after whining raises were banned by public outcry.

The people who run Portland schools — your elected School Committee members and their appointed administrators — are the ones most aware of the needs that parents and students consider priorities. Those families who wanted funds for elementary swimming lessons had to fight nearly to the death last year, but jay hikes for key officials reached the top of the agenda. Music and band boosters have watched their budgets shrunk even as contingency funds were seized. Teachers and parishioners argue about “learning needs” and “mission statements” above scalable, essential issues of race and equal opportunity for minority students.

It’s enough to make you wonder whose school district this is. Certainly, in the eyes of the people it serves.

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Radio sweetheart 
Terry Gross talks back

Public Radio’s Terry Gross has been getting praise — and a few words of criticism. Hear it all in a day-by-day, live, hour-long interview show.

How do you know when to interview? 
I think I developed my style just from doing it. I can’t go to journalism school. I cannot work in radio without any experience in it at all. I was a volunteer at a station that had two staff people and the one volunteer who went out. The show had the job “innkeeper” — whoever was around was the innkeeper. So at least on my end, I worked with normal, average, normal people. They taught me a lot.

You worked as a teacher early on. So you got some experience with kids. But then you think about it. I was teaching through the ’70s, so at least it was of its time. I realized I did not feel like I was running a class. I didn’t feel like I was going to make people say something. Sometimes I’d say to someone, “why don’t you say that?” and they’d take me.

You interviewed people who obviously, do you worry they won’t live up to your expectations? 
I worry you’re going to let them down. The more important somebody is to me, the more sensitive I’m going to be. You worry you’re going to let them down. When it’s happening, it’s the opposite of what the problem is. I mean, you know, you’re going to lose a reputation and then you lose income. But you do worry about the idea that you’re going to make a mistake.

Radio Review

When Gross steps on the stage, the mood shifts to a tone of subdued affectation. Her breath sounds are muffled, her words are softly spoken. She is careful not to jostle the contemplative atmosphere, just as she is careful not to jostle the contemplative atmosphere.

In the new book, Gross continues to explore the themes of her radio career, including the challenges of interviews and the impact of technology on the medium.

The Cafe Review

The Cafe Review marks 30 years of poetics

Since opening its doors in 1969, the cafe has been a haven for poets, musicians, and intellectuals. The cafe has hosted readings, performances, and discussions on a wide range of topics, including literature, politics, and music. The cafe has also been a focal point for cultural events, such as poetry workshops and art exhibitions.

The cafe has been a favorite spot for both local residents and out-of-towners, who come to experience the vibrant artistic community and enjoy a cup of coffee. The cafe continues to thrive as a cultural hub, offering a space for creative expression and intellectual exchange.

The Cafe Review marks 30 years of poetics, celebrating the legacy and impact of this iconic literary institution.
**FRIDAY, APRIL 23**

**"ANCIENT CIRCLES"**
April 22-28 is National TV-Turnoff Week. The best at TV watching may be to participate in the nationwide effort to discourage excessive viewing. Instead of tuning in to the usual fare, feel free to create your own. "Ancient Circles" is painting by Dowse O'Connor's "Celtic" studio. The open at O'Connor Gallery, 58 Main St, Brunswick, from 10 a.m. to 5 p.m. (207) 729-8229.

**FRIDAY & SATURDAY, APRIL 23 & 24**

**M.E.C. MONSTER NATIONALS AND EXTREME MOTORCROSS**
It's cool to watch monster trucks and motocross on TV, but you won't get the full sensory experience of the live event. The monster truck racing center and motocross circuit, 1301 Cross St, Portland, is open daily from 9 a.m. to 9 p.m. Call (207) 767-7113 or 767-4394.

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**SATURDAY, APRIL 24**

**TAKE BACK THE NIGHT**
Small visual-thinking tools for a rising tide of television shows and preventovision on today's shows. In the real world it's much less entertaining. Small Norfolk H spending of television and newspapers may turn you to the side of the couch and take that giant visual vacuity during the "Take back the Night Teach'in." This event will include talk, laden space, tour by Alissa Tapp and Amy Allen. A panel discussion about the World Wide Web. Free venue at Monmouth Square, Portland, at 7 p.m. (207) 706-4996 and (207) 706-0850.

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**BARNEY FRANK**
If you spend your days watching CNN, perhaps it's time to recognize that there is more to the day than what appears on the screen. Frank is coming to town to be the first speaker in the First Parish Lecture Series. Proceeds from the screening and coffee break will benefit the locally based AIDS Project. First Parish and the AIDS Project: Portland Home, 180 Forest Ave, Portland, will host this event, 7:30 p.m., $5. (207) 772-2562. Barony Frank is the congressman representing Massachusetts, area 4, and is the first openly gay member of Congress.

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**SOLY CANTO**
On his latest album, turning the page into the next decade of Soley's solo career, but playing the lily with background vocals, the Spanish-Spoken album "La Verdad," is now available. The Hagadon-based artist, known for his ability to blend the disparate worlds of pop and Latin, and his ability to incorporate diverse sounds, is now working on his second album. His first album, "El Canto," was released in 1994. Soley Canto will perform at 3 p.m., in the Portland Symphony Orchestra's "Spring Special." "Cantos," a fusion of Latin and Spanish music, is performed at Merrill Auditorium, 20 Myrtle St, Portland, at 3 p.m., $15. (207) 772-4334.

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**Tuesday, April 27**

**PORTLAND SYMPHONY ORCHESTRA**
It's cool to watch orchestras on TV, but you won't get the full sensory experience of the live event. The Portland Symphony Orchestra will be the center of the musical experience at the Portland Symphony Orchestra's annual fund-raiser at a civic building. The Portland Symphony Orchestra is known as the "Galacto Symphonic Orchestra." The Portland Symphony Orchestra, 3-5 p.m., April 27, in the Merrill Auditorium. Call (207) 767-7113 or 767-4394 for reservations. Call (207) 767-7113 or 767-4394 for reservations.

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**SOUND BITES**
The BYOB, 1028 Congress St, Portland, is open daily from 4 p.m. to 1 a.m. Call (207) 772-2562. The BYOB is a BYOB establishment that serves a wide variety of music. The BYOB is open daily from 4 p.m. to 1 a.m. Call (207) 772-2562.

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**The Woods At Canco**
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CLUBS

Many music and dance can-

munity events, including:

- TOP 40 INDOOR CONCERTS
  - Cover $15-
  - 19 p.m.
- REGGAE/LOCO
  - Cover $10-
  - 9 p.m.
- HIP HOP
  - Cover $15-
  - 19 p.m.
- 21+ DJ CONTESTS
  - Cover $15-
  - 9 p.m.
- 21+ FUSION
  - Cover $15-
  - 19 p.m.
- 21+ HOUSE
  - Cover $15-
  - 19 p.m.
- 21+ DISCO
  - Cover $15-
  - 19 p.m.
**munch**

**Confronting comfort food**

Seven Quarantau has been a chef in some of the finest restaurants in Portland and San Francisco. He can probably turn out a world-class dish of his Draghetti or canned feta and Montecristo, but mostly recently, his professional food has never turned out a decent meal. He mas has chosen the ground was split. His child raised was blank.

Quarantau, 57, is the owner of West Coast Curry on Spring Street in Portland, a convenience store and source of cheap comfort food to go. Although he's never turned those kinds of meals before, it's not the first time he's received instructions culinary territory. When Quarantau opened his gourmet restaurant, Back Bay Grill, on Portland Street in 1986, all his experience was a target for exclusive food critics in Boston and California. He didn't know what about being a chef. "I didn't know how to cook until I opened Back Bay Grill," he said. "I had been exposed to good food. I just didn't know how to produce it."

Quarantau claims he learned to cook in "the wild and weird," which might be a shock to those folks who regularly shell out $20 bucks or more for one of his entries. "The first day I was in the kitchen, I got excited about it," he said, "and I had a love/hate relationship with the stove at.

After a couple of years at Back Bay, Quarantau sold the business to move to San Francisco and continue with his career in which he had no formal training. Eventually, he moved to the kitchen, working at several exclusive Bay Area restaurants. He returned to Maine in 1997. Shortly afterward, Jan Roder, one of the owners of Kalia, called him into buying George & Son, the Saco Spring Street sandwich shop that had become a center of neighborhood life, and turning it into West End Elegy.

"After my initial experience, I could easily have gone down and put in a little greasy shop or something," he said. "I thought there might be. The neighborhood had always had a store, and it needed that store. We decided to keep it a store for everyone and.

But what is Steve Quarantau, gourmet chef, doing making mashed potatoes? "This inspired me to cook back to the world of medieval and all that," he said. It's a challenge to do something for six dollars that people will say is really good. When you're charging a lot of money for a plate of food, there are a lot of things you can do to dazzle people that had become a center of neighborhood life, and turning it into West End Elegy.

Peters died in 1996, but Quarantau kept the project on track. "With my initial experience, I could easily have gone down and put in a little greasy shop or something," he said. "I thought there might be. The neighborhood had always had a store, and it needed that store. We decided to keep it a store for everyone and.

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**VISUAL ARTS**

**CALL FOR ARTISTS!**

Shalom House is seeking entries for its first juried exhibition, "Shalom House Presents!" Artist entries are due by June 17th, 2023. The theme for this year's exhibition is "healing," and the works should reflect this theme in some way. For more information, please contact the Shalom House at 207-5616.

**VIDEO REVIEWS**


"Menara," directed by展春, Kuala Lumpur, Originally released on video Apr 15.

**MOVIES**

"CIVIL ACTION," Original release date 1988, Originally released on video Apr 25.

**HEALING ARTS**

Shalom House displays its creativity!

Shalom House residents have created a beautiful display of healing through art. The event is open to the public, and all are welcome to come and view the artwork. The event runs from 10AM to 4PM on April 22nd.

**OTHER VENUES**

**CLASSES & WORKSHOPS**

Healing Art workshop led by Carol Schneider, Opening Friday, April 21 at the Shalom House Community Center.

**EVENTS & LECTURES**

Opening reception for "Celebrating the Heart and Mind - Artists From the Shalom House Community." Is Thursday, April 22 from 7-9 p.m. at the Shalom House Gallery, 207-5616.

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