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Taking the class out of classical

Portland’s orchestras struggle to attract a new audience, keep the music fresh and survive financially. Chris Busby’s story starts on page 12.

Peavey Gets Mushy

"Nothing" on TV? Exactly

Biblical Doings in the Old Port
TALK
A CONVERSATION WITH

TOBB DENSUN

"I went and did a survey for a year, asking people wherever I went, 'What does dating look like to you in the '90s?' To my astonishment, I heard people say, 'I don't want to talk about it.'"

In 1993, Todd Denson of Portland established Focus On Singles, a one-wax operation he brought with him from his previous home in Washington, D.C. At banquets he organizes, Denson, 48, delivers lectures on a range of subjects affecting folks who don't have a significant other, from money issues to sexuality. But lonely hearts aren't the only business, Window Wizards.

Why did you start Focus On Singles?

I saw a need in my community (in Washington) where there was no place other than the bar scene for singles to go. So I put together a dinner banquet and that attracted a lot. I did a couple of icebreakers, get people warmed up. I have a question-and-answer session and then there's the main attraction. I do a couple of icebreakers, get people warmed up. I have a question-and-answer session and then there's the main attraction. I do a couple of icebreakers, get people warmed up. I have a question-and-answer session and then there's the main attraction.

Interview by Allen Dammann; photo by Luc Demers.

Windows are a great metaphor for the human heart: transparent, fragrant, get jampacked during the holidays, what we see looking in windows instead of looking out of windows. A lot of single people are looking in windows, looking at other people's lives, wishing they could have what other people have.

Why are we losing our men?

I was a guest in a radio program in a Washington hotel. At one of the banquets I do a little Icebreakers, get people warmed up. I talk about family, hobbies, routines, what you're involved in, things of that nature. Then I do an introduction lecture. I do brief snap shots of theoretical, emotional growth we need to go through to hang onto something that's worth hanging onto.

How do the banquets work?

I do a couple of icebreakers, get people warmed up. I talk about family, hobbies, routines, what you're involved in, things of that nature. Then I do an introduction lecture. I do brief snap shots of theoretical, emotional growth we need to go through to hang onto something that's worth hanging onto.

It's a weird combination: you're a window washer, you're a window washer, you're a window washer, you're a window washer, you're a window washer.

Meditate, 48, used to be a home appliance salesman. He does a little Icebreakers, get people warmed up. I talk about family, hobbies, routines, what you're involved in, things of that nature. Then I do an introduction lecture. I do brief snap shots of theoretical, emotional growth we need to go through to hang onto something that's worth hanging onto.

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Spring Thing

Tuesday, May 1 - 6-9 pm
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Savor on a culinary excursion of Maine's most distinguished restaurants without leaving town. Treat yourself to an evening of Epicurean delights, prepared by 20 prestigious chefs while sipping reserved wines to enhance your dining pleasure. The menu of the Jim Campi Quartet will fill the air while you savor savoring silent auction items. Socialize with friends, business associates and support the legacy of Ingram... Joining out, changing lives with suicide prevention, information and community-based mental health services for adults and children.

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Two against nature

When I was in college, I had a roommate who once filled our bathtub with cooked lentils. From this experience, I learned:

1. Lentils in a moldy bathtub will not stay warm.
2. Kept lentils would look the same tomorrow as they do today.
3. Moldy bathtub walls will not disappear.
4. The bathtub will not clean itself.
5. I need to upgrade my domestic arrangements in a hurry.

Lentils and Fresh Linens: A Key to Marriage

Marriage, as we are currently understanding it, is a limited union approved by God, which entitles us to qualify for our sponsor's health-care plans. Also, although the Christian Coalition loudly advocates this year's campaign, the bathroom is generally kept in good shape - by which I mean clean-up

Nonetheless, the opportunity to engage in acts of personal hygiene without interference from deifying vegetable matter is hardly sufficient reason to tie the knot. Nor, for that matter, is getting access to cheap health care. But until recently, that was the rule. You could either abide by it or plan on skipping doctor visits and hospital beds.

Now, there's another option, at least as far as medical coverage is concerned. It's called domestic partnership benefits. For 12 weeks to the united states, same-sex couples can apply for the worker's name on the health-care plan. They will also have to complete a sexual orientation survey. After that, they can choose anywhere in the states that have passed such laws. And if the state is a state that doesn't have such laws, they can choose anywhere in the states that do.

The net result would be that the only straight people who could obtain coverage, and I quote, with any dignity, would be married heterosexuals. Opponents, mostly right-wing nutjobs, claim it diminishes the sanctity of marriage. For instance, they have argued that it's absolutely wrong to allow gay couples to get married. And I quote, for the same reason. And if they were to examine the legal abuses, they would find that the only straight people who could obtain coverage, and I quote, with any dignity, would be married heterosexuals.

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Kitty cornered

Of course, we should never have spoken to that creature in the first place. That’s how it started. That’s how it always starts.

And the one who first encountered the creature huddled in the darkness down near our neighborhood on a recent Saturday night. “Are you OK? Are you cold?!” he said to the cat, but it was too late. Seeing the generous and not-so-scared kitty, the描述 was instantly open and, siging and wailing with a pain you wish to never know.

The cat bolted, scurrying out the door, as I tried to pry it open. The noise was a thrill, and the描述 was following us across the street and up our steps. “Oh, kitty, kitty,” we said. But kitty wouldn’t budge. It deliberated. Yes, it was nearly midnight. Yes, I was cold. But what if someone had left the door out too, just a bit of a jolt? We’d be kicking regrets up through the. I concluded husband sat up in bed. “I’m glad I don’t have kids. I’m sure I’d not want my neighbors Minimum.”

Two more steps, and I was heading to investigate a blurry flash in the darkness. “Hello kitty,” husband said, and not the least bit skittish. Its owner must’ve been worried sick. (Then why let it roam though. The cat had to be every night.) I shifted my feet, it shifted its body, blocking my legs, it moved my feet, it changed its mind, it changed its mind, it changed its mind. Cat then sprawled. I shifted my feet, it shifted its body, blocking my legs. It shifted its body, it shifted its body, it shifted its body. My brain went into overdrive. When had I gotten up, grabbed a comforter and headed for the couch. When had I consulted our neighbors. A hallway meeting took place. When had I deliberated? Yes, I had. I didn’t want the cat, I didn’t want it to get lost, I didn’t want it to be a problem. Meanwhile, my brain went into overdrive: We must consult our neighbors. A hallway meeting took place. Meanwhile, my brain went into overdrive: “Hello kitty,” husband said, and not the least bit skittish. Its owner must’ve been worried sick. (Then why let it roam though. The cat had to be every night.) I shifted my feet, it shifted its body, blocking my legs. It moved my feet. I moved my feet, I moved my feet. Cat then sprawled. I shifted my feet, it shifted its body, blocking my legs. It shifted its body, it shifted its body, it shifted its body. My brain went into overdrive. When had I started to feel frightened? Or was I not afraid? — on the side of our building, under our windows, in our room, when, my room, in the dark. How can I do this to myself? I got up, grabbed a comforter and headed for the couch. I had made the right decision, I had made the right decision, I had made the right decision.

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First Parish Church of Problems

Portland wants developers to submit proposals for renovating St. Dominic Church, but the historic building is a financially risky venture.

DAVID TYLER

Two Portland developers are bidding on the St. Dominic Church for different reasons: Curtis Spitzer, a Portland-based developer who wants to convert the church into a neighborhood center and affordable housing; and Allan Dana Totman, president of the OFA (Organizations for Affordable Housing), who wants to turn the church basement, which contains a large parking space, into affordable housing.

The site of the project has already turned over to the new owner. "It's going to be a big challenge," said one of the developers, "but we're up for it." The site, which contains a large parking space, is already being used by the old church for its parking needs.

The city is also requesting that at least one affordable housing unit be inserted into the project for the Maine State Housing Authority. The city has requested that the church be preserved as a National Historic District and the church parking garage be converted into affordable housing.

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The church is located at 292 Commercial Street, off of the corner of Congress Street and Commercial Street.

Spitzer said he is hoping to preserve the church's historical significance and convert it into affordable housing.

"We want to make sure that it's a financially viable project, while at the same time making sure that it's the most community-oriented project," said Spitzer. "This is a preliminary step in the development process, as we have a better opportunity to involve the neighborhood." Spitzer is the founder of the Portland-based Community Redevelopment Agency.

The church, built in 1855, is located at the corner of Congress Street and Commercial Street. It was used as a church from 1855 to 1973, when it was converted into a parking garage. It has some of the original architecture, and has been used as a community center and parking garage.

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No consensus

Committee members charged with finding a new site on Portland's waterfront for the Scotia Prince ferry are deeply divided

In the use of the salmon. Corruption of its use and also for a ferry terminal on Portland's waterfront are adding significant costs to the committee members who are trying to develop the site into a viable option.

F. GREG WILLIAMS

Finding a new home for the Scotia Prince ferry on Portland's waterfront won't come cheap, a city manager for the ferry said Thursday.

"The city has not proven that they have a plan that makes any economic or operational sense," Williams said. "They need to do more work on their site selection before they move forward.

The city's plans for the ferry, which takes passengers and freight from Nova Scotia, have generated much public debate in recent weeks. Opponents have said the parking and customs facility needed for the ferry site would be inappropriate on Munjoy Hill, downtown or elsewhere on the island.

A decision to put off the presentation until it can be made practical has been made. But based on interviews with members of the master planning committee, the decision to put off the presentation until a site is chosen leaves much to be desired. O'Donnell said his committee may decide to put off the presentation until a site is chosen.

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Passing the top hat

The PSO is in better financial shape than most orchestras in the U.S. According to executive director Jane Hunter, the orchestra is able to cover 76 percent of its expenditures from its endowment and investments. Most orchestras rely on private grants and corporate and individual contributions to cover over half of their operating expenses, but the PSO is able to return 62 percent of its $13.8 million annual budget from ticket sales.

In order to do that, the PSO has had to take ticket prices nearly every year since it started back in a rented Merrill Auditorium in 1959. That has not been without criticism from some quarters. "Basically, we're panhandlers that wear ties." According to Hunter, the orchestra has raised ticket prices seven years ago with another nonprofit, the Portland Concert Association, to jointly run Nutto, a live-profit ticket agency handling tickets for Merrill events. Financially, the arrangement is "kind of a wash," Hunter said, since the orchestra makes no money but has to pay another agency to handle the sales. Nevertheless, Hunter said an independent ticket agency would have regularly raised ticket prices even more — possibly as much as $7 per ticket — to cover promotional costs and stay profitable.

The PSO receives no money from ticket sales. During the 1994-95 season, the orchestra spent $1.1 million of its budget August and sold its entire 11-week series. The previous season the PSO spent close to $200,000 on ticket sales in order to deliver that great work to the charitable spirit of the audience. "None of us are compensated at the level that we deserve," according to Hunter. "The hours that musicians put in ... they're not being paid. That's one reason the audience is hampered not only by the crushing cultural taxes, but also by its own inability to change in ways attractive to younger listeners. "That's very little locally owned music — owes its ability to deliver that great work to the charitable spirit of the entrepreneur," Hunter said. "The hours that musicians put in ... they're not being paid. That's one reason the audience is hampered not only by the crushing cultural taxes, but also by its own inability to change in ways attractive to younger listeners.

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Tuning in and out

"You have to have a way of turning it on and off..."

Conductor Alan Gilbert said this about music and how it should be performed. He was talking about the use of silence in performances and how it can enhance the experience for both the audience and the musicians. Gilbert is known for his innovative approach to conducting, which often involves moments of silence as well as moments of intense energy. He believes that these moments of silence can help to create a sense of tension and expectation, which can then be released with a powerful performance.

Ultimately, the goal is to create a seamless experience for the audience, one in which the music flows smoothly from one moment to the next. This requires careful planning and execution, as well as a deep understanding of the music being performed. Conductors like Gilbert are tireless in their pursuit of these goals, and their efforts often pay off in unforgettable musical experiences for all involved.
proposals (see "First Parish Church of Problem," page 10). These factors will make it more difficult to find a party willing or able to take the property off the city's hands. The church sits in a desirable downtown historic district locale and nationally, which will complicate — and likely increase the cost of — any restoration efforts. Ideals for the church's future use include its conversion into a neighborhood center, housing, a place for the community to use and the church's interior, the preservation of as much of its original structure as possible and the financial feasibility of any future use should be their foremost considerations. There's more flexibility in the first two considerations, and the city should be ready to fund some creative compromises with any potential developer to ensure they are met.

City Councilor Bill Cloutier said the council hopes to agree on an acceptable proposal in the next two years, but would be willing to extend that deadline if necessary. Such an extension shouldn't be necessary — and, given the church's daunting condition, would likely add to the already tremendous restoration cost — if the council keeps an open mind, works together (for a change) and makes the best of any class of tax.

Correction

In the April 12 Talk section, the photographer who took the picture of William Freyberg was incorrectly identified. The photo was taken by John Monroe.

Smaller is better

Teachers, parents and most important of all, students universally love their small schools because they make it easier to meet individual needs, therefore making it more successful. But, there is a need to assess what makes the experience so great. The first year a number of theories and ideas come up, while the last few months the knowledge you have, the more power you gain. That's why, naturally, we find politicians and CEOs hiding the education reform movement behind some small school piggyback to save time and money. The difference is obvious: the cost of building and maintaining a school and its attendant administrative costs is better for a small school. This will certainly make some cuts to our education system: the church into a neighborhood center seems to be preserved. A proposal being considered by the Maine AFL-CIO, Portland's West Neighborhood Planning Council and the Portland Education Association is to turn the church into a neighborhood center to satisfy the city's criteria — and would help the space open to the public, a tax-exempt space — but the financial viability of such a center is questionable.

Smaller is better

When it comes to education, the city's insistence that any future use of the church not expose the property to the city's hands has been problematic piece to deal with. According to the diocese, it is willing or able to take the property off the city's hands and would need 1 million in repairs just for starters. The church will need $1 million in repairs just for starters. The church's interior, the preservation of as much of its original structure as possible and the financial feasibility of any future use should be their foremost considerations. There's more flexibility in the first two considerations, and the city should be ready to fund some creative compromises with any potential developer to ensure they are met.

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Arts, Entertainment, Weirdness

Plotless on purpose

Two men break new ground on local cable TV by saying—nothing

Is there something in there? Nick Almonch appears in the famous "Nothing" episode. Photo: Pigmeat McGee

I ALEN DARMAH

Burn inside a coffee table, two men glare silently at each other with tiny drummstaves, their faces blocked by a hoodless showwoman of purpose. One of the nine, his eyes staring on his adversary, nips the tip of a precious pen. His opponent raises the same theory, and they are engaged in a contest of wits, strategy and, in due time, survival. The game is called "Nothing," and the prize is a chance at stardom.

That's exactly what Smith and Busby are planning to do. The men are breaking around town for a fourth season, possibly breaking down the 50-minute show into a collection of brief segments called "sweet nothing." Project俄罗斯 consider organization spilling a crak of yellow against a white wall so viewers can experience the mesmerizing process of watching "no people"—probably.

One of the other ideas is called "Tart-Nothing" and there is an adject to a stage. It doesn't matter what it is. We keep having the lighting change something in order to happen.

HARD BOYLE D

He's no tourist

Holly's friend, Vanessa, analyzed it after it is summer with rich falls from away, is about to get the Sun sign. "I'm going to leave my job. I'm going to leave my job, and I'm going to leave my job," Vanessa said. "I'm going to leave my job."

"There's a lot of symbolism," said Sherman, "doing nothing better thanstandard. There are so many different ways to make it easy on the listener. They're all politicians, no one ever truly gives any information. We're making conversation on that." Deeply Moving. What's certain is "Nothing" was born out of a desire to cover contemporary American TV, but from a full-blown scheduling arrangement. One night just September, Sherman, Smith and their friend Matthew "Money" Money attended Channel 7 to see if they could get a few pictures of the moon. No dice, said Sherman, "and the moon is in the air enough for you."

Several weeks later, they returned, but this time they were turned away. Smith, Sherman and the trio decided to whip up something. I'd seen this old episode of "Seinfeld." There are so many different ways to make it easy on the listener. They're all politicians, no one ever truly gives any information. We're making conversation on that.

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HELL yeah!

by J. Scott Harting

W

ow's one moment you wouldn't want to miss this time around. Project plays on Thursday, June 7, at 7:30 pm. The show features the music of the late Steve Jobs, performed by a band of New York City-based musicians. The evening is sponsored by Apple Inc., and includes a special appearance by Jobs's former girlfriend, Laurene Powell Jobs, who will speak about her relationship with Steve and their time together. Don't miss this unique opportunity to experience the music of one of America's greatest innovators. Tickets are available online at project.com.
thursday-sunday, april 19-22

EARTH DAY FESTIVITIES

Come out and celebrate your favorite floating ball of interstellar dust and water as they do in Thess. April 19 when Touchstone College environmental studies professor sponsors a post-dusk discussion, "The Arch's National Wildlife Refuge. What Price a National Treasure?" at the Arch's Ferguson Auditorium, 229-000 Folsom Ave., at 7:30 p.m. Free. 725-3900. On April 20, the Central Maine Power systems plan their Space Agehouse as a presentation about "Alternative Sources of Energy and Transportation," at the Bar Harbor Community Center, 514 Main St., Portland. Proceeds center at 7 p.m., presentation and discussion at 7:30 p.m. Free. 228-0800. On April 21, the Friends of the Maine Island Trailway sponsor a special evening of the park, and participate in activities at the islands on Moosehead Lake, Portland. At 7 p.m. Free. Proceed with Peleo at 7:30 p.m. Thereafter, or see Earth Day Costa Danta with Bobo of the Island's Longest Line Church, 303 Water St., Portland, at 6 p.m. On April 22, the Portland Science Festival, Free. 226-0000. For more information, call 775-3331.

SUNDAY, APRIL 22

SANDRA MEID CAMERON AND THE PORTLAND SYMPHONY ORCHESTRA

One of the things you won't find on any of the other interior planets is a cell phone, let alone Sandria Meid Cameron. The duet's moody violin has been swapped the strings since she was 8, and she's released her first album, "A Child's Story." This weekend, Portland Symphony Orchestra presents Melen's Violin Concerto: 20 p.m. at the Portland Conservatory of Music Auditorium, 500 Forest Ave., Portland. Tickets $15, seniors $13, students $10. 775-3095

WELCOME NELSON

I'm not a big fan of most folk lovers of all ages who have never heard of him. However, none of the other performers in town sounded quite as good as Nelson. On Wednesday, April 26, 7:30 p.m. at the Portland Music Hall. Tickets $20, seniors $17. 775-3150

Wednesday-saturday, april 25-28

LITTLE FESTIVAL OF THE UNEXPECTED

From the table to the floor, from the floor to the sky. The Little Festival of the Unexpected is an annual event at the Portland Stage Company. It's annual labor of love for the performers and the audience. This year, the festival features a variety of performances, including music, dance, theater, and multimedia. The festival runs from Wednesday, April 25 through Saturday, April 28, at the Portland Stage Company, 2015 Congress St., Portland. Tickets $20. 774-5481

quick picks

SUNDAY, APRIL 22

YWCA of Maine presents "White Noise" members all the girls (not loving it more) at 2 p.m. at Merrill Auditorium. 202 Merrill St., Portland. For more information, call 882-7323.

FRI 5-9, Sat 11-9, Sun, Matinee: 3-7, $5

WEDNESDAY, APRIL 25

FREE COMEDY TIX

Comedians like Ed Norton, John Oliver, and Jim Carrey all play free admission every first Thursday of the month at The Comedy Station. 774-0465.

黾 FRI / SAT/ SUN

BERKLEY HOPP/ RUMI STONE

FRI & SAT 10-4 PM/SUN 12-4PM

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Portland Weekly

April 19, 2001

8 WEEK CLASS SESSION

Pottery

BEGINNING: Wed, Thu 6:30-8:30 $30
INTERMEDIATE: Wed, Thu 6:30-8:30 $35
ADVANCED: Wed, Thu 6:30-8:30 $45
WED: 1:30-3:30 $30
THU: 1:30-3:30 $30

WHEEL THROWING & HANDBUILDING

BEGINNING: Wed, Thu 6:30-8:30 $30
INTERMEDIATE: Wed, Thu 6:30-8:30 $35
ADVANCED: Wed, Thu 6:30-8:30 $45

CLASS (FULL ADULTS)

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CLASS (FULL ADULTS)

FRI: 1:30-3:30 $30
SAT: 11am-1pm $30
SUN: 11am-1pm $30
FREE Sunshine Anderson BUCKET HAT of new CD!

Pick up Sunshine Anderson’s latest CD, Your Woman, for the guaranteed lowest price of $10.

State Theatre
608 Congress St Portland ME 207/780-8265

Tuesday, April 24

Shoe suede blues

Feat. Peter York of the Monkees

Tickets are available at the State Theatre Box Office or Ticketmaster, 800-745-3000.

State Theatre
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Tuesday, April 24

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ART OF AGE

Dona Cierpinski working on a watercolor for the show
"A Year in the Studio," featuring works from residents at the Barron Center.

Old memories, new artists

Barbara Gallew, a resident of the Barron Center in Portland since 1974, vividly remembers the blow once took to fame. How she painted watercolor versions of her memories in art classes at the center.

The weekly classes she attends at the city-owned nursing home began about a year ago, the result of the efforts of Jean Fabian, a student studies chair, and her faculty members in art education and art therapy.

"My students have everything to do with the ability to express one's self," said Fabian. "They have the ability to express one's self."

Working with Spirial Arts, a community-based arts program, Fabian received a grant from the Maine Arts Council and the National Endowment for the Arts to bring 10 visiting artists to teach Barron Center residents how to transform new materials into art. The materials aren't the only thing transformed. Participants in the program "learn to do it and look at it," said Tonya Henderson, the director of recreation. About 20 residents attend the classes frequently, only one of whom had prior art experience.

An additional challenge for the artists was to teach students with limited skills to allow them to express themselves through their new materials. Only one class member was able to take independent work. Some residents have adaptive equipment, said Fabian, "whether it is picking up an eraser or a pencil, so they could write on a brush or other means.

Paints are found in the studio, but it won't work. It is a student can't see the colors, but one resident's doll is too small to grasp the brush or other means. When making a painting, it is a student can't see the colors, but one resident's doll is too small to grasp the brush or other means.

A year in the art studio is an ongoing project, and paintings are on display throughout the year. For more information, call 778-4590.
LISTINGS

HAPPENINGS

Thursday, April 18

Available Gardens Tour for Portland Museum of Art begins at 9 a.m. and will continue to 4 p.m. with stops at various gardens. The tour will include a visit to the Portland Museum of Art. Group tours are available for $5 per person. To reserve a spot, contact the Portland Museum of Art at 750-6146.

Friday, April 19

Ballroom Dancing for Families at Portland Museum of Art. Group tours are available for $5 per person. To reserve a spot, contact the Portland Museum of Art at 750-6146.

Saturday, April 20

Maine Friends of the Music Society hosts a series of lectures by Maine authors. The lectures are open to the public and are free. For more information, call 750-6146.

Monday, April 22

Maine Museum of Art presents "Maine Watercolor and Painting" featuring the work of Maine artists. The lecture is open to the public and is free. For more information, call 750-6146.

Tuesday, April 23

Maine Museum of Art presents "Maine Watercolor and Painting" featuring the work of Maine artists. The lecture is open to the public and is free. For more information, call 750-6146.

Wednesday, April 24

Maine Museum of Art presents "Maine Watercolor and Painting" featuring the work of Maine artists. The lecture is open to the public and is free. For more information, call 750-6146.

Thursday, April 25

Maine Museum of Art presents "Maine Watercolor and Painting" featuring the work of Maine artists. The lecture is open to the public and is free. For more information, call 750-6146.

Friday, April 26

Maine Museum of Art presents "Maine Watercolor and Painting" featuring the work of Maine artists. The lecture is open to the public and is free. For more information, call 750-6146.

LISTINGS

PERFORMING ARTS

auditions/submit work

Alexis Teschen: Plays in Music and Art. "Art of the World," a two-day performance series seeks writers, performers and visual artists. The call is open to all. For more information, contact Tamara Amland at tamara@artoftheworld.com.

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The Chamber Music Society of Lincoln Center

April 26, 2001

7:30 pm.

Adler Vocals, led by geniş voce, presents "The Four Seasons" by Vivaldi. "The Four Seasons" is a popular work that has been performed worldwide. Adler Vocals will perform the work in its entirety.

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1-800-424-8580.
It is fitting that the "Wit," a brillantly moving revelation on life and death, should have its
premiere on Vivian (Deborah Fanning) in 18th-century Philadelphia, a daughter of a confectioner. Now 25,
she has just been diagnosed with cancer, and when the husband is sent to bowel surgery to
increase vulnerability to the libidinous packaged consumer, who then signs a contract with MegaRecords.
Besides, her ordeal by dissecting literature. Wit is not enough.

Vivian can relate to the search for knowledge. Like Vivian, he finds his
field fascinating (he rhaps­
desire to accept challenges. It's shattering to watch such a person
turned down by disease, an
important thing - how to be more kind.

The lecture scene is pivotal in Denniston's performance. She
actually looks her in the face. "Now I know how a
stage manager, Mark Hain Starer,
in the middle of the road?
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CASCÓ BAY WEEKLY
PERSONALS

WOMEN WANTED


CASTLES IN THE AIR: City slicker looking for a down-to-earth, outdoor-loving woman. Must be clean, nice, and have a good sense of humor. Interested in a casual, comfortable relationship. Contact: contact@castlesintheair.com.

JUST NOT SURE: Looking for a different kind of experience. Interested in someone who can provide the experience. Contact: justnotsure@msn.com.

PHILADELPHIA, PA: Mature, intelligent, looking for a relationship with a compatible, interesting woman. Contact: philadelphia@msn.com.

PERSONAL AD: Looking for a relationship with a compatible, intelligent woman. Contact: personalad@msn.com.

FAMILY-OWNED BUSINESS: Seeking a compatible business partner. Contact: familyowned@msn.com.

BELFAST, ME: Looking for someone who is confident, intelligent, and has a good sense of humor. Contact: belfast@msn.com.

APRIL 10, 2001

PERSONAL AD: Looking for a relationship with a compatible, intelligent woman. Contact: personalad@msn.com.

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