Surf's up!

Not hot enough for ya? Still looking for an excuse to hit the beach instead of the books? On July 17 and 18, some of the best windsurfers on the East Coast will visit Portland's East End Beach for the New England Windsurfing Championship. See page 17.

Casco Bay Weekly

Have a nice bay!

Friends of Casco Bay has dropped its aggressive activism for a more non-confrontational approach and been widely praised in the process. But is consensus and cooperation the best way to protect an endangered bay?

By Bob Young
Photos by Tonee Harbert

Here's the way Casco Baykeeper Joe Payne goes about his job. One morning last week, Payne arrived at the Spring Point Marina in South Portland, where his boat is docked, and saw the telltale sheen of a fuel spill on the water. "My decision was not to call the Coast Guard myself, but to have the marina do it," Payne explained, as he steered his boat out into the harbor. "It should be the marina's responsibility." Payne said that it's better to teach local residents to care for the bay themselves, rather than to play the heavy and report every minor infraction.

Payne and Friends of Casco Bay (FOCB), the environmental group that employs him, are not tree-spiking, monkey-wrenching eco-warriors. They're nice people who want us to have a nice bay. To achieve their goal, the group has adopted a philosophy of cooperating with industry, developers and municipalities to protect the bay.

FOCB's 1992 annual report stresses that Payne was "hired to identify actual and potential threats to Casco Bay, track down the responsible parties and work with them to implement solutions, instead of setting out to raise media and litigious hell."

That mission calls for Payne to be different from the nation's six other baykeepers — by increasing cooperation rather than confrontation. It also marks a departure from the aggressive activism that once characterized FOCB.

Now in its fifth year, FOCB has gone through changes that the group calls "radical." The cadre of activists who formed the group has hired Payne to run day-to-day operations. Marine scientist Chris Heinig has replaced co-founder Don Perkins Jr. as president of the group's board of directors. Payne finally got a seaworthy boat that can double as a floating office, and he's launched a water quality monitoring program.

Heinig said the group is "now poised to really start having an effect." But the group's low-key, conciliatory approach begs the question: Is this the best way to protect the bay?

The answer appears to be yes. And there's virtually no one who criticizes the group and Payne for their best, make-nice style.

continued on page 8
A conversation with John Marshall


What was Hollywood like? I went seven scripts in five years; I’d write one script after another. The third one I wrote about older people in a retirement home—I was living in one at the time—and I sold that for a little money. I wrote another script about this 90-year-old Saudi Arabian princess and her chambermaid. They had a little love affair, and the princess fell in love with the chambermaid. The princess supposedly paid him $40,000 or something to promise he wouldn’t have any contact with her or talk about it. Then he came to me. I told him he could get a lot more if the film ever got made.

I love trying acting. The only job I got was on the first audition I went to. It was for the American Medical Association convention. I was a spleen model.

Why did you leave Hollywood? It’s pretty hot. As soon as my wife and I knew we were going to have a child, we went out of there. I was in a talent agency doing all these biker and blake who want to take advantage of everyone. Like the guy I told you about, he was starving. He was the guy who produced “Flesh Gordon.” He made a million dollars off of it. But he wanted so badly to believe that he would make more money. He ended up being indicted for laundering money through his adult bookstore in Idaho. He’s in jail. That’s not good.

Tell me about some of the characters you do in “The John Marshall Show.” OK, I did an Ed Grimley thing. I’m going to do a Willie Nelson John Cougar Mid-West part. I’m doing a Wayne and Garth. I also get a wig and did this psycho technician named Lorraine who pulls the plug on my show.

How did you discover a film community in Maine? No one talks about movies in Portland. Did you (in Hollywood) everyone—every writer, every writer, someone, cab driver—in a room or a Bar. There’s a lot of support. I really like to see that in Portland, a community of filmmakers. I hope to start something like that here.

By Ken Farr; photo by Bruce Harbert
A New Dining Experience

Cafe Brix

Fine Dining at Cornerbrook

Dinner Menu

Lobster Ravioli $14.95
A creamy blend of white rice, Maine lobster meat and herbs. Grand manchego cheese

Ravioli 5.95
Mushroom filled raviolis with parmesan, wine and demi-glace

Pate Maison 4.95

Native Mushrooms 4.95
Steamed with pinks and onions

Seafood Soup 5.95
Fresh mixed seafood with cream and onion

Mussel Greens 6.95
A variety of organic baby greens tossed with toasted pine nuts and olive oil vinaigrette

Cesar Salad for Two 8.95
Per person

Vegetarian Mix 10.95
Fresh tossed salad

Grilled Lamb Chops $24.95
Served with a green peppercorn sauce

Champagne Lobster $19.95
Fresh Maine lobster in a champagne, lemongrass sauce over artichoke hearts

Peachish Salmon $14.95
With a sauce of peach, dijon, wine and cream

Salad Surfside $12.95
With pasta, creamy butter and braised endive mechanisms

Roasted Free-Range Chicken $14.95
Marinated half chicken with a savory perigord sauce

Filet Mignon $19.95
In the vein of the chef

New York Sirloin $17.95
One tender with ale, horseradish cream and cooked black pepper

Veal Sweetbreads 13.95
Prepared with porcini mushrooms and marjoram. Served over pur plasma

Diane's Choice Pool Table

Representing over thirty wineries and at least eight selections by the glass.

Gift Certificate

You are invited to enjoy fine dining

TEN DOLLARS • $10.00

For reservations, please call 797-5762

July 21, 1995

News & Views

newsreal

A review of the top news stories

July 7 through July 13

Missile parts were illegally exported by a local defense contractor, according to an investigation announced by the U.S. Department of Justice on Monday. The contractor, Eads Industries (EADS), was also charged with defrauding the U.S. government in the sale of military equipment to Pakistan. Specifically, EADS is alleged to have sold missile parts to Pakistan in violation of U.S. export controls. The investigation was prompted by allegations made by former employees of EADS.

Morgan McMullen, a political ad expert, said that the campaign was really about the competition between the two major candidates. "It's about the race to the right, not the race to the middle," he said. "The ad campaign was designed to scare off the liberal vote and to energize the conservative base." The ads were aimed at particular swing districts and used fear tactics to scare off potential Democratic voters.

But the real story of the campaign was the impact on turnout. "The ad campaign had a dramatic effect on turnout," said McMullen. "In some districts, the ad campaign was responsible for a 15% increase in voter turnout."

The campaign also had a significant impact on fundraising. "The ad campaign was a major fundraiser," said McMullen. "Many candidates were able to raise significant amounts of money through the ad campaign."
Army boosts Long Island development

A government cleanup of old oil storage tanks on Long Island might spur big developments in Maine's tiny town of Penobscot.

The U.S. Army Corps of Engineers announced July 7 that it plans to clean up 34 underground oil storage tanks at the former U.S. Navy Station at Penobscot Naval Shipyard.

The Corps said that the cleanup will likely cost $100 million, which will be matched by a state grant.

The Corps said that the tanks were used to store fuel and other oils for the shipyard's operations.

The cleanup will be the first step in a larger plan to transform the shipyard into a commercial and industrial site.

The Corps said that the cleanup is expected to begin in early 2023 and take about four years to complete.

The shipyard was closed in 1997 and has been used for a variety of purposes since then, including as a location for film and television productions.

The Corps said that the cleanup will help to reduce the risk of contamination in the area and improve public safety.

The Corps said that it will work with local officials and the military to ensure that the cleanup is done in a safe and effective manner.
Have a nice bay!

Payne claims to have the “best job in the state.” Yet few of the 300,000 people who reside in the Casco Bay watershed know what Payne’s been doing since he was hired in August 1991 to be the eyes, ears and voice of Casco Bay.

“Casco Bay is a great place to live and work,” Payne said recently during a presentation to the Friends of Casco Bay (FOCB) board of directors. “But we’re also a national resource, and we have a responsibility to protect and preserve it.”

Payne’s job is to monitor the health of the bay and to ensure that it remains a viable ecosystem for future generations. He spends much of his time meeting with scientists, politicians, and community leaders to discuss ways to protect the bay and its inhabitants.

Payne’s work is not without its challenges. Despite the bay’s natural beauty, it is not immune to human activity and pollution. Payne and his team work tirelessly to monitor the bay and to prevent further damage.

Payne’s efforts have not been in vain. The Friends of Casco Bay have contributed over $21,746 to the bay’s protection, which have helped to fund the ongoing monitoring and research.

“I think we’ve made a lot of progress in the last few years,” Payne said. “We’ve been able to identify some of the key issues, and we’re working on finding solutions.”

Payne’s work has not gone unnoticed. He has been awarded numerous accolades for his dedication to protecting Casco Bay. His work has helped to raise awareness about the bay and its importance to the local community.

Payne hopes to continue his work and to ensure that Casco Bay remains a healthy and vibrant ecosystem for years to come.

Continued on page 11

Jennifer Brown, right, and Sarah Werner, volunteers with Friends of Casco Bay, take in water samples from Casco Bay to be tested for E. coli bacteria.

Working from shorelines, piers and private boats, the volunteers spend a six-hour day, once every two weeks, measuring samples of water for salinity, temperature and oxygen levels. All these measurements help to paint a picture of how the bay is faring. In the long run, the data should reveal any noticeable degradation of water quality.

It was noted that FOCB based the monitoring program, according to Payne and others, because one of the state’s grants is geared toward understanding such a project, and data about the bay is scarce.

The “Troubled Waters” report was drawn from mid-1990s data. Last year, the estuary project produced a study of the bay’s sediments, which revealed high chemical contamination in some spots in Portland’s inner harbor. But the study didn’t portray the sources of pollution or when it occurred. The state noted the bay’s shellfish ban, but not much else. The budget was therefore to reduce the state’s already minimal testing programs.

Payne and volunteers assume the responsibility of collecting data on the water in the bay. They run the data through the FOCB’s computer program, which allows them to track changes in the bay’s health over time.

“Each keeper is originally using an illegal pesticide. Payne maintains that it’s crucial for the health of the bay’s ecosystem to have accurate data. Payne says FOCB will be able to identify threats and, he hopes, get them remedied.

Since the monitoring started last April, Payne and about 45 volunteers have been testing samples of water at 34 stations throughout the 150 square miles of Casco Bay.

“The other keepers are my idols. But we’re not in New York or Boston. We have a different population, economy and ethic. If this was New York, I’d be buying bad guys, not pushing a cooperative problem-solving approach. But I challenge you to find malicious polluters in Casco Bay.”

— Joe Payne, FOCB executive director
BENNY: Let’s face it — if you throw a party, they’ll come. I suppose not, but being a bluefish I’ll never know. After all, we’re not the ones responsible for the experiment.

CHAS: Well, she’s finally over the shock of having her brother end up in all of that.

BENNY: Long time no see, Charlie. What brings you up this way?

CHAS: Barbeque Alfred, who was frozen in July and thawed out in January. I’ve given up on the idea of eating that dude. I often summer in Maine. I need some relief from those hot studio lights. No one believes it, but it’s not easy being a star.

BENNY: I see. I often summer in Maine too. I need some relief from those hot studio lights.

CHAS: There’s a joke going around the school that the only way a bluefish gets to be a star is when someone else has a minor role. I often summer in Maine too. I need some relief from those hot studio lights.

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One of my greatest accomplishments was...
Wanted: a few good agitators

By Steve Jackson

When legislative aide Ken Allen broke into a State House office containing recent ballots last November, the recording of the incident, now leaked in the sneaky ways of the post-electoral season, caught the state's electoral and environmental movements off their feet. Now, we're trying to get our links straight with the backers of the State Department's Bill Diamond in the wake of the balloting, and more importantly, with the state's ongoing election security in Maine.

Two cheers for the preservation and healing of the bay.

With the development of Casco Bay infrastructure, two cheers for the preservation and healing of the bay. The bay, too, had its share of protest with election security in Maine. Two cheers for the preservation and healing of the bay.

The economics of pollution require such an aggressive approach. Local pollut-

ers have been addressing pollution for years, and the results are evident. In the case of pollution, the preservation of the bay is essential to its survival.


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The bill dramatically improved ballot security. The Maine State Police and the local police departments were on high alert for any signs of ballot tampering.


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When the players seemed unable to agree on a common bill, it appeared that no reforms would be enacted at all. When the players seemed unable to agree on a common bill, it appeared that no reforms would be enacted at all. When the players seemed unable to agree on a common bill, it appeared that no reforms would be enacted at all.


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Virtually no one faulted Joe Payne in his role as the state's environmental advocate. But meanwhile, the state media maintained an editorial line that the state's environmental policies were in need of reform.


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Surfing with the aliens

Pro windsurfing hits Portland

Imagine a world where there's nothing between you and the water but a skinny board and a strip of polyester. Imagine this:

“It's simple. It's you and the wind and the water. If you like to sail, you'll love this, the energy isn't diluted by the tiller or the binnacle. The wind is at your fingertips, the water at your toes. It's very sensory. It's sort of like skiing, except that there are no lift tickets.”

That's Frank Whittier talking, and he's talking about windsurfing. This July 17 and 18, if you're so inclined, you'll have the chance to hit the water with past, present and future (hopefully) Olympian windsurfers right here in Portland.

Continued on page 21
SURFING WITH THE ALIENS

Continued from page 17.

Windsurfing was invented in California in the late 60's, and soon gained a following of surfers in the United States, Hawaii, and other coastal areas. The sport was introduced to Europe in the 1970's and has since gained popularity throughout the world. Windsurfing is a sport that combines elements of sailing, surfing, and kiteboarding. It involves standing on a board and using a sail to harness the power of the wind to propel the rider across the water.

The Portland Windsurfing Championship is one of the oldest and most prestigious events in the United States. The event is held annually in Portland, Oregon, and attracts top windsurfers from around the world. The competition is held in Casco Bay, which provides ideal conditions for windsurfing. The bay is protected from strong winds and offers a variety of wave and wind conditions.

The championship attracts top windsurfers from around the world, including veteran windsurfers like Bill Taylor and Maggie Taylor. They have been active in the sport for many years and have won numerous championships. The Taylors have been involved in the sport since the late 1960's and have seen it grow from a niche sport to a mainstream activity.

The Portland Windsurfing Championship is a challenging event that requires skill, balance, and endurance. The riders face varying wind and wave conditions, and must be able to adapt to changing conditions quickly.

The event is not only a test of one's abilities, but also a test of the equipment. The riders use high-tech sails and boards that are specifically designed for windsurfing. The equipment is a critical component of the sport, and the riders must be comfortable with their gear in order to perform at their best.

The Portland Windsurfing Championship is a great event for windsurfers of all levels, from beginners to seasoned competitors. It is a test of the riders' skills and a showcase of the sport's excitement and beauty.

For more information about the Portland Windsurfing Championship or to learn more about windsurfing, visit the website of the Portland Windsurfing Journal. The website provides news, articles, and resources for windsurfers of all levels.

This article is intended to provide an overview of the Portland Windsurfing Championship and windsurfing in general. For more detailed information, please consult the Portland Windsurfing Journal website.
Save the poets

The truth be told, we’re already getting just a little tired of staring at this wall. The real value of this—this thing—is not in its art, rather, its value is in that it has become a focal point for the local community to congregate and talk about themselves and their lives. 

they know. They know there are more people here than they realize. It’s so universal that, once their faces are seen, they see they’re not the only ones. It’s not an either-or thing. The free reading begins at 7:30 p.m. in the wall, located on the Maine State Fair next to the Coney Island Ferris wheel. 775-0826 or 765-7050.

Thursday calendar

As the leaves turn. Women are good, and the season is Maine Auditorium Society presents its weekly “Seasonal Discovery Hour” with “Evelyn Tucker,” an artist in visual and educational program for kids aged 7 and April. The real value of this—this thing—is not in its art, rather, its value is in that it has become a focal point for the local community to congregate and talk about themselves and their lives. 

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Thursday calendar

As the leaves turn. Women are good, and the season is Maine Auditorium Society presents its weekly “Seasonal Discovery Hour” with “Evelyn Tucker,” an artist in visual and educational program for kids aged 7 and April. The real value of this—this thing—is not in its art, rather, its value is in that it has become a focal point for the local community to congregate and talk about themselves and their lives. 

they know. They know there are more people here than they realize. It’s so universal that, once their faces are seen, they see they’re not the only ones. It’s not an either-or thing. The free reading begins at 7:30 p.m. in the wall, located on the Maine State Fair next to the Coney Island Ferris wheel. 775-0826 or 765-7050.
**Concerts**

**Thursday 15**
- Cafe No 6 
- Open Mic 
- Doors: 7:30 pm 
- Cover: $5 (show only), $34.95 per couple 
- 207-0046.

**Friday 16**
- Cafe No 6 
- Classic Grind Live 
- Doors: 8:30 pm 
- Cover: $5 (show only), $34.95 per couple 
- 207-0046.

**Saturday 17**
- Casino Corners Restaurant 
- 50th Annual Bosworth Day 
- Ladies Variety Show 
- Doors: 8 pm 
- Cover: $6, kids 12 and under, free. 
- 878-3032.

**Sunday 18**
- Cafe No 6 
- Blue Grass Jam 
- Doors: 2:30 pm 
- Cover: $5 (show only), $34.95 per couple 
- 207-0046.

**Monday 19**
- Cafe No 6 
- Library Night 
- Doors: 9 pm 
- Cover: Free. 
- 207-0046.

**Stage**

*Note: All performances are held at the theater on Main Street, Portland.*

**Tuesday 20**
- Portland Symphony Orchestra 
- “Mozart’s Great Mass” 
- Main Stage, Portland. 
- Cover: $18, $16 seniors, $12 students with ID. 
- 775-0926.

**Wednesday 21**
- Portland Symphony Orchestra 
- “Music of Saint Saens and the poetry of Whitman” 
- Main Stage, Portland. 
- Cover: $18, $16 seniors, $12 students with ID. 
- 775-0926.

**Heretix charts solo course through turbulent music biz**

Four years ago Heretix was signed to Island records, U2's label, it was an appropriate label for a band that's been around for more than a decade. They've been together since 1979, and they've been working on their latest album, "The Best of the South," for the past year. The album features a mix of acoustic and electric music, and it's expected to be released later this year.

**Compromising positions**

What would you do to become the star of your dreams? According to the wayward Chris Blackwell, some people would stoop to any level. At least that's what he's been doing in the last few years. Blackwell is the CEO of Island Records, the record label that signed Heretix to a deal in 1983.

Despite the success of his signings, Blackwell has been criticized for his relationship with young artists. He's been accused of exploiting them, and some have suggested that he's using them as a way to make money.

Blackwell has been involved in several controversies over the years, including a lawsuit with the band AC/DC. He's also been accused of exploiting his artists, and some have suggested that he's using them as a way to make money.

But Blackwell is quick to defend his artists, saying that they're important to him. "They're more than just a job," he says. "They're a part of who I am."
From Krazy Kat to the Third World
The Baxter Gallery showcases theatrical art

By Margaret Brown AMERICAN

For some reason, literature and art have always been tremendously linked. Literature is a form of art that uses words, and still is considered high art. Shakespeare, for example, was a writer. But comic art isn't art supposed to be serious, deep, meaningful, distant, figurative or esoteric—just to be called art and taken seriously?

Not according to George F. Lopez. He sees art can be fun, outrageous and funny. Lloyd, a poet, writer and teacher, has coined "Theater Kat" for the Baxter Gallery. The show collects work from nine painters whose work is excellent, although much of it is funny, outré and not art. "It's almost like going to the movies on seeing a theater piece. Krazy Kat is good place to start," says Lloyd, "if you want something funny, even outrageous. It's almost like going to the movies on seeing a theater piece."

The exhibit is a good place to start. Krazy Kat, a 1/8th cartoon strip by George Herriman, is one of the principle inspirations for New Yorker illustrator Richard Morais. Morais draws from all sorts of comics to portray show business, actors and artists and sports figures. "Why I Had Become Identified With the Orthodox of My Hobbies or Compositions," a large oil on canvas, is Morais's homage to Herriman, all of Krazy Kat and his characters are there. Painted with the same sort of obsessive devotion one does in one's time of imagination, it's a painting that is imaginatively and humorously twisted and twisted.

Richard Morais was introduced to Krazy Kat by Robert Hamilton, who is the most involved artist in the show. More than 30 years ago, Hamilton bought the Rhode Island School of Design for 30 years, and has spent the last 27 years of Port Clyde doing nothing but painting Hamilton's work is also inspired by cartoons, through his work is more lyrical and less that of Morais. Each of Hamilton's paintings in this show is a small, lyrical surrealism. Each painting is made up of a series of little scenes drawn from the subconscious. They appear on the canvas, as well, incongruous romantic images from the 19th century periodical, curlers, crooks and coaches with schools. The surfaces of his scenes are evocative, and lively nature speaks through them. He lives in his paintings and creates the varying cycle because they stay out at the viewer. The viewer is being teased.

The most outrageous artist in this show is the 79-year-old black painter Robert Callcott. Callcott, who studied in New York with Fernando Leger and has the honor of having had a "Robert Callcott Day" declared by the mayor of Houston in 1978 to break the end of a celebrated Western culture, will charm himself by overcoming it—obviously, at times. Callcott has made a practice not only of painting but of painting that is帷 more than an "American painter Robert Callcott, who was shown in 1916 by Charles Eliot Norton of the Boston Museum of Fine Arts, is the only other artist to have such an honor in the United States in 1980. Callcott's work is a perfect example of the "Second Look" world for any kind of vitality, and the "Second Look" world for any kind of vitality.

"Indian Folk" by David Carbone, one of three Carbone paintings of circus sideshow freaks excited in "The Painter's Theater."
Maine Festival
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Art & Soul continued on page 29
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Celebrating Maine’s Creative Spirit
dance, comedy-fest,
5,6,7
Save
828-5303
Five Stages
last January, Ricci played Beethoven’s
written.”
Bow knows music
Viola virtuoso Regina Ricci first turned the world when he was just 14 years old, receiving rave reviews at each stop, today, he is considered one of the finest players of the 20th century, with more than 500 recordings to his credit. Just last January, Ricci played Beethoven’s “Concerto for Violin and Orchestra” to a packed house at Carnegie Hall in New York.
Believe it or not, Ricci began his professional career in 1968. The 52-year-old artist, who performed July 30 in Maine, is part of the Bowdoin Summer Music Festival. Ricci is one of a generation of viola virtuosos, but he may be last opportunity to hear this level of viola playing,” notes Lewis Akins, artistic director of the festival. “And it’s performing in such venues every summer.”
Don’t even ask how he got Ricci to come to all the way from Baldwin, Austin, where he teaches in the high school at the University of Texas.
(Maybe if the labellet’s even)
Ricci will be appearing with the Bowdoin Festival Orchestra — conducted by Kaplan — and the Bowdoin Festival Choir will also perform Schubert’s “Mass in C Major” during the 8 pm show at the First Parish Church (Main Street) in Brunswick. Tickets are $12 and advance purchase is recommended. 725-3969

Carly Room Saloon at the Overseas Church
Cafe on Maine St, Portland
Dance, Comedy Fest, Open Stage
Portland. 774-5246.

around town
Africa Imports and New England Art’s: Union St., Portland. Sun-Sat 10-6, Mon 10-4; 229-2682. Featuring new artists. This event is open to the public.
Artistic Expressions & The Baker’s Table: 434 Fore St, Portland. Open daily 11-9; 774-3791.
Qrinal Painting: 801 Middle St, Portland. Sat-Sun 11-5, 775-3822.

SUNDAY 18
Fire Tales: Andy Gabinet, 3, Barbara St, Portland. Sun pm; 773-3558.

monday 19
Big Brother: 2321 Congress St, Portland. 773-8187.

TUESDAY 20
Bowen Inn: 548 Congress St, Portland. 773-8187.

Art opening

Wednesday 21
Open Mic: Reggae, 1053 Forest Ave, Portland. Sun 8 pm.

Dancing
Sully’s: All dances in the main room. 773-8187.

art opening

Open Mic: Reggae, 1053 Forest Ave, Portland. Sun 8 pm.

Carolyn Room Saloon at the Overseas Church Cafe on Maine St, Portland
Dance, Comedy Fest, Open Stage
Portland. 774-5246.

Manchester: 221 Congress St, Portland. 775-6245.

in the town...
Art, 500 St. Portland. Sun-Wed 11-7, Thu-Sat 11-9; 773-8187.

at the mall...
Open Mic: Reggae, 1053 Forest Ave, Portland. Sun 8 pm.


Soul continued on page 31
“More fun than humans should be allowed to have.”

Improvisational Comedy Workshop
with Tim Ferrell

During the past 15 years Mr. Ferrell has taught improvisational
comedy at New York University and helped found and
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This 6 week workshop begins on Wednesday,
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ART & STUDIO continued from page 29

Dancing in the sun: Agnes de Mille’s choreography, performed by the Portland Ballet, new to the Maine State Music Theatre, is a highlight of the summer production of "On Golden Pond" presented by the Maine State Music Theatre. "American Dances," the opening act, features de Mille’s famous work from 1944, "Rural"/"The Dance of the Cossacks," set to music by Sergei Prokofiev. The work is performed by the Portland Ballet, dancers, co-founder of Maine State Music Theatre, was a member of the company before joining the company full-time in 1948. The production continues at Maine State Music Theatre through August 15.

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**Family**

**Meadowvale** for Kids (121 Main St, Portland). Tuesday, 9 am-12 pm; Thursday, 9 am-12 pm. Cost: $50, 765-1111.

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**Silly Saturday** at The Portland YMCA presents a series of events for kids ages three through seven. July 21-23, 9 am-12 pm, 871-2763.

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**Vesu** presents a drop-in roller disco on Friday of each month from 8 pm to 11 pm. Cost: $10, 879-8458.

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**New England Windsurfing Champ** At the East End Beach on Route 121, July 21-23. Cost: $20, 767-7650.

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**Carnbread Salmon** Cold Oven Fish & Chips. Sunday. 657-2605.

---

**Systematic Pork** with Hy's, Sweeten, and Fitch Food. Wednesday. 657-2605.

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**Fresh Grilled Salads** with Mango Cherry Salsa. Saturday. 657-2605.

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**Fresh Berry Desserts** All day and end of calendar. 657-2605.

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**Studio** 8:30-11 pm, 12-2 pm, 3-5 pm, 6-8 pm. Cost: $25.

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**Candy** 8:30-11 pm, 12-2 pm, 3-5 pm, 6-8 pm. Cost: $25.

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**Jazz** for Kids (until 5 pm). Wednesday. 9 am-12 pm; Thursday, 9 am-12 pm. Cost: $5, 765-1111.

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**Dj** for Kids (121 Main St, Portland). Tuesday, 9 am-12 pm; Thursday, 9 am-12 pm. Cost: $5, 765-1111.

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**Petra** presents a Drop-in Yoga class on Friday of each month from 8 pm to 11 pm. Cost: $10, 879-8458.

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