The Salt Institute for Documentary Field Studies tries to sail on with a new director and a new direction.

Salt director Sam Eliot. PHOTO: LUC DEMERS

Autumn Phillips’ story starts on page 10

This issue certified 100 percent Harry Potter free, but we have got ...

A magical solution to our health-care crisis page 8
New restaurants on Munjoy Hill page 16
Marilyn Monroe page 32
It's all in the mechanical act of getting a noise to come out of your hands.

— Dave Burd

How long have you been doing this professionally?

Dave Burd: Who tells me?

How dry or sweaty do your hands have to be to do this?

Dave Burd: It depends on the noise you're trying to create, really. For a good, strong note, you want it to be not too wet and not too dry.

What are your favorite songs to play?

Dave Burd: I really like the theme to "The Dating Game" a lot. It's just very melodic.

What kinds of music lend themselves to this kind of performance — rock, jazz, classical?

Dave Burd: Any of those, it works really well with. Bush I love doing classical, because it's so free, and there's a lot going on. Pagans in particular.

How do you compose these pieces?

Dave Burd: She can do like a love line or just a rhythm.

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**Brand new set of rules**

Maine’s auditing of candidates spending campaign contributions has traditionally been slow and often fruitless. But apparently, that final report came to an end. Thanks to the Maine Clean Elections Act, the government will now protect us from dimbulbs and flim-flam artists seeking elective office.

In 2001, Maine Sen. Donnie Nelson spurned over $3,000 in public campaign cash for donations — even though he didn’t think of himself as an artist. He used the cash for gas and other personal expenses. Nelson was the campaign headquarters he didn’t need and hundreds of dollars worth of food he claimed to give to “charities.”

Most of Nelson’s funding came from a political action committee controlled by the Maine Democrats Party. The money was, in essence, a bribe to help keep him from becoming a Republican. In return for subsidizing the party, the Democrats got assurance that Nelson would remain in the fold.

If the last decade’s dreams of legislative candidates have failed their campaign purposes, in part for everything from top-dollar liquor to donations to just plain petty fraud with campaign funds, Maine’s new system may be the answer. But it’s also fair to point out that with the help of spending limits, candidates who won’t engage in it will tend to win.

For Maine, that’s bad news, especially since it’s tough to sign off on this deal: Those who won generally didn’t geostrategic. Either way, the system is still not all that effective.

**Travelin’ light**

For Sen. S. Twitchell, and 2nd District congressional candidate and member of the Maine Legislature, a relatively new job is one thatPortrait to Bоснов to Russia passenger rail service, which was nearly a year’s work. But now, with the mailman’s system of Frankly substituting the need to travel in 2000 and the engine of railroad engine of most Maine passenger rail services, 2000 miles a day, he says, “I’m doing it to save the cost of running a railroad engine for these faraway destinations. And the system works well, in a way. There’s no question Bailey spent the cash in ways that didn’t have much to do with getting elected.

There’s no question Bailey spent the cash in ways that didn’t have much to do with getting elected. On top of his own money, Bailey also spent $2,423 in penalties for misuse of public funds. Bailey used the money to force his opponent to refund $1,423 in penalties for misuse of public funds. Bailey also has $1,423 in penalties for misuse of public funds. Bailey also used the money to force his opponent to refund $1,423 in penalties for misuse of public funds.

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Photographic Prints from Digital Files
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Only at Portland Color
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Our that money came from? From insurance. From other sources Our major problem was to educate people to do what a single-payer, universal health-care system is.

“City”

On Nov. 6, Portland voters narrowly approved a non-binding resolution calling upon the City Council to endorse the concept of a single-payer, universal health-care system. The resolution was approved by the city administration and supported by the Portland Health 

Anthem said they would probably be raising rates for small business about 20 per. cent. Now it’s hard to determine what kind of a rate the public would be willing to pay for a healthier future for its citizens. They are saying that they are going to increase their rates by about 10 per cent. But the people are not willing to pay that much for a healthier future. There is a major study going on now which is called “The Health Security Board,” and it has real answers right now. But people have to vote for the law. The price is not in favor of the people who want to purchase insurance, and they simply can’t afford it.

But don’t let that stop you from going out there and finding some services. There are some services that you can have done at a lower cost. There is a study being done on the current health-care situation and the perspective on the current health-care system in the world. As far as we know, there are no services that are available in this country that are not available in other countries. We also know that there are some services that are available in other countries that are not available in this country.

And we would ask, Don’t forget that there are some people who have the money to pay for health care. But there are not many of them who can afford it. The price is not in favor of the people who want to purchase insurance, and they simply can’t afford it.

CBW: What does the Health Security Board do?

Houghton: The Health Security Board was set up by the Legislature to study the feasibility of a single-payer system. (The board) is looking at the health-care system around the world. That includes France, Germany, and basically all of Europe. They have a single-payer system, and it’s working very well. They have a system that is working and cost 3 per cent less than our current system. Our original plan could save between 300 and 400 million dollars a year, a lot of administrativ

Loose change

Number of samples of medicines with generic

CITY

They don’t care.

A Portland nurse says the big problem with the health-care system is insurance companies.

CBW: Why do you think of Anthem’s argument against

Houghton: I thought it was the best thing that ever happened to me, because it brought me the issue of the time. We did not have the 240,000 of Anthem spent. We were able to raise about 75,000. So even if it’s a small number that is really genuine work. We had people calling day and night, that’s what we did. We raised 240,000, all the phone calls we made gave us the opportunity to talk to Anthem about single-payer systems. People would say, “I don’t know what I would do if there wasn’t a health-care system.” And we would ask, “What do you know about a national health-care system?” And they would say, “I don’t know.”

And when people heard Anthem spent 240,000 of their money to oppose a non-binding advisory, they were amazed.

CBW: Anthem has said the money was not used for lobbying. Where do you think that money came from? From the public.

Houghton: They said it was a donation to a non-profit organization. They have said that they don’t have an agenda for the health-care system.

CBW: One of the major things wrong with our health-insurance system is that people who do not have insurance have to pay less for their care than people who do have insurance. Isn’t that right?

Houghton: I don’t think the person paying a (small amount) now is going to be paying full (big amount). All the rates are going up. Because of this, more and more businesses are going to require that employees pay more, or they’re going to have to raise their prices. And if you lose that job, you’re not covered by insurance anymore. And then when you lose another job, you’re not able to go and get that alone.

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A SEA CHANGE AT SALT

The Salt Institute for Documentary Field Studies tries to sail on with a new director and a direction.

Patricia Robinson was named director of the Salt Institute in 2001 when she was 26. She was a student at the University of Maine at Farmington and had been involved in the institute as a volunteer. She had been a volunteer at the institute since 1999 and had worked there full-time since 2001.

Robinson was appointed director after the resignation of director Wood in 2001. Wood had been the director of the institute since 1999 and had been involved in the institute as a volunteer. She had been a volunteer at the institute since 1999 and had worked there full-time since 2001.

What happened to Wood?

This much is clear: Salt's board of trustees asked Wood to step down mid-year through last spring's semester. The school was in crisis. The circumstances surrounding her departure were a matter of some controversy, and the atmosphere at the school during the process was tense. But that's all the light these issues are writing, in early spring, in the December 1998 edition of the Salt Institute's newsletter.

What Wood did not respond to several requests for comment. "I don't think that she wanted to leave, but it became clear to the board that we wanted to evolve and develop," said Salt board member Jim Cavanagh. "For that reason, we decided to make a change in the direction.

The years ago, the board and Pam discussed her retirement," Cavanagh continued. "The decision for her to leave was not a surprise, but the suddenness of the decision was a surprise.

Salt students were certainly taken aback by the news of Wood's departure. Some of them were not even aware of Wood's existence until they read about her in the Sentry, the school's newspaper. Others were surprised by the lack of public notice of the news.

In an effort to address the issue of the new director, the board and Pam worked closely to ensure that the new director would be the right fit for the school. They also met with several other candidates before making a decision.

Van Trier also said the school's regular class schedule was disrupted by the move. She explained that the school was forced to cancel the winter season of classes, which was already underway. However, she said that the school was making the best of the situation and that the students were resilient.
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The current student body is somewhat outside the controversy. Having led no exposure to Salt under Wood's leadership, this group has nothing to judge the current administration against. All the stu-
dents interviewed for this story said they were pleased with Salt experiences, thus far.

Robinson agreed the semester is going well, but she continued to stress her one concern. "Hopefully, Salt won't lose its core," she said. "It's about connecting with people, and if it's going to be different, I think they should change the name. It won't be Salt anymore."

The only thing that has definitely changed to date is the school's magazine. In 2000 and 2001, the school produced just one issue each year of Salt, but these collec-
tions—labeled "incomplete" issues—were significantly larg-
er than past editions. In addi-
tion to recent students' work, these collections carried material from as far back as 1996.

Beginning in January, Salt plans to publish two editions of the magazine each year. The next issue will feature four arti-
cles and three photo essays produced by students from the previous year's classes. "It's the plan, but not a promise," said of the new schedule. "We've got to do what we can with the time we have because the school was unable to meet previous publishing schedules.

Eliot said subscription prices will be re-examined, but the new figure has not yet been determined. Tuition, which went up from $7,200 to $8,500 in the fall of 2000, is not scheduled to change.

The students' vigorous work schedule seems to have remained the same. Those studying photography still typically develop more than 100 rolls of film during a semester, and writers still sit through six-hour critiques, during which their work is read and reread many times.

Students working all hours of the night, crashing on couches and waking up to resume their projects are still commonplace, as is the physical toll such schedules exact.

"It's very emotional," said the editor, who said she heard the voices of people she interviewed for her project in her deep. "Everyone cries at least once in a semester."

The whole experience changed me in ways I don't know," she said. "Salt has a mode, it is the mode. My project led me, not vice versa."

Having taken the reins of Salt last semester, Eliot and Van Strien are still trying to catch up with students' work and time. "It's the plan, but not a promise," said of the new schedule. "We're trying to do what we can with the time we have because the school was unable to meet previous publishing schedules."

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**COMMENT**

Just like real pirates

Thanks to a promotional giveaway, a group of my childhood friends got to see the Portland Pirates on Nov. 25. It was a fun night against the Lowell Lock Monsters. As part of the promotion, we received free tickets to the game, and the venue also offered free food and drink to all attendees.

The game started off with a physical battle between the Pirates and the Monsters. The players were combative and aggressive, trying to gain an advantage. However, the referees were quick to intervene and break up any potential conflicts.

During the game, I noticed a boy watching the fight with a dumbstruck look on his face. I felt disturbed by this behavior, as it is not appropriate for a young child to witness such violence.

The game continued with a lot of physical play, but the referees were attentive and kept the players in check. The Pirates emerged victorious, winning 5-3.

The night was a great opportunity to enjoy a fun night out with friends, and I would certainly recommend attending a Portland Pirates game to others.
Arts, Entertainment, Weirdness

The mysterious east
In which our intrepid reporter sets out to sample the high and low life on Portland's unexplored Munjoy Hill.

I have always considered the area of Munjoy Hill to be "the other" in my mental map, the city remnant of Hells Angels.

From conversation I've had with the natives of the eastern terra incognita, I've discovered Munjoy Hill has been changing over the last few years. There's been a lot of new buildings, a lot of new businesses, and a lot of new people moving in. But I've noticed that the old timers are still around, looking over the backs of the newcomers, and watching a TV soap opera in the convenience store across the street.

The most famous building on Munjoy Hill is the Portland Public School, dating back to the 19th century. The school was last occupied by students in 1977, and now it serves as a community center for the neighborhood.

Another famous building on Munjoy Hill is the Portland Brewery, which has been in operation since 1892. The brewery is known for itsarray of craft beers, and it is a popular destination for beer enthusiasts.

The neighborhood is home to many unique shops and restaurants, including Casa Papuseria Salvadorena and El Nido, which serve traditional Mexican and Salvadoran cuisine.

One of the most notable features of Munjoy Hill is its proximity to the Eastern Promenade, a scenic walkway that offers stunning views of the harbor and the city.

In conclusion, Munjoy Hill is a fascinating neighborhood that is worth exploring for its history, architecture, and unique atmosphere.
More bounce for the ounce

Ad Lib's Dimensions is just the start of new music being born through the collective brain power of Motion Family. From Portland, and on Nov. 30, The Skinny will bring the Dawn City Brass to the venue in the form of Dead Cat Bounce, a co-op ensemble from Boston that's gained some steam on the home front and elsewhere among their audiences.

Most of the Dead Cat Bounce is made up of the New England Conservatory of Music, but don't hold that against them. Although this formal training heaped tons on the shoulders one factor responsible for closing the city for just four to the past two decades, the members of the group aren't even remotely inspired.

The group's leader is trumpeter Matt Shipp, whose sonic path is the Dead Cat Bounce. He leads a band that uses a lot of different elements, including the dark, moody, and enigmatic style of his features. For the Dead Cat Bounce, the group features the trumpet, horn, and guitar, and it's unique in its musical style.

Shipp's musical approach has to do with the complex and intricate texture of the Dead Cat music. The group's name is a nod to the Paris-based jazz club, which the group has made their home. The group includes two saxophones, a piano, and a drum set, and they perform in an intimate setting.

For tickets, contact the venue at 871-8983. The Skinny is located at 525 Congress St., Portland.
**Friday and Saturday, November 30 and December 1**

**World AIDS Day**

Saturday, Dec. 1 is World AIDS Day, a time to remember the victims of HIV/AIDS and support those living with the disease. Portland will observe World AIDS Day with a series of events that commence on Friday, Nov. 30 with "Hip to Be an AIDS"—a panel discussion held by Andrea Varisco, at Moore College of Arts Institute of Contemporary Art 522 Congress St., from 5:30 p.m. to 7:30 p.m. Free: 289-5742. On Saturday, Dec. 1, Richard King's portrait of the late AIDS activist PrimoReuseIdentifier will be on display as part of the "Day Without Art" at the Portland Museum of Art, 7 Congress Square, from 10 a.m. to 5 p.m. Tues.-Sat.: 775-4648. Later that night, local bands including the Kalamazoo, a Utah-based band of like-minded and on-site country crooners, the Panes will perform and a candlelight vigil will be held at the Center for Cultural Exchange, 7 Wellington Square, from 5 p.m. to 9 p.m. Free: 771-5645.

**Friday-Sunday, November 30-December 2**

**Holiday Events**

For many, the holidays can be a depressing time. But Portland will be saved. It doesn't have to be made you merry. On Friday, Nov. 30, another fun-filled weekend kicks off with "Non." But two tree-related events, the Christmas Tree Festival and the Portland Christmas Festival of Art and the "Sculpture Tree" featuring two dozen decorations, is displayed inside the 170-foot Christmas tree, from 5:30 p.m. to 7 p.m. Free: 775-4648. The "Sculpture Tree" will be displayed through Monday, Dec. 2, beginning Saturday, Dec. 1. Holiday celebrations of the past will be renewed during guided tours of the exhibits "Holiday Impressions: The Origins of Displaying Christmas Trees in the New World," at the Fort Western, 270 Waterfront St., Portland, from 10 a.m. to 3 p.m., Tues. and Thurs., 774-2777; from noon through Sunday, Dec. 16. On Sunday, Dec. 1, seven of Eugene's top pastry for the holidays will share their skills at Portland's Christmas Trees Victorian Holiday Show & Carriage Parade. Which marches from its starting point on the corner of Congress and Water streets, up Congress Street, over to Longfellow Square, down State Street to Oakland Street and onto the Old Port, beginning at 1 p.m. Free: 772-6828.

**Wednesday, December 5**

**"Naked Came the Phoenix"**

Three female mystery writers decided to get together and write a novel in a book that's been a best-seller for more than a year. The novel, which has been published in more than 20 countries, is set to be re-released in the U.S. in September. The starting point for the novel is a series of events that occur in the city of Portland, Maine. Nancy Brown, the editor of the PPL, 9 Simmons Street, will host a reading, from 6 p.m. to 9 p.m. Free: 771-7710.

**Wednesday, December 5**

**Judy Collins**

Judy Collins made her first public appearance at the age of 11. Today, it's cheaper to get tickets for Judy Collins, who was a star in the '60s and '70s, than for most contemporary artists. The legendary folk singer has performed in more than 30 countries, including the U.K., the U.S., Canada, and Australia. Collins' concerts are usually sold out, and she's known for her beautiful voice and thoughtful performances. The singer will perform at the Music Hall in Concord, N.H., on Saturday, Dec. 5, at 8 p.m. Free: 282-5466.

**Quick Picks**

**Tuesday, December 4**

"Small Works of Art" art exhibition, featuring unique works from local artists, opens on Friday, Dec. 4, at the Portland Art Museum, 100 Congress St., Portland. Free: 775-6206.

**Friday-Sunday, November 30-December 2**

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"Small Works of Art" art exhibition, featuring unique works from local artists, opens on Friday, Dec. 4, at the Portland Art Museum, 100 Congress St., Portland. Free: 775-6206.

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Oh, to be Greg Parker

Portland artist Greg Parker has officially made it. Parker quit his teaching job at the University of Southern Maine in 1997 to paint full-time. He now has a steady stream of young interns and studio assistants helping him in his studio and opened his third solo show of the year Nov. 16 at the June Fitzpatrick Gallery at the Maine College of Art.

Parker's work is seen an exhibit in Maine these days— you've better look finding his stuff in New York and Boston galleries—but he's kept his connection with Fitzpatrick for the occasional show every two or three years. Parker is now what most young artists hope to be, but he said, "They don't like having it is that 20-something years of work to get to where I am."

Parker grew up in Anamosa County, but left to study art at UMA and in Michigan, completing good school by the age of 21. Visiting Georgia should consider that he works 12 to 15 hours a day in his Woodstock studio, and he doesn't get creative blocks.

"I have the most 100 paintings in my head," said Parker. Lovers and buyers of Parker's work tend to have a specific aesthetic sense. The subtle beauty of his work skills commissions with architecture or well-designed furniture. His graphic arts oil paintings are made on panels of hope-compromised wood that have been meticulously covered with layers of clouded glass.

The series currently hanging at the Fitzpatrick Gallery will surprise those familiar with Parker's previous work. Known for pieces as wide as 10 feet, Parker decided to experiment with smaller sizes, working in a scale of inches. The elegant, hyper-polished surfaces attract "people who aren't usually interested in abstraction," said Parker. Because the work is about geometry and the way light plays with shape, audience reactions are "more about themselves," he said, "than about what they are looking at."

AUTUMN PHILLIPS

Greg Parker: Recent Work, show through Saturday, Dec. 22 at the June Fitzpatrick Gallery at MECA, 522 Congress St., Portland. Hours: Saturday noon-5 p.m. 879-5742 ext. 283.
LISTINGS

HAPPENINGS

Thursday, Nov 29

Open Poetry Reading: The One River Society invites anyone and everyone to participate in an open poetry reading on Thursday, Nov 29. It will be held 7 to 9pm at the Freeport Library, 101 Main St., Freeport. Call 453-0505 for more details.

Friday, Nov 30

Visiting Nurse Association of York County: Volunteers are needed to assist with home health care. Information is available by calling 945-6737.

Southworth Planetarium: The University of Southern Maine presents a series of nightly laser and light shows at the Southworth Planetarium. For more information, call 775-6027.

Saturday, Dec 1

Children's Book Festival: The Children's Book Festival is being held this year at the University of Southern Maine's Southworth Planetarium. The festival features a variety of children's books and authors. For more information, call 775-6027.

Health

Monday, Dec 3

Southern Maine Children's Museum: The Southern Maine Children's Museum presents the annual Holiday Horse Fair at Bowdoin College. The event features record-breaking stunts, shows at Bowdoin College, and a host of other activities. For more information, call 775-6027.

Tuesday, Dec 4

YWCA's Annual Holiday Shop: The YWCA's Annual Holiday Shop is being held this year at the YWCA in Portland. The shop features a variety of items for sale. For more information, call 775-6027.

Wednesday, Dec 5

Maine State Museum: The Maine State Museum presents a variety of exhibits and events. For more information, call 775-6027.

PERFORMING

Christmas in the New World: The Portland Symphony Orchestra presents its annual Christmas in the New World concert. The concert features a variety of musical selections performed by the orchestra. For more information, call 775-6027.

LISTINGS

Tickets for the Portland Symphony Orchestra's annual Christmas in the New World concert are now available. For more information, call 775-6027.

Volunteer

Volunteer: The Volunteer Transport Program is now accepting volunteers to assist with transportation. For more information, call 775-6027.

Casco Bay Weekly

FORE STREET GALLERY

10 exchange st., portland • 772-7119

Stuff Somebody's Stacking with these way cool gifts...

susan cie & c'estaut's collectible barn barns, motorcycles, cars, trucks, posters, bay chairs, handmade books, body jewelry, blank cd wallets, books -cq- needles & cables

Harry Potter bookmarks, bookmarks, bumper stickers and much more...

Bull moose music

Portland

702-6424

Bull moose music

Portland

151 middle st., portland • 702-6424

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The Monroe doctrine

DvD REVIEW

Dorothy O'Connor's assessment of the film titled "License to Love," starring Lauren Bacall in the classic "Sting in the Tail," could easily be applied to Marilyn Monroe. Nor should anyone be surprised that the film in this set that seems perfectly tailored for Monroe, is the one that testifies by the sublime showgirl song-and-dance number.

By the time she played "in The Seven Year Itch" (1955), Monroe was well on her way to becoming a certified icon of herself. Still, clearly this was a man of supreme talent, recognized by being chosen for roles that were simply beyond the ken of most actresses. Monroe gets an equal of the staid standards, and it's no surprise that she goes right against the grain of the film.

Perhaps she was right, but it's not to her advantage to take the moral in one way or another. Monroe still belongs to Time, and who successfully transports her song-and-dance数Verse from the stage version to the screen, even though the story itself, after 50s, could play against the better advantage of the film. Only the songs, all of which in the story version of the film, are worth their weight in gold.

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MUST BE EDUCATED, SOMEONE WHO ENJOYS THE OUTDOORS, MENTAL
ABSOLUTELY BOARD, SOME GOOD CD'S AND LET'S RIDE.

LOOKING FOR A FEMALE TO SHARE SPECIAL TIMES THAT ARE EXCITING AND INTIMATE. NEED LIKE-WILDERNESS OUTING AS WELL AS ROMANTIC RIGHTS IN looking for someone honest and open. I am 6', 195 lbs, with short blonde hair. I'm easy to talk with and knows who's burnt out, obnoxious.

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This year give the gift of home.

PORTLAND
SPIRIT OF THE EASTERN SEABOARD

with an introductory essay by
SENATOR GEORGE J. MITCHELL

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