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Jenny Ruth Yasi

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Our theme this month: Love Stories
ED IT I OR IAL

Bye Bye Love
by Jenny Ruth Yasi

For me personally, it all started out slowly. Pam and Mike Richards’ ancient golden retriever, Molson, breathed his last. He’d fought a long, hard battle, perhaps for unconditional love. He was a good dog.

Of course the dog turned out to be just a warm-up to a season of saying much more difficult goodbyes.

When Bob Ganley died, I couldn’t believe it. Some part of me held onto a suspicion that this was an elaborate practical joke that Bob worked out, that he’d turn up again somehow. And I bet in some way, we all hoped he’d turn up again somehow. And I bet he’d turn up again somehow. And I bet he’d turn up again somehow.

I relate this to what Buddhist poet, gardener and Nobel Peace Prize nominee, Thich Nhat Hanh, says about the word love. We say that we love a hamburger, or we love a pair of shoes, or we love chocolate, but he says that’s not love — that’s attachment, desire, dependence or craving — all of which are lesser qualities than love. To Nhat Hanh and other spiritual teachers, love relies on understanding, and we have to learn to understand, if we hope to be able to love.

Also recently, but in Boston, a disturbed young man assaulted an old man getting on a public bus. In this case, the driver and two passengers immediately understood what was going on. They weren’t numb. All three pounced on the 28 year old assailant, and the 88 year old man sustained, all things considered, relatively minor injuries.

Contrast Derek Souch, 25, kicking Jack McCann — Souch and his dumbfounded witnesses were the tools of a terrible and violent lack of understanding. Souch believing McCann to be “Satan,” and the witnesses believing McCann to be a “mannequin,” the human ability to love and protect utterly failed. The opposite of love isn’t hate, it is ignorance.

People mean well. But it’s not enough to mean well. It’s not enough to intend to live and be awake.

We’re out of Hibernation, and now its time to VOTE!
—Board of Directors Corner—

Harbor Voices took its first annual January break, and we’re glad to have this community journal back! But, maybe not everyone agrees that we even need Harbor Voices? To be fair, we’re asking you to vote on this. It’s easy. If you want to vote NO, don’t send us a check, and the journal will cease publication. If you want to vote YES, that you do want Harbor Voices to continue, the only way to vote yes is to send us a check.

Community journals can’t live on love alone. Other City of Portland neighborhood journals, such as the Munjoy Hill Observer, or even the new Bayside newsletter, get outside funding from their neighborhood organizations, and via HCD funding from the City. Our editor is doing all she can to write grants and sell ads — in addition to laying out the paper, coordinating writers, attending meetings, and editing/reporting/writing work — but it’s become clear that it’s up to you, our readers, to decide how much (if anything) this paper is worth to you. Is it worth one dollar for each issue? Is it about equal to the value of a movie rental?

We need to raise at least $12,000 by April just to the most cover essential expenses for the coming year. Please make your donation of any amount now. (for a tax-deductible donation, make your check payable to our fiscal sponsor, Maine Citizen Leadership Fund) and send it c/o Harbor Voices, Box 10, Peaks Island, Maine 04108. Donors interested in information about our budget, or for other information, please contact us at (207)766-2390, or at voices@maine rr.com

Harbor Voices is lots of fun...
EDITORIAL

NINÍ MACNAMINÍ

On Saturday, January 20, I joined the enthusiastic crowd at Portland High School for the city's neighborhood design workshop on the proposed cruise ship terminal. Magic markers in hand, lots of island and shore-side neighborhood residents joined developers and business and property owners spent the day exploring ideas for the city's new cruise ship facility on the BIW property.

The day began with an overview of our task, which was to critique three professional proposals for the cruise ship terminal and immediate neighborhood. Critique we did, and at the end of the day, each of the 15 teams presented its recommendations to the assembled crowd. The ideas receiving overwhelming support included keeping the Scotia Prince at the west end of the waterfront for a number of reasons, mainly to avoid wasting a lot of valuable land on a parking lot and customs facility which would be empty 22 hours a day, and empty ALL the time off-season. Other popular ideas: limiting the number of cruise ship berths, replacing small surface parking lots with structures, protecting and enlarging the ferry terminal, providing small boat access to the waterfront, burying the Franklin St Arterial underground and building on the land over it, and providing good jobs on the waterfront. Also: making sure the cruise ship renovations could be converted to something useful if the industry declines.

Most heartening to me was the consensus that the priorities for developing the port should be: residents first, tourists second. In a month the city will hold another meeting to show how they have used the citizens' ideas to redo their designs.

Aside from concerns about the impact of the cruise ships on traffic into and out of my neighborhood, and on water quality in the harbor, I joined the workshop to learn how the waterfront planning workshop could be applied to Portland's neighborhoods. Later this spring, Portland voters will be asked to decide whether the city should do a citizen-led comprehensive plan (this is also known as the Campaign for a Comprehensive Plan referendum), encompassing housing, economic development, natural resource planning, waterfront planning and other aspects of our city. I wanted to see if the waterfront workshop would be a useful model for citizens to use for their own neighborhoods.

My conclusion: a resounding yes. What made this process work were the large numbers of residents and local business people who made sure the design ideas were practical. Their knowledge of the neighborhood led to solutions for a lot of practical problems someone from away might not be aware of. For example, residents knew how far traffic backups occur on Franklin St Arterial at peak times, and were able to point out that the planning area needed to be bigger than the maps we were given to work on.

The ordinance which we, the voters, will get to vote on would require the development of similar plans for the whole city. And, the development of a neighborhood-based process for reviewing development. Hopefully, that will mean PRO-active, not RE-active neighborhood involvement, with neighbors getting together to identify what kinds of housing residents need, and working with the city to find someone to build it. Likewise for jobs, protecting open space, and so on.

The neighborhood involvement called for in the Campaign for a Comprehensive Plan referendum should be a piece of cake for a city that can pull off a day as successful as the waterfront design workshop. But even the January 20 workshop would be improved by the requirements of the comprehensive plan called for in the referendum: the comprehensive plan process would require the city to work cooperatively with the city of South Portland in doing harbor planning (our maps did not include South Portland shore), and also to include natural resource planning in the discussion (what about the impact of the cruise ship bilge and other discharge on the fishing industry, on boating, on recreational mackerel fishing in the harbor?). And a comprehensive plan would require a step by step implementation plan—what are the goals? Who will do what? And by what date?

We have much to build on in Portland. A comprehensive plan will take us farther, and faster. For more information about the Campaign, send e-mail to CampaignCompPlan@aol.com

Niní MacNaminy

sending us a gift and we'll share it with everyone!
Dear Editor,

Ocean Gateway is a Trojan Titanic.
It's just beginning to hit me, and I'm angry, but not surprised at the brazenness of it all.
But there was another issue scarcely mentioned during the City sponsored waterfront planning workshop: environmental degradation.
During our group, the environmental person I spoke to about this could only come up with a sewer overflow from the city. If the cruise lines plan to use high speed ferries in the bay and adjacent areas, as they admit, then the effects on the larger environment could be significant. The wakes and wash from those boats will disrupt coastal wildlife, both marine and terrestrial.
We need to demand an environmental impact study to evaluate all the possible environmental threats we can think of here. According to my research on-line, Casco Bay is part of the National Estuaries Project. There is good information on this site. The Casco Bay Baykeeper might have some good input for us too.

Norm Rasulis

Dear Jenny Ruth,

Thanks for mailing me the December issue via 1st class mail. It arrived today, but the 3rd class posting hasn't gotten here yet! Again, thank you very much for giving my reply the same space you gave to Mr. Brandt. Your even-handedness is a credit to the free press!
If you, or anyone on your staff, is interested in an almost hourly report on the terrorist attacks in Israel (perhaps 3 messages per day) subscribe to: 44828-Subscribe@listbot.com
Best wishes for a Happy New Year.

Sincerely,
Joel Goodman

Dear Jenny,

Just received my very first copy of Harbor Voices - Good and Evil edition in the mail! Wanted to drop you a line and let you know what an excellent job everyone who contributed their efforts did! I continue to be extremely impressed with the depth and intelligence of the people we are so fortunate to share (if only part-time) an island with. The time and work involved must be incredibly demanding and, surely sometimes, must seem unappreciated by those of us who merely pick up and consume it! Be assured, all you do, have done, and will do compels your readers to ponder issues that otherwise may have gone unexplored. The resulting dialogs - both internal and interpersonal - enrich our minds and spirit. Thank you for all your work! I hope you and your colleagues will continue publishing this excellent paper for a long, long time!

We really enjoyed the article about our sea wall in the last edition! All the best to you and your family this Holiday Season and throughout the coming new year.

Sincerely,
The Cashmans: John, Mary Jo, Andy, Tim and Chris

Send letters to Harbor Voices
Box 10
Peaks Island, Maine 04108 or e-mail us at voices@maine.rr.com

Dear Readers,

I wish every reader sent Harbor Voices just one dollar for each issue of the paper that they read, we would have enough money not only to pay our printing, but also to pay writers and staff. Unfortunately only one (wonderful) percent of our readers make a financial contribution to the paper.

People tell us that we ought to sell advertising, but that's not easy for me personally to do, because I lay-out, edit, report, write, distribute and otherwise get the newspaper created, and I'm the editor. I just don't have enough time to also go out and really sell advertising, and collect bills. Are you willing to sell ads on commission only? We haven't found anyone else who will do that.

Other people suggest we should see if various rich Maine celebrities might support the journal. We kinda like that idea, but we don't actually know any wealthy celebrities, certainly not well enough to ask them for the $12,000 we need immediately!

The easiest, though obviously idealistic strategy for keeping this newspaper going is for you, dear readers - not advertisers, not grant makers - to put something in your stack of bills that reminds you to make a monthly or annual (whichever works for you) donation.

This month has been a nightmare of technical problems. We need to buy a laser printer and new software in order to continue. We've made an executive decision to save some money and print only 2000 copies. If every single reader would send us just six dollars our financial woes would be resolved.

We wouldn't have to add selling t-shirts and holding bake sales to my job description. We could just open 2000 envelopes (bet we could find some volunteers to help with that!) and then focus on using the resources to improve and stabilize Harbor Voices.

I don't have much reason to imagine this will work, but since it would be such a cool story if it actually did work, I hope you will send in a donation. Thank you for your generosity.

Jenny Ruth Yasi
Editor
Harbor Voices
Box 10
Peaks Island, ME 04108

Harbor Voices is lots of fun...
Are fishermen involved enough in waterfront plans?

- To strengthen the region's economy through ocean commerce.
- To protect and serve the needs of the working waterfront.
- To support the Port's Development and growth by encouraging diverse marine industries.
- To develop safe and efficient passenger and freight operations.
- To protect and serve the needs of the working waterfront.

I. International Passenger Trade
a) Develop a new multi-purpose marine terminal facility capable of accommodating the largest cruise vessels in the industry, as well as the needs of Prince of Fundy Cruises, Ltd.
b) Continue to increase cruise ship calls and support the expansion of the market base for Prince of Fundy Cruises, Ltd.
c) Expand Port of Portland as an embarkation homeport.
d) Expand and integrate local tourism programs associated with international passenger operations.

II. Intra-harbor Ferry Service
a) Design and build an expanded facility for Casco Bay Island Transit District (CBITD) operations.
b) Coordinate the integration of surface transportation modes with CBITD ferry operations.
c) Plan and develop infrastructure that support the needs of the island residents using waterfront facilities.

III. General Cargo Operations
a) Expand the current International Marine Terminal to its full available acreage to include increased container operations, roll on/roll off cargo operations, maintenance/administrative custom facility and connections to rail and highway networks.
b) Support the development of a connector road from Commercial Street to I-295.
c) Support development of an intermodal cargo facility to serve the Port of Portland, in partnership with private rail carriers.
d) Expand the cargo operation carrier and service base.
e) Develop a joint sales, marketing and trade program with private operators port-wide.
f) Investigate the development of a Foreign Trade Zone for the Portland area.

IV. Waterfront Development Planning
In conjunction with the City and port community, manage the process for development of a master plan for the entire Portland waterfront.

V. Fishing Industry
a) Provide exceptional berthing and fishing vessel support facilities and maintain the highest standards at all City-owned infrastructure necessary for fishing activities.
b) Support the development and expansion of fish processing facilities.
c) Support the development of traditional and non-traditional fishing industries.

Objectives:
- Represent the fishing industry to state and federal agencies and regulators;
- Assist processor and vessel service businesses in development and expansion;
- Assist the Portland Fish Exchange in adjusting to changing business conditions as a result of fisheries regulation;
- Support research institutions and agencies as needed;
- Support and assist environmental and fishery partnerships;
- Partner with the United States Coast Guard in expansion of Commercial Fishing Vessel Safety programs;
- Assist the fishing community in adjusting to the social and economic dislocation caused by changing fishery regulations.

VI. Inter-coastal Passenger Trade
a) In conjunction with the State's Passenger Transportation Plan, develop high-speed water ferry service from Southern New England, through Portland, to the rest of coastal Maine.
b) Support the expansion and integration of passenger services as offered by the Casco Bay Island Transit District into statewide systems.
c) Support the development of U.S. Flag coastal passenger service.

VII. Waterfront Infrastructure
a) Encourage reinvestment in privately owned piers by developing financing methods and other support mechanisms which maintain and nurture development of marine related businesses and infrastructure, including harbor dredging.
b) Support the development of a statewide generic environmental impact review to determine potential dredge spoil consistencies and disposal options.
c) Support the inclusion of public access in all new public waterfront developments.
d) Develop and institute comprehensive preventative maintenance program for all facilities.

VIII. Community Alliances
Develop with and support the initiatives of City and port community organizations such as, but not limited to the Waterfront Alliance, Propeller Club, Chamber of Commerce Waterfront Task Force and Cruise Ship Committee, MaineCruise 2000, Convention and Visitors Bureau, Portland's Downtown District Programs and Neighborhood Organizations as well as the City and marine industries of South Portland.

IX. Safety
In conjunction with local Municipal fire departments, the United States Coast Guard and the State of Maine, develop a Marine Incident Response Program including education programs for area firefighters.

All this (except the fishing vessel photos, which were taken by Jenny) is available directly off the City's waterfront website: www.portofportlandmaine.org
CITIZEN INVOLVEMENT

By Cynthia Cole

Citizen involvement in planning community changes has been found to be important because it promotes understanding and tolerance, and also enhances feelings of personal empowerment. Through an ongoing process of dialogue and decision-making, citizens have a stake in the success of new projects.

The Portland Harbor charette on January 20th provided citizens from several Portland neighborhoods an exciting experience in community planning and we hope it was part of a continuing process of eliciting and utilizing citizen/stakeholder concerns. Perhaps it can be a first step in a visioning and community indicators project, similar to what is happening in other parts of the USA.

From: The Community Indicators HANDBOOK
Redefining Progress, San Francisco, CA.

"Community visioning processes help identify long-term goals for a region. Visions offer a framework for understanding community concerns, prioritizing issues, determining action steps, and identifying new measures of progress."

This group has a website — www.rprogress.org
which offers pertinent research for those citizens interested in "progress" that sustains the environment.

Another organization doing interesting things is YES! magazine. The winter 2001 issue discusses some of the ways that an alternative culture is growing stronger in the US and the world. One book YES! highlights is The Cultural Creatives, how 50 million people are changing the World, by Paul Ray and Sherry Anderson. This book suggests that our civilization is in the midst of epochal change, caught between globalization, accelerating technologies, and a deteriorating planet ecology. However, a large and creative group of people is becoming more active. These are people who dislike the emphasis on success and 'making it,' on getting and spending, on wealth and luxury goods; they want to protect the earth and stop global warming; they care about social diversity, women's rights, spiritual and psychological health.

[The web site of the book is www.culturalcreatives.org]

Other Web Resources:
www.newdream
www.workingforchange.org
www.simpleliving
www.globalactionplan

Cynthia Cole regularly contributes a column about cutting edge publications and websites that are earth and community friendly. She is especially interested in preserving a healthy world for children.

More of the Dog Bite Story

You may remember in our December issue, we mentioned that an unnamed black lab mix had bitten someone on Peaks Island. For the sake of all of you who have gentle black lab mixes, I was told that it is okay for me to tell you now that the bad dog belonged to Twain and Leah, that its behavior shocked and concerned them seriously, and that their former dog ("Farmer") no longer lives on Peaks Island. Farmer, for some unknown reason, ran off and bit out a chunk of another islander's leg (I didn't ask for permission to use his name here, so if you don't know who got bitten, maybe you don't need to know) and I'm told that the victim required a skin graft on his leg. Youch.

Twain said that in addition to feeling really bad about this innocent person getting injured, at one point he also got a little panicky, thinking, gee, if I lost my dog over this, would we lose our house? He reports that fortunately his insurance apparently covered what was required. But what was strange, he said, insurance didn't even demand that he get rid of the dog!

In any case, Farmer's family decided the dog was definitely losing some privileges, and brought him to the Coastal Humane Society in Brunswick. Although I couldn't get anyone from the shelter to return my phone calls, Twain says they have a program there for dogs that have bitten someone.

February 2001
Community Reports
Send news reports to
Box 10, Peaks Island Maine 04108
Or e-mail them to voices@maine.rr.com

City of Portland Waterfront Planning Workshops

City of Portland Waterfront Workshops have raised questions associated with a plan to move the Scotia Prince to the base of Munjoy Hill.

One group of citizen participants wittily suggested underwater parking would serve an automobile, and this proposal really didn’t turn out to be all that outlandish when compared to fantastical multi-level piers, bridges and tunnels participants offered to limit the horizontal sprawl of the so-called “sterile throat” passenger customs area.

While workshop participants were encouraged to “think outside the box,” at more recent meetings it’s become evident that momentum for moving the Prince out of it’s current terminal is only theoretically negotiable. What has been negotiable is exactly how the new Scotia Prince staging and large cruise ship facilities will be incorporated into its newly assigned place, the former Bath Iron Works site.

Many important aspects of the waterfront plan, such as moving the Prince, was largely determined in 1998, when the city appointed a group of business leaders to perform the “CAP” (Cargo and Passenger) study. This group of twelve men made recommendations and received approval on their recommendations from the Portland City Council, which allowed the City to apply for $9 million in State funds and $6 million in federal funds. Accepting these funds came with return obligations — relocating the Scotia Prince, furthering the state plan for high speed ferry service, expanding cruise ship and CBTD facilities.

The first step in the City’s waterfront plan — expansion of Casco Bay Lines — is set to begin this spring. Meetings will be held throughout February at Casco Bay Lines to discuss new terminal designs. One proposal already floating is to expand CBL to two stories, with room for a “tenant” (Capt. Jeff Monroe has been hinting that he’d like to have an office there). Contact CBL, or Twaín at cucumber@gwi.net for future meeting times.

Skate Park — Facing a Few Hurdles

Dreams for a skateboard park on Peaks Island have been the subject of recent fundraising efforts and discussion, and there are already signs of a few kickflips ahead.

A recent meeting (approximately 20 attended) led by organizers of the Island Skate Park movement — notably Marge Erico, the American Legion’s Jennifer Huntington, Bob Woolworth, community members, and two youths in attendance — began to address questions about location, safety, supervision and liability.

“I was disappointed more parents didn’t show up,” says Mrs. Erico. “We’ve got some leads on land; the Legion has been tremendous; but we need parental and community interest to really make this happen.”

Jennifer Huntington sends us this: “Our fundraising is substantial enough so far to make quite a statement to the City. The meeting was small, but the people that came contributed greatly. It was a good opportunity to get a general consensus about the way those parties feel. The Skateboard Park effort was started by the American Legion Post 142, and the committee up to this point has been composed of a few Legionnaires and community members. The committee must broaden to include more community members, and people interested should contact the American Legion. At the meeting, the people and the committee agreed that from now on the facility-to-be should be called Skate Park, because it will be for general rollersports (i.e. rollerblading, small bikes, skateboards) This should make sure the people know this is not just for boys. There are twelve kids in the core group that got this going. Although NO FINAL DECISIONS have been made about location, the ball park is greatly favored, since there are plans in the works about putting a playground out there too. A phone can be installed out there that would give the kids the option to call a parent/guardian or emergency assistance. The appropriate safety gear must be worn. Tom, Nancy from Parks & Rec, and Peter O’Donnell have been very helpful in all this.”

Meanwhile, one fin on the horizon: an article by David Connelly-Marin in the Portland Press Herald (Thurs. Feb. 1) Skate Park’s Neighbors Sounding Off About Noise reported that a popular skateboard park in Windham is running into noise complaints. The reporter quotes Colleen Olsen, who lives 300 feet away from the skateboard park, as saying "You can't even sit in my home with all the windows closed and the TV on and not hear them. My family has been so tortured, for absolutely no reason." A noise consultant who was called in agreed that, even with special rumble reducing construction, the noise from the site was a problem. Although Windham isn't considering closing their skateboarding park — which evidently has dramatically reduced the numbers of citations issued to skateboarders — there are considering enclosing the park for year-round use and to reduce noise, a project which (if adopted) could cost roughly $225,000.

Peaks Island organizers say noise will not be an issue, because they anticipate a small number of children using the park, but more study regarding noise issues and residency requirements for use of the park may need to be accomplished. Outdoor skate parks are considerably less expensive than indoor parks, and have an expected lifetime of about ten years. (OV)

A Survey

The Peaks Island Neighborhood Association steering committee will be meeting February 13 (7 pm in the Community Room) to discuss a proposal for a community survey which would be distributed this spring. The survey would seek to measure island attitudes toward mainland parking and transportation options, island land use, and other community services and concerns, for use by the City of Portland and perhaps other island organizations.

Some of the people who have been involved in initial designs of this survey include Art Astaria, Tanya Seredin, Kyra Atkins, Bill Hall, Dick Springer, Charles Enders, Albert Presgraves, Cynthia Cole, Chris Hoppin, and Jenny Yasi. The survey is still being questioned and commented on and tested. If you would like to be involved in creating, testing, approving the questionnaire, or if you would like to be involved in other aspects of this project (data entry, phone tree, etc.) please contact a member of PINA’s steering committee (see top page)

send us a gift and we’ll share it with everyone! page February 2001

Maisy, four days old in this image, and her mother, Mandy.
City Noise Committee Suggests More Flights Over the Harbor

A committee headed by Portland City Councilor Nathan Smith has been discussing various approaches to try to address noise complaints voiced by residents who live in the vicinity of the Portland Jetport.

Proposals for resolving those complaints include routing more jets across the east-west "harbor approach," which means more flights across Peaks and Cushing Islands.

Resident concerns were presented by Councilor Smith at a meeting held at the request of constituents in the Office of Congressman Tom Allen, November 9, 2000 10-12 noon. Quoted information is taken from the minutes of that meeting.

"The level of frustration of residents is deep; This summer broke through, residents may have been on something as an "equilibrium" at the Jetport. There were numerous landings of both public and private carriers between midnight and 6:00 am, despite a "gentleman's agreement" of a curfew during those hours. There are increasing concerns about the use/success of fanning; There is concern about flights which seem to be coming in and out of the Jetport at lower altitudes; There is an overall question about whether the harbor visual approach is being used adequately - especially on clear days; There is particular concern about airport noise, especially in the morning before 6:00 am. Planes are running up well before 6:00 am; and there is a concern about the noise level and number of Stage 2 planes at the Jetport outfitted with Hush kits, barely meeting Stage 3 criteria."

Dr. Bart Bartonowicz from the FAA also spoke, and he agreed airports this year faced increasing noise problems nationwide.

"Commercial air traffic is increasing, weather and airport location (Portland is the line) has an impact."

Similar to our situation with "Ocean Gate," you can't get something for nothing. When an airport accepts federal funding, the airport must accept "open access." It is extremely difficult for the airport to restrict numbers or types of incoming flights.

"According to FAA statute, the request for restriction must meet the following criteria: the restriction is 1) reasonable and non-arbitrary and non-discriminatory, 2) does not create an undue burden on interstate or foreign commerce, 3) maintains safe and efficient use of the navigable airspace 4) does not conflict with any existing Federal statute or regulation, 5) provides for public comment, and 6) does not create an undue burden on the national aviation system."

"If a community/airport determined that it no longer wanted to receive federal funds for its airport, the community would be required to reimburse the federal government for its prior spending." (It is worth noting here that state and federal funds granted for Ocean Gate similarly pose requirements: both moving the Scotia Prince, and accepting high speed ferry service to Portland Harbor.)

Although the Portland Jetport generates revenues, those revenues must be reinvested into the Jetport - rather than, for example, applied to develop rail transportation - as a condition of the original federal Jetport financing. The pressures on the Portland jetport airport to continue expanding in size and number of flights is currently very high.

Ed Green at the Air Traffic Control Tower was asked to discourage North-South approaches and encourage East-West approaches as long as it does not impact safety. (U.Y.)

Peaks Island Deer Management

Island and Neighborhood Liaison Tom Fortier has deemed this year's deer management program a success on Peaks Island. Ten deer were taken - out of what State Wildlife Biologist Phil Bozenhard believes was a population of forty deer. The forty deer were remnants of a herd that approached 300 strong last year. Without wildlife management programs, a herd of thirty deer can balloon to 300 in three years. Both reproduction and migration affect Casco Bay Island deer. Thanks to the deer management program on Peaks Island (which last year culled 250 animals), Long Island, the Diamond Islands, and Cushing Islands all report their own deer herds are also becoming more manageable.

Individuals hoping to have deer meat for their freezer were required to take an entire deer. Mr. Fortier says that the recipients were very happy to fill their freezers.

On Long Island, deer management involved many hunters, and resulted in an accident where one participant received shot in his leg. On Peaks Island, which restricted the hunt to one expert hunter, assisted by Phil Bozenhard and Tom Fortier, and with baited deer, no injuries or accidents were reported. (YJ)

"Why & when do aircraft fly over Peaks Island?"

Provided by the FAA ATCT (Air Traffic Control Tower) (thanks to Michael Musca)

The reasons that airplanes overfly or avoid Peaks Island are not really weather-related.

As you know, the main runway at Portland is the east-west runway, rwy 29/11. When we are arriving and departing to the west, it is known as runway 29. When we are arriving and departing to the east, it is known as runway 11. These designations are derived from the runway's compass heading - 290 degrees and 110 degrees, respectively.

The selection of runways is determined by the wind direction. Aircraft must land and take off as nearly aligned with the wind as possible. When the wind is calm, or very light, the runway is selected based on predominant traffic flow, which varies throughout the day, and the noise impact to airport neighbors.

Peaks Island is just north of the extended centerline of the runway. When Runway 29 is in use during daylight hours, and weather conditions are clear, jet arrivals will use the Harbor Visual Approach procedure. This procedure calls for the aircraft to come in over the ocean and fly between Peaks and Cushing, then between Little Diamond and House Islands, before proceeding into the harbor and down the channel to the Portland Bridge before joining the extended centerline to the runway.

The channel between Peaks and Cushing Islands is relatively narrow, and the turn that the aircraft make from east of the Head Light is rather steep. When aircraft speed, turning radius, wind, pilot familiarity with landmarks, controller adjustments for air traffic spacing and sequencing, and other considerations are factored in, it is not unusual for the aircraft to pass very close to, or over, the southern portion of Peaks Island. In other - than - clear weather conditions, aircraft arriving from the north may (or may not) pass over the island to get lined up with the runway about 5 miles out.

Aircraft departing to the east on runway 11 are "fanned" in accordance with Jetport noise abatement procedures. This means that successive departures are assigned different routes so that no single community feels the brunt of the impact. Some of those departures may overfly Peaks Island.

Also be aware that many of the airplanes, especially small ones, overflying Peaks Island are doing so because the pilots choose to. They may be going to or from places other than the Jetport, and their routes may coincidentally or purposely take them over the island. They may not even be operating on an instrument flight plan. Normally, controllers would only adjust the routes of such flights to avoid conflicts with other traffic.

Can you cover airport noise committee meetings, or other community meetings, for Harbor Voices? We rely upon volunteers to improve the quality of our journal. Please contact us at voices@maine.rr.com

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The forty deer were remnants of a herd that approached 300 strong last year. Without wildlife management programs, a herd of thirty deer can balloon to 300 in three years. Both reproduction and migration affect Casco Bay Island deer. Thanks to the deer management program on Peaks Island (last year culled 250 animals), Long Island, the Diamond Islands, and Cushing Islands all report their own deer herds are also becoming more manageable.

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On Long Island, deer management involved many hunters, and resulted in an accident where one participant received shot in his leg. On Peaks Island, which restricted the hunt to one expert hunter, assisted by Phil Bozenhard and Tom Fortier, and with baited deer, no injuries or accidents were reported. (YJ)
Scott and Nancy have been married 18 years. They say one secret to happiness is that "opposites attract!"

Mary Lou and Arne have been married almost ten years. They say, "Marriage is a wonderful thing, but it takes a lot of work. Our secret is not giving up easily when things get tough."

Rick and Linda have been married for fifteen years. They say what makes theirs a happy marriage is "doing stuff like this together (cross-country skiing)."

Tom and Elaine have been married for 29 years. They say friendship, community and good cooking are important to love!

Pam and Mike have been married 16 years. They say that one good trick for a happy marriage is to "maintain your own friendships, and compromise when you don’t agree."

Jennifer and Chris have been together for 2 years. They agree that "the only rule is that there are no rules."

Jennifer and Albert have been married 15 years. Our little trick is realizing that nobody’s perfect, and everyone makes mistakes.

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Waiting Out the Roller Coasters
fiction, by Jenny Ruth Yasi

Eleanor was sick, and it was a bad day for it. Her mother had scheduled a meeting in Boston six months ago, and rescheduled it after a roller coaster of events that culminated in a snowstorm. Now, no matter what, this time Dorothy had to be there. No one keeps the producers at M.T.V. waiting. Her writers would be having apoplexy. This meeting was literally worth millions of dollars. So she began calling back-up care providers. Pleasant Village’s “Home in Bed” service was full for the day. “Is it the cough and fever?” The girl who answered phones for Pleasant Village sounded all of sixteen years old. “Everyone’s got it.” “She’s at 104,” Dorothy said. “No cough yet. She says she has a tummy ache.” Dorothy had given the little girl Tylenol every two hours through-out the night, hoping by morning that she’d be better. But Ellie wasn’t over it. Now she threw up bile, and wouldn’t get out of bed. Dorothy dropped sheets into the washer as she spoke on the phone. She noticed a little drip of vomit on the corner of her pale green suit jacket, and went to get the sponge. “Well, I’m sorry we can’t help you out,” the girl said. “Do you have a friend?” Do I have a friend? Dorothy fumed. What a stupid question. She had thirty-two friends and they were all on their way to work this morning and at least six of these friends would no longer be her friends if she failed to arrive in Boston by ten a.m.

She tried Mrs. Quigg, who lived two doors down, but the woman didn’t answer her phone. Dorothy’s rolodex had a list of six babysitters, but after calling the first three, she realized they all would be in school that day. She called everyone else she could think of. Ellie called, “Mommy.” Dorothy carried the phone into the bedroom and sat on the corner of Ellie’s bed. “My tummy hurts.” Her daughter was six years old, the spitting image of her grandfather—the same dark lashes and eyebrows, but with contrastly blond hair—paler looking now against the flesh on her cheeks. “If it’s any consolation,” her mother said, “You look so beautiful.”

But the little girl was curled in a ball on her side, holding her teddy bear. Dorothy called the pediatrician, and left a message with the answering service to have him please call her back.

Dorothy slid on her watch, and packed a file and a stack of photos into her briefcase. The kitchen clock rang one going, so she set her watch at half-past eight. There was still a way, she thought, that she could make it.

“Do you want a cup of tea?” she asked. “Or toast?” “No.”

“I’m having a hard time finding a babysitter,” Dorothy said, “and I really need you to go to school today. Are you sure this isn’t the kind of tummy ache that might feel better if you just went to school and tried not to think about it?” “No, Mommy, I can’t. It hurts.”

The phone rang. It was Ted.

“Hey, honey, I’m so glad I caught you. We found a problem. You’ll need to stop in the office and rip another tape. Boy, it’s providence that I caught you before you went out the door.” “Oh Ted, you’re not going to believe this, but I’m having a problem with Ellie.”

“What is it this time?” he asked. Ted was a brilliant writer and producer, he was an entertaining date and a generous lover. But suddenly Dorothy realized, Ted would be a lousy father.

“She’s sick.”

“That’s what happens to kids,” Ted said. “They get sick, they get better. Drop her off at her school and run. She’ll survive.”

Dorothy stroked Ellie’s forehead, and the little girl started weeping. “Oooh,” she said, and she cried. “Mommy, it hurts.”

“Look Ted, I’ve got to get off the phone. I’m expecting a call from the pediatrician. I’ll do everything I can, but maybe you should get Rhonda to grab the tape.”

“I tried Rhonda,” he said. “She’s already left.” Dorothy could still make it to Boston if she left right now. Ted suggested she could just pop Ellie in the car, and bring her along to the meeting. “Just pile some pillows and a blanket in the back seat. It could be fun.”

“Ted, you need to get someone else to go for the tape,” she said, and hung up the phone. Ellie was moaning, holding onto her belly.

“What do you think, honey?” Dorothy whispered. “Do you have to poop?”

But Ellie didn’t answer, she didn’t even seem to realize that anyone was talking to her. Dorothy scooped her up just as the little girl went limp. Dorothy could feel a surprising heat rising out of her daughter’s body as she carried Ellie down to the car, wrapped in a blanket. The clock was bonging in the kitchen, but Dorothy didn’t count the chimes. She just tucked Ellie into the car and raced to the hospital.

Doctors whisked Ellie away practically the moment they arrived. The nurses who spoke with Dorothy were very kind, telling her that a doctor would be out shortly, but first Dorothy must sign a dozen forms, including several—the nurse explained—which gave the doctors permission to operate.


A surgeon hurried out to introduce himself. “It’s likely to feel like a rollercoaster for the first hour or so,” he said, “buckle your seatbelt. Ellie’s appendix has ruptured. She is being stabilized with IV antibiotics, and prepped for an emergency operation. Now, we never make absolute guarantees, but I’m 99% sure Ellie will be just fine.”

We won’t really be completely out of the dark till we see how the antibiotics work, and get that fever down.

They let Dorothy peep in at Ellie before surgery. “Hold on,” she whispered, “you’ll be feeling better soon,” but Ellie had a mask on, and couldn’t respond. There were two other children in intensive care, each with green plastic oxygen masks, IV’s hanging from the head of the bed. The other two children were covered in the thin white blankets, but Ellie had a blanket that was circulating cool water, designed to bring her fever down.

Dorothy wobbled out into the waiting room. Well, buckle your seatbelt. She looked at her watch. It will be over in one hour, he’d said, but her watch still said eight thirty. She tapped her watch violently, but the second hand didn’t move. She looked up and asked another parent waiting there for the time. He appeared to look right through her and turned back to his newspaper. Dorothy closed her eyes. Sometimes the only thing love can do is to wait.

Cathedral

I walked past my bones ground in the glass,
The crystal reflections of a cruel lake
That entered its frozen self in dull repetitions.

We began working on the
Cathedral in our spare
Time, caressing mortar in tandem.

And over time it rose, the spires
Touching blue, the intricate vaults
Filling up with airy treasures.

The cathedral was the beginning
Of a city made of wind and grass
Upon which we pitched our tents of skin,
In the green aftermath of trolls.

The heady ships filled the harbor
With drunken sago, gilly painted,
Bearing swords and bones
With which to carve and bless the land.

The gods strolled up the windy promenade,
Joined at hip and lip, condemned
To an eternal kiss, the brine and honey
Heavy beneath headress of shell and cone.

We watched them come,
The velvet night still honey
On our cheeks, as they transformed
The path with every step.

And in the morning we rose
To our fairy tale kingdom of tulip,
Bee and nave. Held hands in
The gentle sway of a trillion suns.

Winter

The dark sleds stagger home
Through immense blue drifts

The icy esplanade is nearly done
Over glass and mirror

As you walk along the frozen drone
Of numb mummies beyond pain and under stone

Diabolical ice petals hung like
Perfect seizures, whispering “dazzle me”

So you do but his torso is made of ice,
This sky-blue leaf-wreath

Hands a mad dance
Heart a deep and secret home

Sip your tea and honey
The winter king is crouching

Ready to spring
From his white coffin

Lay bare the land with antlers
Caught fast in night’s careless lattice

Sing the horizon for you are queen
And I have dropped my futile sword

Somewhere in the sea of perfect snow

Fait Accompli

Dresses of fire, skirts of wind, are what you’ll
Find me useful for if you dare to turn a few more
Pages. Or, if you let the fire go out, what you’ll
Feel as I turn and walk away up and down the
Backwards street of your dreaming gaze. Who
Will you be tomorrow? It takes a leap of faith
To build a home of sheets and weather, a small
Step between fatal canyons. Understood: what
It would take to fire an imaginary gun and keep someone
Forever young and impossible. Why shouldn’t
Witches fly and hags turn somersaults into beauty
Queens? Oh you’re bound to shatter it as simply
As dropping glass on pavement. It’s
Written in the stars above the harbor of your sky.
Fact is, before the first killer’s touch, the first flare
Of addiction, before dark lips even try to start to
tell the truth, it’s already been done and I am gone
Before I begin—my fingerprints already singed
Permanently in the devil’s aching kiln, choir
And byre of a small, red, heart-shaped bird.
I am 94 years of age. I have never had a gun or a weapon, but I’ve looked into many guns and am astonished that I survived. I believe that all people are good.

I was married when I was 27 years old. I fled from Nazi Germany and came to Trieste Italy. At that time many refugees from Germany lived in Trieste because from there, there were regular steamship connections to British occupied Palestine and South America. All the refugees of course wanted to find a haven, so whenever a steamship left, all of us came to say goodbye.

I am an immigrant. I came to the U.S. in 1949. At that time I was 42 years old, my wife and I had been together for 14 years, and our son was 12 years old.

I had relatives in Allentown, Pennsylvania—a sister of my mother lived there. She had married an American and moved much earlier to the U.S., so for a short time we lived with this aunt. Then I bought a piece of woodland nearby and started to build a house.

We had no money, but I could buy an acre of woodland for $300. I had to build an access road, and so after our work, we cut trees, moved stones, and built the access road to our property. There, with the pick, shovel, and wheelbarrow we dug a foundation and carried stones which we found in the woods and cleaned. Then we poured ready mix concrete into the forms, and threw the stones in (in order to use less concrete). We all worked very hard, even our twelve year old son was very eager to help. When we had saved a few hundred dollars, we bought some more concrete blocks and laid up the walls.

The barracks had been taken down and so for very little money I bought used lumber, used windows and doors, and from that my wife and I built our first home in the woods.

We had the enthusiastic help of all our neighbors. A great problem was of course water and toilet facilities. With gratitude, I accepted the outhouse of a neighbor which we brought over and set in place. The property was located on the slope of a hill, and from the outhouse we had a beautiful view over the valley.

I had taken a job for Sears Roebuck, installing aluminum windows and doors. In the morning I put an empty water barrel into my truck and left it at my Aunt’s property when I went to work. In the evening, I put the barrel back into my truck and filled it with water from my Aunt’s. At my property, I could roll the barrel off the truck and my wife could have water for cooking and washing.

She had no washing machine, so I got a big kettle which I put on stones. My wife collected from the woods and made a fire under it, so she cooked the wash ands cleaned it by hand.

We had a first class shower. It was another barrel filled with water over a wooden structure. The sun heated the water and we took our warm shower in the open woods.

We were married for more than 20 years before she got her first washing machine, but we both were very happy and deep in love. Gradually, with this hard work we made progress and we became if not rich, well-to-do. When I retired at age 62 for reasons of health, my wife and I owned three substantial houses in a desirable neighborhood.

But we never put much emphasis on money. Of course we needed it to pay the butcher and the baker, but we always considered it the root of all evils, and preferred to walk hand in hand through the woods, or later in Maine to go out in a small sailing boat.

We had married for better or worse, in sickness and health, and we kept our promise.

When my wife got ill and died, I did not let her die alone and forgotten in a hospital. She died in her room in my arms, and her last words were that she would be waiting for me. She asked me how old she was, I told her 88, and that I was 85 and would soon follow. She said she should not hurry it up. She would wait for me. I still am deeply in love with her and miss her.

Arnold Berndt contributes writing regularly to Harbor Voices. He shares a home on Peaks Island with his son.
How to love, even though?

Here is a conversation with a "preacher, former preacher and future preacher." Sam McCain actively practiced as an Episcopal minister for forty years, and is presently "retired." Johanne Dame is minister of the Peaks Island United Methodist Church. Matt Voyer is a candidate for ministry in the Lutheran Church. This hour-long conversation was recorded and drastically edited to stick with our original topic: the murder of Jack McCann, who was recently kicked to death, in broad daylight outside a grocery store in Portland. Jenny Yasi is editor of this paper.

JENNY: How can we dare love if we're afraid? Let's say we run into this kind of wacko person and part of ourselves says we need to love this person and help this person in our society - how do we love people that frighten us?

JOHANNE: Or, how do you love in a world where such frightening things happen? Someone told me once that when you have children you become a hostage to fate. I believe whenever you love you're a hostage to fate, but if you don't love, you close off so many possibilities.

SAM: You cannot love others if you don't love yourself, and you can't love yourself if you don't love others.

MATT: It's almost like you've got a decision to make, whether you want to be a hostage to fate, or a hostage to... hate... You're making a sacrifice, you're taking a chance either way. The return is so much better when you're choosing fate, because fate can go either way...

JENNY: I think about the beating, the murder, and I have all these imaginary things I would have done - I would have grabbed a shopping cart, I would have run it into Derek Soucy, I would have screamed for help - I can imagine all these alternative scenarios, but people who were there have to live with every move they actually made. In the face of that, how can they forgive Soucy (the alleged murderer), how can they forgive themselves?

SAM: You mean the people standing around in the parking lot?

JENNY: Yeah.

SAM: I don't know... It would certainly be difficult for me. I can't even stand to see somebody mistreat a dog. If I saw somebody mistreating a horse, I'd be right in there...

JOHANNE: I think there is a group thing. Nobody wants what is happening to be happening. You don't want to name it, not because we don't want to act necessarily, but because what's happening at that moment is so immediately frightening there's a sort of paralysis. Most of us, when we think about that event, we want to be there, we want to be the one who runs into Shaw's and says "call 911!" Whether we would actually be that person or not, I don't know. In the Portland Press Herald there was a columnist who was saying, essentially, don't imagine you would have done better. I'm not sure that's helpful...

SAM: No...

JOHANNE: Because as a community we should have done better. But on the other hand, I might have been terrified there was a knife I wasn't seeing, or that there was a gun.

Statistically we are probably no less safe than we were a week ago. The difference is, we are more aware that we're not always safe. I think what that incident does, in the same way as Mardianne Green's, is to make us truly feel unsafe [Mardianne Green, an elderly Peaks Island woman, was allegedly murdered by her daughter, Virginia, in 1997. Virginia Green - like Derek Soucy - said at the time that she believed her mother was "Suzy"].

There are unspoken covenants - that a crowd takes care of the very young, and the very old, and pregnant women - and when those covenants don't hold something in the fabric of community (whether it is the way that it is or the way that we hope that it is I don't know), but that fabric is torn.

SAM: I wonder if it would be different if something like that happened in say, an African village, if the people there would have reacted differently than we react here today. Somehow I think they would have. I think our society has lost something that is very precious.

JOHANNE: And maybe there were six similar incidents this year where someone stepped in. We don't know if those exist, we don't know of the times that the web of community worked.

JENNY: Soucy's friends are saying, "This was the most peaceful guy I know." And I don't believe it. If I had met Soucy before he (allegedly) murdered Jack McCann, I can't believe I would have said, "There goes the most peaceful person I've ever met." When you read over and over that this was just a good student, a good tenant, a good friend, and that this was "completely out of character" - if you believe this then you can't trust anyone!

SAM: No

JOHANNE: Are they saying that about this guy?

JENNY: Yes! There's a picture of him, and he doesn't look like a peaceful person.

MATT: I never knew him, I don't know anything about him, so I wouldn't say either way, but I think society as a whole has this paranoia, and we don't really know anyone. The human mind is such a wondrous thing, so many things going on

JOHANNE: In the end you have to make a decision about what kind of world you're going to live in.

SAM: Every day.

JOHANNE: Every day. Which is to say, there are people who make you nervous about whom you ought to be nervous, and you know them and are on a bus or a ferry or in Portland or in Boston with them. With some, there are clues that things are not always right. With others, there aren't clues, but you still need to decide how you will approach the world. If you let fear keep you from being engaged in the world, then you live a very diminished life.

(Continued on page 14)
You have to make certain choices about where you live and how safe you choose to feel. You don't want to live in a fools' paradise, but you also don't want to live seeing everyone as a potential enemy.

JENNY: I remember a kid in my school who killed himself, maybe by accident, maybe on purpose. But when he died people were saying, he was the nicest, sweetest most gentle guy, and I thought that was weird because he had told me that Hitler was his hero, he'd called me Satan a couple of different times, he scared me to death. He showed me a knife and explained how it would cut. He had many creepy stories and I tried not to cross him.

JOHANNE: Well, its really hard to show up at the wake and say, I found your loved one to be really scary, and now we all feel safer.

JENNY: To a degree, when he died, I thought, thank God he had the courage to go by himself and not take anyone else with him. I appreciate that very much. But I'm also sure that if he had taken other people with him, someone would have been claiming that it was completely out of character. And I wonder if that could be the case with Soucy.

JOHANNE: It may be that he didn't seem terribly threatening, or that people didn't pick up on it, or that they're denying it. I used to do community mental health work years ago and there were some people I found scary, some I didn't find scary, some I wouldn't have crossed in certain ways. It's just never simple...

JENNY: To diagnose? Or to understand it?

JOHANNE: Both. If, in fact, Soucy was not a scary guy and there were no signs, not only does that mean that you can't tell about him or anyone else here, but it means you can't tell about yourself, and that's probably the most scary thing. And that may be why I choose not to want to believe that that was true.

JENNY: Because you like to think that you know yourself.

JOHANNE: Yes.

JENNY: But if I went crazy and imagined that you were the devil, I don't think there's even a little shred of my consciousness that imagines I could possibly kill the devil or that I would even want to try. I would be more likely to want to run away or to tell everybody watch out, and yell, "There's the devil!" But where did his violent idea come from?

JOHANNE: When you're psychotic, though, all bets are off. Who you are now and who you could be then are two very different people and that's part of the tragedy of it.

MATT: Its important to realize that people wear different faces with different people, and maybe the media just didn't interview the right people. Obviously there's something going on with this guy and there's got to be some people who knew. They probably asked his closest friends, and of course his closest friends saw his good side, because that's what friends do. And media does that all the time.

JENNY: Well, the friends did say that he had some sort of problem with lying.

MATT: Yeah. I'm taking methods of social research this semester, you know, the myths perpetrated by media. Of course, who is the media going to go and ask? His confidants; and even after such a scary issue like this, his confidants remain his confidants. That's a basic trust that people aren't going to betray.

JOHANNE: When we love, we don't love because people are perfect. Well, with romantic love, we love because they're perfect, (lots of laughter) but in mature romantic love you don't! We love our friends as much for their foibles as their strengths, but most of our friends are not mentally ill in the way that this person may be. We love, knowing persons are not always their best selves.

SAM: And we hope they will accept us as we are.

MATT: And they're going to emphasize and exaggerate our strengths, and go easy on our faults, because sure we know our faults... but is that something you want to admit?

SAM: I think you almost need to start with little children. You have to teach them not to be mistrustful, but we must make some judgment about people, and little young children need to learn to judge: Can you sit alone in this room with this person or can you not, or do you have to have the door open or what?

MATT: knowing that your judgment may be wrong and that goes back to what Johanna said about having to decide about what kind of world I'm going to live in.

JOHANNE: The world has never been a safe place. Fifty years ago your children could walk out the door healthy in the morning and all have diphtheria by tonight. Even in terms of mental illness, I've read reports that at the turn of the century there was roughly the same percentages of suicides, and murders, and mental illness as now. But there wasn't the knowledge then and people hid it, so you didn't know it then in the same way now you hear about it in the newspaper. The world has never been a safe place. Despite that, we love. Because of courage, we love. That is our very human nature, to love each other.

MATT: Hopefully by loving, we can at least make our part of the world a safer place. Sure, there are dangers out there, but it's not going to be any less dangerous by not loving, if anything, its going to be more dangerous because people are going to act on that lack of love.

JOHANNE: But there are no guarantees, no certainties.

SAM: A lot of it comes back to, I have to accept myself. Peace in the world and love comes right back to our inner being. Almost every morning I try to go look in the mirror and figure, well (laughing), God is looking at me and I'll just try to do His will for the day.

JOHANNE: Sam, from the outside, you appear to have one of the most centered lives I've ever seen.

SAM: (laughing) Well, thank you very much, I'll go home and write that down tonight, put that on the mirror. [everyone laughs]

JENNY: How long were you and Martha married?

SAM: Fifty years.
JENNY: I was just telling Albert the other day, and I was saying, I don’t know if I could live without him. It feels scary and in some ways it might be easier if I didn’t love him. When you really love somebody, you risk so much.

SAM: Well, when she died there was a tremendous hole and somehow I’ve been able to accept it, but that hole is still there.

JENNY: Do you talk to her?

SAM: I had one friend who told me that they never had an argument in their whole marriage, and maybe they didn’t, but I can’t believe it (laughing).

MATT: Have you ever read the Death of Ivan Illyich? Tolstoy? The book starts with his funeral and it seemed like nobody knew him. Even his wife — her biggest concern was when do I get his pension? When I die, I want people to tell me to be able to tell good stories about me — stories are such a great thing. If you don’t love, you’re going to end up just like Ivan Illyich.

JOHANNE: And people will tell stories about your imperfections, because that is what we love.

MATT: We take a chance when we love, but when we don’t love, there’s nothing to lose.

JENNY: The witnesses must feel terrible. I wish there was some way to tell those people it’s okay, that you did the best that you could do...

JOHANNE: But you don’t know one way or the other. On the one hand of course you don’t want them to be tortured for the rest of their lives; on the other, if there are failures of moral courage that they ought to deal with, well then they ought to deal with it.

MATT: And now they’d know it’s there. I mean, it’s gonna be tough to live with, but maybe next time if they’re in some situation they may remember.

JENNY: Hopefully, they’ll never be a next time.

JOHANNE: Again, you don’t know. But how you deal with it affects other people, it affects how you bring up your child, in the light of that. We have these little cautionary tales we tell our child — mine usually fail (laughing) but we tell them...

JENNY: But sometimes there’s nothing you can do.

JOHANNE: I’ve been in situations that clearly have possibilities of trouble in the air, not as dramatic as the other day, but I would say what changed things was for the people to band together, for someone to say something, to speak up...

SAM: To come into positive contact somehow.

JENNY: Do you believe in the devil?

JOHANNE: I don’t believe in the personification of the devil. I do believe that evil is a force, that it grows. I think that the tragedy of the Holocaust is not just that it happened, but that the Holocaust crept up in small ways. What terrifies me, going back to our earlier theme, is not that I’m going to wake up some day and kill someone, but that I could be in a situation where little by little I adjust things going on without recognizing where the situation is headed, I’m personally terrified that I would find myself in a place where I wouldn’t speak, where I hadn’t spoken up and where finally there would be no one to speak for me. The Holocaust terrifies me because I think evil seduces us.

MATT: I do believe in the devil. And see the thing that I find about religion now is that no one talks about spiritual warfare or...

JOHANNE: Sure they do, especially in youth ministry.

MATT: Yeah, well the armor of God’s become this fun thing that you can teach the kids, but nobody knows what the armor is, what’s the way to reach Him, the helmet of Salvation, you know what I mean? It’s just something that people use to interest kids.

SAM: I believe we make our own hell...we find the devil within ourselves...there’s not some person or thing. The reason I really like the Old Testament is it shows these characters with all their faults and all their good points and if we could just be a little more honest and a little more like that...

JOHANNE: David does wonderful things, but he is a very flawed hero. King David has one of the original dysfunctional families, but he loves Absalom, his favorite child, even though he knows that Absalom has caused him trouble and will cause him trouble. David is telling his Generals to put down a revolt led by Absalom and he tells his Generals, don’t harm him. Absalom has very long hair of which he’s quite vain. He’s running through the forest, David’s forces have routed him, and his hair gets caught in a tree. His father’s General comes along and runs him through because he knows David will not do what needs to be done for the future of the country — he won’t imprison him. The way the old King James puts it is very beautiful. When David hears the news, he cries and says, [Sam joins in this quote] “Absalom, my son Absalom, would God that I had died for thee.” Which is the most heartrending portrayal of what it is like when we love as parents.

SAM: So when I think of that line, I wonder about this young man’s mother.

JOHANNE: Because she’s going to love him. She won’t love what he did. As a society, we have to say it doesn’t really matter if you thought you were possessed or you were doing this or that, you may not kick an old man to death in a parking lot, and if you do you must be incarcerated or hospitalized... But I think that those who love him are going to love him and they are going to have to live with what he did.

Send us a gift and we’ll share it with everyone!
Flying and Tigers and Dragons, Oh My! By Phil Stubbs

Coming very soon to Portland is a film called Crouching Tiger, Hidden Dragon. Directed by Ang Lee, the man responsible for Eat Drink Man Woman, The Ice Storm, and Sense and Sensibility, Crouching Tiger marks a return to filmmaking in Asia for Lee. It is a martial arts film, but unlike other Hong Kong and Chinese martial arts films, Crouching Tiger has a very well developed story line that includes two love stories, the credit for which has to go to Ang Lee.

The two big name stars of the film, Chow Yun Fat (Hard Boiled, The Killer, The Replacement Killers) and Michelle Yeoh (Tai-Chi Master, Supercop, Tomorrow Never Dies), play a pair of serious martial artists who love one another deeply, but are honor bound by a past tie to never consummate their relationship. They figure heavily in the story, but it is the story love of another pair that really drives the film. The second pair share another sort of forbidden love, but I don’t want to give away too much here, plus, the explanation of everything would take too long. Instead, I want to talk about Yun Woo-Ping’s contribution to the film.

Yuen Woo-Ping is best known in America for his work on The Matrix. If you’ve seen that film and liked the visual style of the martial arts with the flying around and the defiance of gravity in general, you have Yun Woo-Ping to thank for it. He is heralded as among the grand masters of martial arts choreography in Asian filmmaking and has both directed and worked on a great number of films. I would personally recommend Tai Chi Master, which stars Michelle Yeoh and Jet Li, Drunken Master, with Jackie Chan, and Black Mask, once more with Jet Li. All these films feature the wire work found in The Matrix, more than others, but they are all spectacular for their fight scenes.

The films are also frequently humorous because of the absurdity of people flying simply because they are so masterful in their respective styles of martial arts. I couldn’t help but chuckle with my friends when Chow Yun Fat is more or less flying around chasing a burlgar or rooftop or when he fights the same burlgar on the tops of trees. There is certainly a level of fantasy and unreality about the work, but after having seen a lot of Yun Woo-Ping’s work, it is obvious that he is really at the very top of his game in Crouching Tiger.

As silly as Chow might seem flying about, there is a certain grace and fluidity about the motion that is not found in Yun Woo-Ping’s earlier work. Most of what he had done before is very jerky and shot in very quick takes as part of the flow of a fight. The editing is fast paced and grace is not required as a result.

Crouching Tiger features a slowly developed story line and consequently, Yuen Woo-Ping was forced to stretch movements out and make them seem graceful and beautiful, not simply as part of the staccato rhythm of a fight. I was chuckling as I watch the film, but I was also mesmerized. As unreal as it seemed, there was a part of me that really wanted to believe that these people could fly, that they could leap across huge reflecting pools, or step lightly on them to leap again. It is truly beautiful work.

I would tell anyone to see this film. My mother loved it just as much as my father, and my friends and I did not feel in any way cheated for driving two hours to Boston and back, shelling out $8.25 apiece, and arriving at our respective jobs the following day bleary-eyed. I didn’t even mind having to spend the night on a beanbag chair. The film truly has something for everyone and if it’s no longer at The Movies on Exchange by the time this is in print, hopefully it will be at the newly formatted Nickelodeon. See it people.

February 2001
John Etnier's MODEM
Peer Review by Jeff Cusack

MODem — John Etnier's most recent studio venture — showcases some of our area's best musicians. Dan Merrill, Andrea Re, Kate McDonnell, Tracy MacLean, Mary Hanson, Rachel McCartney, Nancy Etnier, Todd Dadasaro, Cameron Myers, M. C. Dray, and Chip Harding take turns with vocals, Teg Glendon and Rob Roy on bass, Matt Lucey and Mark Wainer on guitar, Jason Ricci on harmonica, and John Wainer, Dave Fields and Steve Johnson on drums. And John Etnier does a little bit of everything: guitars, synths, bass, percussion, vocals. Although this is his most recent project, the songs were actually recorded between 1974 and 1998, with some having origins as early as 1970.

I wouldn't be doing this project justice if I categorized it into any particular genre of music, as it encompasses jazz, fusion, rock, electronica and eclectic music. And you can hear the influences of many 20th century artists and composers of jazz, rock, and atomism music throughout the 15 tracks.

The CD opens with "Tell Me," a fusion/rock piece with a great vocal line delivered by Dan Merrill, supported by a crunchy guitar base and interesting backing vocals by Andrea Re and Nancy Etnier. It then moves into darker rock — "Disposable World" — which was written by Mark Laskey (in 1977) with a haunting vocal line by John and a lamenting vocal arrangement by Chip Harding, Mary Hanson and Rachel McCartney.

"After I Fall" is probably the most pop oriented piece in the collection, with the sort of solid vocal track we tend to expect from Andrea Re, who this time carries a hint of Patti Smyth in her voice and is supported by a strong eighties rhythm section and a great groove. Dispersed throughout the 15 tracks are some eclectic instrumental pieces: "Fall," "Microballet," "Summer V 1.0," "Operational" (which does have some vocal work), "the Focust," and "Winter," all of which would make strong modern movie scores.

"Standing on Water" is a wonderfully produced piece, which could have been the title track in a rock opera. "King" sounds reminiscent of Joni Mitchell's "Chalk Marks in the Rain" but with a heavier edge and a blend of modern rap which was delivered by M. C. Dray. "I FZ," with its sensuous, light scat lines by Tracey MacLean and great (Jaco Pastorius style) bass lines provided by Teg Glendon, is a wonderful listening piece. "Second Hommage to Ornette" makes me want to listen to all my old Jack DeJohnet records—great drum and percussion tracks.

"Intention" is a captivating piece, kind of like John Cage meets King Crimson. "Cardinal," a moving, driving tune moves back into a rock genre, with a smooth vocal line by Kate McDonnell, which shifts into an inspirational harp solo by Jason Ricci.

Overall MODem is an extremely well produced and cohesive collection of John's works. If you like strong compositions and "ear candy" then this would be a great CD to add to your collection. My personal favorites are "After I Fall," "Standing on Water," "King," and "Cardinal." However, I found all of the compositions to be very enchanting. This one deserves repeated listening.

John Etnier is the son of Maine artist Stephen Etnier, who lived and painted in Harpswell from the 40's till the mid 1980's. John has pursued his own artistic path in Maine as a musician for at least 20 years, operating highly respected Maine recording studios (Megaphone, and now, Studio Dual in Cape Elizabeth), recording and composing jazz rock styled music with strong visual imagery. To listen to clips and learn more about making a music career in Maine, go to Etnier's excellent website, http://www.studiodual.com/disquesdema/modem.html modem is available for sale in Maine record stores, and is also sold at the Disque Dual website.

Reviewer Jeff Cusack is a Singer/Songwriter/Guitarist who lives on Cliff Island.

Harbor Voices Peer Reviews
Are you able to give as well as receive arts criticism? Harbor Voices invites you to join our "peer review" circles. Send us your book, CD, or arts show announcements. If your work is selected to be reviewed, we'll also ask for your help in reviewing another artist for Harbor Voices readers. You can be an emerging or established artist, at least loosely connected to this region. Contact us at (207) 766-2360, or voices@maine.rr.com.
Or at P.O. Box 10, Peaks Island, ME 04108.

Peaks Island Movies
The Peaks Island Library is showing films (on a large screen TV) in the community room on Saturdays and sometimes on other days. There will be a meeting of the Friends of the Peaks Island Library Board on Thursday February 15th at 7 pm at the library. The meetings are open to anyone who would like to attend.

Upcoming Movies:
2/10 6pm: "Our Friend Martin" G-60 min;
8pm: "Manchurian Candidate" PG-13-126 min.
2/14 8pm "Moosestruck" PG 102 min.
2/17 6pm: "My Dog Skip" PG 90min;
8PM: "The Piano" R-121 min.
2/24 6PM: "Curly Top" G-75 min.
8PM: "The Hurricane" PG 102 min.

If you would like to receive the movie schedule by e-mail each month, sign up at the library. Film showings are sponsored by the Friends of the Peaks Island Library, Carol Eisenberg, President.

Last month, we ran into a little difficulty publishing the cover of Jeff Cusack's new CD, which was given a five-star review by Tori Morrill. Jeff's cd (pictured above) is called PUNT, and it is available at his shows, Bull Moose, Amadeus or by e-mailing him at JeffCusack@aol.com. For the full review, see our December 2000 issue.
At drama, we are doing fundraising for a play. The only problem is that Mr. Michaud won’t tell anyone what the play is until we have a special fancy dinner—a fundraising dinner—when the parents are invited. Well, actually he told one person, because she can keep a secret and he says she had to tell someone. But except for her, no one knew what the play was until today.

In drama club, one of my friends went over to our coaches locked briefcase, and after many tries (never expecting to succeed) her and another girl picked the lock, aka figured out the combo. When they took the script for production out of the briefcase, I couldn’t read it because my friend was shaking, but she could read it. So could two other girls standing nearby. Unfortunately, the people who saw it are enjoying all the attention they attract by knowing they won’t tell anyone. Anyway, our coach changed the combination.

So until the day of our dinner when the 2001 play will be announced, the title of this great production remains a mystery, to most of us, at least. On the day of the dinner, someone else had found out what the play was going to be, so the surprise was spoiled for most of the kids although the parents were still surprised. By the way, the 2001 Drama Production of the “Opening Knights Theater” at King Middle School is going to be Hercules.

Some of the casting is as follows: Hercules: David Harding Hera: Valentine Penticlache Zeus: Gabrielle Dalvet Medusa: Jessica Hach Megara: Samantha McCrackling Nymain Lion: Anna Martinez The Mouse: Molly Radis

Our coach, Mr. Michaud, also chose eight eighth graders, Riley Critchlow, Katie Hannah, Ned Welty, Lindsey Cope, Bassy Whittener, Caroline Fierce, Lindsey Stephenson, and Ruby Parker, to perform a more dramatic play.

Some of the Peaks basketball players can be so fast! Here, Ashley Gross dribbles like mad while her teammates play a strong defense. The team tied this game, 31-31.

February 2001 page 18
Subscribing members can use bulletin board space (25 words) for free. Others: 50 cents per word voices@maine.rr.com

Bulletin Board

Help Wanted

Harbor Voices is looking for a person with experience in sales management to help us blaze a golden trail in alternative community journalism. For more information contact us at 766-2390; e-mail at voices@maine.rr.com, or write to Box 10 Peaks Island 04108

Harbor Voices

Island Recreation and Horse Camp
will be holding a Horse Clinic on February 23
Two 4 hour sessions: 8am-12pm or 1pm-4pm
Both sessions will include instruction in grooming, feeding, and riding. Limited enrollment.

Snow Date - February 24/25
For more info and to register please contact
Jeanie O’Toole, at 766-2763

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Rediscover your natural fitness, integrity, well-being, serenity and joy with this simple, accessible practice.
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All types of window treatments. Specialty is energy efficient WindowQuilts, save 80% heat loss. Skylights, sunrooms including motorized shades. Equally effective for summer heat.
contact 766-5090

Tori Morrill, with her band Inanna, just released their new CD entitled "Skin & Bone." It is available for purchase at the Mercantile on Peaks Island. Tori is giving lessons in percussion. If interested, call 766-5708

Yes! I’d like to help support Harbor Voices.

[ ] $30 per year includes subscription, and free 25 word classified ad in each and any issue for a year. You’ll also get invited to special member events!

Name
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Send copy and checks c/o Harbor Voices, Box 10 Peaks Island, ME 04108.
(Tax deductible contributions must be made payable to the Maine Citizen Leadership Fund)
For more information, e-mail voices@maine.rr.com, or call 766-2390.

send us a gift and we’ll share it with everyone!
## Harbor Business Directory

### Contractors, builders, Restaurants, Clubs

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<th>Address</th>
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<tr>
<td><strong>Unisun</strong></td>
<td>solariums, sunrooms, general contracting</td>
<td>766-5780 Keith – 223 Island Ave. Peaks</td>
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<tr>
<td><strong>Island Bay Services</strong></td>
<td>766-3375 Covey Johnson</td>
<td>Backhoe Work, Earth Work Contractor</td>
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<tr>
<td><strong>Gilbert’s Chowder House</strong></td>
<td>92 Commercial Street</td>
<td>GREAT CHOWDAH seafood</td>
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<tr>
<td><strong>Terry Edwards, Creative Landscaping</strong></td>
<td>Snow plowing and removal</td>
<td>207-766-5660</td>
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<tr>
<td><strong>The Breakaway Lounge</strong></td>
<td>35 India Street</td>
<td>Music and Dancing Just a Short Walk From The Boat</td>
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<tr>
<td><strong>Pet Positive</strong></td>
<td>P.O. Box 6247 Cape Elizabeth</td>
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<tr>
<td><strong>CLICKER OBEDIENCE TRAINING</strong></td>
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<td><a href="http://www.petpositive.net">www.petpositive.net</a></td>
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<td>Jeanann Alves-O’Toole</td>
<td>P.O. Box 51 Peaks Island, Maine 04108</td>
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<td><strong>BRACKETT STREET VETERINARY CLINIC</strong></td>
<td>192 Brackett Street Portland</td>
<td>207-772-3395</td>
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<td><strong>Last chance for introductory rates. Contact 766-2390</strong></td>
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<tr>
<td><strong>PORTLAND MUSEUM OF ART</strong></td>
<td>Seven Congress Square, Portland, Maine</td>
<td>(207)778-6148 • <a href="http://www.portlandmuseum.org">www.portlandmuseum.org</a></td>
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<tr>
<td><strong>African Museum of Tribal Art</strong></td>
<td>Free admission 10:30-5:00 p.m. Tues.—Sat.</td>
<td>Closed Sundays and Mondays</td>
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<tr>
<td><strong>City of Portland Liaisons for Island Issues</strong></td>
<td>Tom Fortier, Island Administrator 756-8288</td>
<td>Lt. Ted Ross, Portland Police 874-8569</td>
</tr>
<tr>
<td><strong>Casco Bay Lines</strong></td>
<td>For schedule information</td>
<td><a href="http://www.cascobaylines.com">www.cascobaylines.com</a></td>
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