Moses Sebunya, president of the Portland chapter of the NAACP, knows how to stir things up. But does he get results?
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**A CONVERSATION WITH SUSAN STANHOPE**

"I had dug up around some guardrails just last week, and one guy said, 'You did that?' and I said, 'Yes' and he said, 'You didn't get your husband or boyfriend to do it?' and I said, 'No, it was just me and my pickax.'"

Susan Stanhope can often be seen outside her Portland home, digging next to the guardrails behind Joe's Smoke Shop on Congress Street. Stanhope, 55, started planting flowers there last summer. She has completed several yards of the narrow garden and hopes to continue next year.

Do you have problems with vandalism?

No one has come and made themselves a bouquet. Everybody's left it alone. Nobody's really thrown any trash right there. Everyone that comes down makes some sort of nice comment, whether they're Mercy Hospital people or just people coming down the street. Even the inebriated passers-by.

I think a lot of the people that live in this area are not highly paid, professional kinds of people. They're different kinds of workers and a lot of those people don't have space and live in very small, cramped, dingy apartments, and for one reason or another don't take advantage of the city parks. A lot of them really have a craving to see things that are cared for and people who just loveental people.

So in the middle of Portland, you're staking out your own little space?

Yeah, it's my own little space, and it's a pleasure to see the flowers grow.

---

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Say it ain't so, Jeannine

Have... must me. I had a mid-week Sunday morning routine that beckoned on the cusp of my morning ritual (meaning, my rituals would involve doing something beyond my daily routine) and I had been looking forward to it ever since I found the recipe for the bread pudding. It was a Sunday, and I always had a sense of anticipation building up as I prepared for the day.

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agreed, it's the same for your name. Now (the stuff gringos people) I got to get going. It's time to head back. Good luck to you, the most that happens is we all come out worse for wear. (Mark the time I caught burglars in the back yard, but they got away.)

BOO!-DAAA!

As I went home, I came to Think about this. All the same, I'll go. Get your money. The number falls off a barrel of heavy roofing nails from the old hardware store for all its worth. The kids will have a grand time playing with those. You always get a barrel of nails. I know this. But I'll take the risk. The future looks good, even though the kids will have to make a few adjustments. No worries.

Looking back, I can't help but think of the good times we had in this neighborhood. More than 200 immigrants from Portland High School, and a few more than I can count. They pay their money. It's a great way to make a living. I'll go back. I know it's not always the easiest way. But I've seen the world from a different perspective. I hope my kids can see it too. For now, I'll enjoy the present and look forward to what the future holds.
Moses Sebunya, president of the Portland chapter of the NAACP, knows how to stir things up. But does he get results?

He comes from an experience where he’s not part of the dream’s experience in America,” said Victoria Mary Hooks, NAACP vice president and associate executive director for the Portland Police Department. “His black-widow mentality has kept him from doing what he’s supposed to do when it comes to democracy and democracy in America. It’s just a very strangling kind of thing for the people, more of a color.

Out of Africa

Sebunya is a dapper, Iron-side mustached man with a cutting sense of humor and a small, direct style that comes across without trying. “Like many of the ugly, black people of my country, I have a quick wit and my voice is my weapon for an army in the modern age,” Sebunya said in a Portland conference in 1997. “What are white people doing? They’re up in arms about my accent. I can speak fluent English with a cutting sense of humor and a small, direct style that comes across without trying. “Like many of the ugly, black people of my country, I have a quick wit and my voice is my weapon for an army in the modern age,” Sebunya said in a Portland conference in 1997. “What are white people doing? They’re up in arms about my accent. I can speak fluent English with a sense of humor and a small, direct style that comes across without trying. “Like many of the ugly, black people of my country, I have a quick wit and my voice is my weapon for an army in the modern age.”

Indeed, Sebunya’s ego is so robust that any effort to contain him boomerangs. “You know who you should go to talk about me?” he said, with a big laugh. “Really. I really believe that it’s crazy. I’m so black and white people can’t or won’t be a member of the NAACP. Because when you take a look at the history, every little piece—that you can even go in a bar and have a conference there, or you could go to school—and I have thought of the effect of the NAACP.

In 1995, Sebunya was hired as a police officer for the Portland Police Department. His role was to act as a liaison between minority communities and the police—something he handled with his characteristic aggressiveness and lack of fear. Sebunya quickly became a player in the city’s racial politics. He worked on a committee to address the issue of bias in the police department and was elected president of the NAACP in Portland.

But Sebunya is more than just a police officer. He is also the executive director of the Portland Police Department’s Office of Community Relations. In this role, he works to build relationships between the police and the community, and to address issues of racial bias and discrimination.

Sebunya is a tireless advocate for the rights of black people, and he has been involved in numerous civil rights cases. In 1998, he was appointed by Governor John Kitzhaber to serve on the Governor’s Task Force on Racial Bias in the Criminal Justice System. He has also been a consultant to the United Nations on issues of racial discrimination.

Sebunya was a leader in the fight to desegregate schools in Portland, and he was instrumental in the passage of a law that prohibited the use of racial profiling by law enforcement officials.

But Sebunya’s work is not without controversy. Some have accused him of being confrontational and aggressive in his approach to issues of racial bias.

Despite these challenges, Sebunya remains committed to his work and continues to be a powerful voice for the rights of black people. In 2000, he was appointed as a member of the President’s Commission on Presidential Debates. He has also served as a consultant to the United Nations on issues of racial discrimination.

Sebunya is a complex and controversial figure, but his work is important in the fight against racial bias and discrimination.
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ME

African-Americans employed at the Forest Avenue Mall in Washington determined to go help Martin Luther King Jr. with his Black Power movement.

"The liberals are so smart that they knew that racism could make money," said Bailey. "Racism has been around a long time, then they figured a way how to make money out of it. Directly training. Whenever you see, say, Caccio & Flaherty has a problem, the consultants are on the bus calling. 'We can give you a package, we can train you.'"

Sebunya and such programs benefit the consumer and profits of white traders rather than the minority people themselves. And the consumer's profit is supposed to mean to the minority. If you bring African-Americans and get them those packages and ask them would you job want you to train them to understand you and they say, 'We want jobs, we want people, we say, hey, how about we train these white people to understand us?'... People use the training to sell their ethnic groups to write grants and get dollars. This is a different kind of slavery, because they will sell the computer, they're not using them.

Sebunya, on his side, does not see the consultation. When asked how he makes a living, he first jokingly answered, "I got a brain." Then, seriously, he added, "I make a lot of consulting, conflict resolutions, conflict mediation. Not direct training. I don't want to talk about salary, but about organizational dynamics and how to resolve conflict."

But he's had no imagined Sebunya talking about the state of the capital — or about anything — without talking about race.

Passing the baton

Sebunya could be the second two-year term in the presidency of the NAACP if he said his experience being a representative of a non-governmental organization has convinced him that "change is very hard," and that if you’re a candidate, you need to get the generals. If he also said, "I don’t know, my political..."

I know how much these bosses are out of it by this I said. "If we’re a leader with him than is shown as leader, because we're not. Frankly we have a role yourself..."

I know how much these bosses are out of it by this I said. "If we’re a leader with him than is shown as leader, because we're not. Frankly we have a role yourself..."

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I know how much these bosses are out of it by this I said. "If we’re a leader with him than is shown as leader, because we're not. Frankly we have a role yourself..."
Silencing justice

"You have the right to remain silent. Anything you say and will be used against you in a court of law. I imagine you've just been arrested on felony charges in a foreign country, and some guy wearing a badge is reading off those words to you in a language you hardly understand.

That's the situation. Kim Bok Doo was arrested in Portland, Oregon, for the alleged rape of a University of Southern Maine student. "Civil rights violations," page 9. Bok Doo is an international student from South Korea who has been in the United States for only a few weeks. According to his accusers, he speaks some English, but not enough to understand what was being done when he was arrested. His students and friends say he was confused. He is being held on suspicion of rape.

Bok Doo's lawyer says a police videotape of the interrogation shows his client asking for an interpreter several times. "Can I have an interpreter to read these rights to me again?" the lawyer quotes him as telling the police officer.

Yet according to his lawyer, the cop who arrested Bok Doo's plan, telling him an interpreter would simply repeat what had already been said, and the home-like words for his interpreter are:

That's horrifying.

We are responding to your observation that Portland Adult Education does not publish its course brochure in any language other than English. "The translation," page 28. We do, however, have a four-page brochure translated in eight different languages for non-English speakers who wish to take English as a Second Language courses. During the past year we had more than 450 students who wish to take our English as a Second Language courses.

Iwakawa, 19, was an exchange student from Japan who has been reeling off those words in a language you barely understand. Can we get to the heart of the matter regarding...
edGe

Portland composer Steven Halls within music for the weekend up.

M O R N I N G ST A R

Halls without walls

A Portland composer takes his music into the great wide open

ANNIE SEBECOA

Master may not have a concert hall sprout right over for Downe Naq cs. Nye, a 15-year-old composer from Portland, wins classical pieces —


1998 Fall Programs
September 15 - October 6

Welcome to Portland's annual "Music & More" program. Each Thursday marks the start of a new week's music, dance, art, and crafts workshops. Each fall continues the popular theater project international chamber music performances, and more. Visit our website for more information.

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The spectacle of horn players bobbing and weaving —

The world of new composers is intensely competitive, and Nye knows his style isn't likely to win favor with established orchestras. After seeing performances of his work at various festivals, he says, "I've been told that I have an interesting style, but it's not what people are looking for."

Nevertheless, Nye is determined to keep exploring new avenues for his music. He plans to present a site-specific composition in the fall titled "Hamlin's Pit," which is the end of the line for Portland's oversized trash scavengers. The pick can be a mess, but for Nye, it's an opportunity to find treasure. He says, "I'm looking for a place to perform where the audience can really see the world I'm creating."
Prime cut

To have great dates," said McIntyre, "there must be great audiences, too. "If stories, it is a great audience is too much to ask for, then someone with the power to launch you into stardom will do

Just fine. Such was the case for New Scotia native Doug MacNair. While performing as a small club in Austin in 1997, the promising singer/songwriter was heard by veteran Santanta producer Michael Gubler. Impressed with the young man's craft, fully-impressed music, Gubler signed the artist to his label, together. So far produced the "Roll." "Santanta monitors the situation as a "typical situation of trying and success;" but the loss parties among us prefer to describe it as

Ode to Trint. Sept 3 of the Stone Coast Brewing Company, 14 York St, Portland, at 7 pm. Fri. 6:30, 7:30, 9:30 pm,

110 pm, 1:30, 3:30 pm.,

The End

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The Last of the Texas Rangers, 18 pm/oo 01 1111

To increase the popularity of their music, the band decided to perform their music in a variety of settings. The first stop was a small club in a nearby town, where the audience was quite receptive. The second stop was a larger venue in the city, where the audience was even more enthusiastic. The band continued to perform in various settings, including private parties and open mic nights.

The success of the band was not limited to their performances. They also released an EP that became quite popular, with several songs charting on local radio stations. The band's success led to opportunities to perform at larger venues, including festivals and television appearances.

Overall, the band's success was the result of hard work, dedication, and a strong connection with their audience. They continued to tour and perform, gaining more recognition and fans along the way.
thursday

WATERCOLOR DVD MAINE
5-8 p.m. "Watercolor 101" by Michelle Lightning, Portland Public Library, 5 Monument Square. Free. 794-1200. A free DVD accompanies the class.

MONDAY

FORESIGHT LABOR DAY EVENTS
Labor Day at the Bitter End. 446 Fore St. Portland. The Improv Stage, 4-7 p.m. Free. Call 597-3232 for reservations.

WEDNESDAY

FORESIGHT LABOR DAY EVENTS

SATURDAY

SOUND BITES
"Fugue Time" with Lila Kirkland and the Portland Public Library's "Fugue Time" group at the Portland Public Library, 5 Monument Square. Free. 794-1200.

CANCER DONATION PROJECT
10 a.m.-7 p.m. "Making a Difference," cancer donation project spearheaded by the American Cancer Society and Portland Chamber of Commerce, 31 Congress St. Portland. 774-6668.

NATIVE AMERICAN APPRECIATION DAYS
9 a.m.-7 p.m. "Native American Appreciation Days," Portland Civic Center. Free. 794-2800.

FEDERAL MORTGAGE LOAN SEMINAR

RAGWOOD GUESTS AT "BUYING STOCK IN KLEENEX"
"Kleenex" Guest on "Ragwood," Portland Public Library, 5 Monument Square. 874-7941.

FEDERAL MORTGAGE LOAN SEMINAR

BRENT GATAUCKAS SHOWCASES "THE BOURBON FAMILY"
"Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m.-7 p.m. "Bourbon Family," 10 a.m-...
Zoology
A lot of musicians want to play "funky" music, but they usually end up sounding too silly, too reminiscent, too nostalgic, too self-conscious. Mostly, they avoid "funky" music because "funky" has several meanings, one of which is "bad smelling." In the end, the music most "funky" musicians create is "only" in the sense that it stinks.

In the case of the local band Petting Zoo, I would have dissuaded the group early on from being "funky" only in the final selling of the term. Though I gave an explicit query for the band, a favorable review (now have been, lacking-git) that they are, in fact, the most real, the most idiosyncratic, the most talented, and the deepest, darkest, and nastiest group around. When the group's name came in connection to about brand new music fans, most of the commentary was just as negative, if not more so.

So it is a surprise to find that Marc Ribot, new CD, "Phar-xxx", isn't "funky", at all. In spite of it being slightly muddy sound, it is, at best, actually good. It may be a case of desired expectations, but on this short album, at least, the sound seems as if the musicians have fronted James Brown's music carefully. The emphasis is on the tight horns (arranged with the help of Rustic Overtones' Dave Noyes) and an unforced groove. Vocalist Jeff Bink'sBeen a pleasure so far, rich, song that can sound both tender and raucous. The rest of the band plays quite well and when the musicians solo, they work with the songs and the groove, rather than simply showing off. There's little of the sort of wild laze by playing, poring parts (arranged with the help of Rustic Overtones' Dave Noyes) and an unforced groove. Vocalist Jeff Bink's voice is a pleasure so far, rich, song that can sound both tender and raucous. The rest of the band plays quite well and when the musicians solo, they work with the songs and the groove, rather than simply showing off. There's little of the sort of wild laze by playing, poring parts (arranged with the help of Rustic Overtones' Dave Noyes) and an unforced groove. Vocalist Jeff Bink's voice is a pleasure so far, rich, song that can sound both tender and raucous. The rest of the band plays quite well and when the musicians solo, they work with the songs and the groove, rather than simply showing off. There's little of the sort of wild laze by playing, poring parts (arranged with the help of Rustic Overtones' Dave Noyes) and an unforced groove. Vocalist Jeff Bink's voice is a pleasure so far, rich, song that can sound both tender and raucous. The rest of the band plays quite well and when the musicians solo, they work with the songs and the groove, rather than simply showing off. There's little of the sort of wild laze by playing, poring parts (arranged with the help of Rustic Overtones' Dave Noyes) and an unforced groove. Vocalist Jeff Bink's voice is a pleasure so far, rich, song that can sound both tender and raucous. The rest of the band plays quite well and when the musicians solo, they work with the songs and the groove, rather than simply showing off. There's little of the sort of wild laze by playing, poring parts (arranged with the help of Rustic Overtones' Dave Noyes) and an unforced groove. Vocalist Jeff Bink's voice is a pleasure so far, rich, song that can sound both tender and raucous. The rest of the band plays quite well and when the musicians solo, they work with the songs and the groove, rather than simply showing off. There's little of the sort of wild laze by playing, poring parts (arranged with the help of Rustic Overtones' Dave Noyes) and an unforced groove. Vocalist Jeff Bink's voice is a pleasure so far, rich, song that can sound both tender and raucous. The rest of the band plays quite well and when the musicians solo, they work with the songs and the groove, rather than simply showing off. There's little of the sort of wild laze by playing, poring parts (arranged with the help of Rustic Overtones' Dave Noyes) and an unforced groove. Vocalist Jeff Bink's voice is a pleasure so far, rich, song that can sound both tender and raucous. The rest of the band plays quite well and when the musicians solo, they work with the songs and the groove, rather than simply showing off. There's little of the sort of...
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New England's largest selection of Art Deco and Art Nouveau, Tiffany, Stained Glass, Cameo, and other precious glass, porcelain, and crystal. The collection is further enhanced by vintage clothing, large collection of estate and costume jewelry, and collectible items.

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96 Court Street (across from the courthouse), Downtown Auburn
Open Mon-Sat 10-5; 775-5103 or 772-5580

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Wood and Clyde Performing Arts Center (305 West St, Portland, Maine)

Join us for our season premiere of "The World's Greatest Magician" starring the internationally known illusionist, Illusionist, Max Major. "Max Major's "World's Greatest Magician"" is a live, interactive, and educational show that will captivate and entertain all ages.

Performance: Max Major's "World's Greatest Magician"
Date: September 6
Time: 7:30 pm
Location: Wood and Clyde Performing Arts Center
Ticket Price: $25 (Children 12 and under $12)

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Pleasant St, Portland

"Art In Ogunquit, Ogunquit In Art" opens on September 7. This exhibition features works by artists who have been inspired by the beauty and charm of Ogunquit, a town known for its picturesque cliffs and serene beaches. The show runs through October 12.

Exhibition: Art In Ogunquit, Ogunquit In Art
Date: September 7-October 12
Location: Pleasant St, Portland
Hours: Mon-Fri 10 am-5 pm; Sat 11 am-4 pm

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Frost Gully Gallery seeks to foster art appreciation and support local artists. The gallery showcases a variety of works including paintings, sculptures, and mixed media pieces.

Exhibition: "The Whole World Is Watching"
Date: September 6-October 25
Location: Frost Gully Gallery, 597 Main St, Portland
Hours: Mon-Fri 10 am-5 pm; Sat 11 am-4 pm

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Orphan Annie's Antiques

Find out what really happens when the men go hunting...

Cowboy Junkies

September 15

Merrill Auditorium

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Tuesdays Night Music Series: "Spirit of the Dance"

Date: October 30
Location: Merrill Auditorium, 20 Myrtle St, Portland
Ticket Price: $15

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Mahoosuc Mills, Maine

With as many stories to tell as there are layers of hairspray on her pouty continuity through Sept 20. Thurs at 7:30 pm, Fri and Sat at 8 pm, Sun at 5 pm. Tix: $15 Fri and 0800.

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You’ve treated everyone else to back to school shoes, countless meals and Fall clothes... Now treat yourself to a night out!

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The freshest of ingredients prepared simply and deliciously, coupled with the perfect wine.

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Celebrating 25 years in the Old Port!
Divas's delight
Portland State Company and Maine State Music Theatre present a masterful "Master Class"

Almost the first few words spoke by Rosalind Pietsch after the stir one season in the guise of a Maine Callas is "No applause, please." It's death for any audience lucky enough to catch Pietsch in this production of "Master Class" to fail to keep from clapping. This show, the first ever collaboration between Portland Stage Company and Maine Music Theatre, is a very easy a complete success.

This vignette for Tennessee McNally's 1994 Tony winner is quite simple. Callas, the world's most acclaimed opera singer, has come to Buffalo to teach a master class in opera singing. She is embittered, temperamental, narcissistic, sharp-tongued; in short, everything you'd expect a diva to be. "This is not your class," she says more than once. "We are here to work."

We've seen how acute Callas can be when a poorly prepared first soprano named Sophie (Christina Gold) sings a piece of standard operatic repertoire. When Sophie commits mistakes in her aria, Callas is quick to take her down. When Sophie and her contretemps, to her own consternation, a student has chosen a role that is both a puzzle and a challenge. Callas is always used to being the center of attention. She is never satisfied with the attention she gets or the acclaim her students receive. Yet, she seems to be at peace and content with her students. Callas speaks to a student named Rick about the workings of voice and how to keep your voice in the room.

The focus of the play is on Callas's ability to teach and the way she interacts with her students. Callas, played by Christina Gold, is a diva with a passion for the art of opera. She is both critical and supportive of her students, and her lessons are often filled withsharp-tongued comments. Despite her acerbic nature, Callas is also a great teacher and helps her students improve their singing.

The play also explores the theme of the struggle between the personal and the professional. Callas is often seen as a mentor to her students, but she is also a source of conflict and tension within the opera world.

The performances in "Master Class" are strong, with Gold giving a nuanced portrayal of Callas. The supporting cast also shines, with each actor delivering a compelling performance. The production design is simple yet effective, with the stage set designed to resemble an opera house.

Overall, "Master Class" is a powerful and thought-provoking play that explores the world of opera and the complex relationships that exist within it. The cast delivers a standout performance, and the production is both visually and aurally striking. This is a must-see production for opera lovers and theater enthusiasts alike.
HELP WANTED

PERSONAL HEALTH SERVICES
Do you need Health Care Experience? Want to get paid for it?
Personal Health Services is a new Health Agency serving the Greater Portland area. We are looking for people who want to
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We currently have openings for:
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