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MONTHLY

MAY



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ACROSS THE UNIVERSE

Sick of bad news and countries always fighting each other? Here's the antidote.

Made in Malawi: Not just a dream.
LILONGWE, MALAWI

FIVE DAYS AGO, **Dr. Lazarus Chakwera, President of Malawi**, was in Washington, D.C., meeting with **U.S. Secretary of State Antony J. Blinken**. Four days ago, he Tweeted: "I have left #NewYork for #Malawi after a successful trip." Eight hours ago, he's in Malawi test driving a new electric motorcycle at the presidential palace. The verdict? "I hosted a group of young engineers yesterday at **Kamuzu Palace** to appreciate and see for myself samples of electric motorcycles they are building locally with the support of foreign investors.

"Of my great interest was that these motorcycles produce zero carbon emissions. This kind of reconstruction of key innovations aligns with our goals of fully adopting climate-smart technologies in building

a greener and sustainable economy.

"I expressed gratitude towards their efforts for they are contributing positively to Malawi's transition from a predominantly importing to an exporting economy.

"I am delighted that Malawi is on the right trajectory to realising our dreams as a nation in line with the Malawi Vision 2063 agenda of a self-reliant, industrialised, middle-income nation.

"My administration will continue to create a business-friendly environment for investors in all sectors. I have since asked the company, **Sanguo Ventures Limited**, to develop a strategy for scaling up production which will resultantly create more jobs and wealth."

#BuildingANewMalawi

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President Chakwera's electric-motorcycle test drive was picked up by Malawi 24





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him and those he works with. —Ed.*



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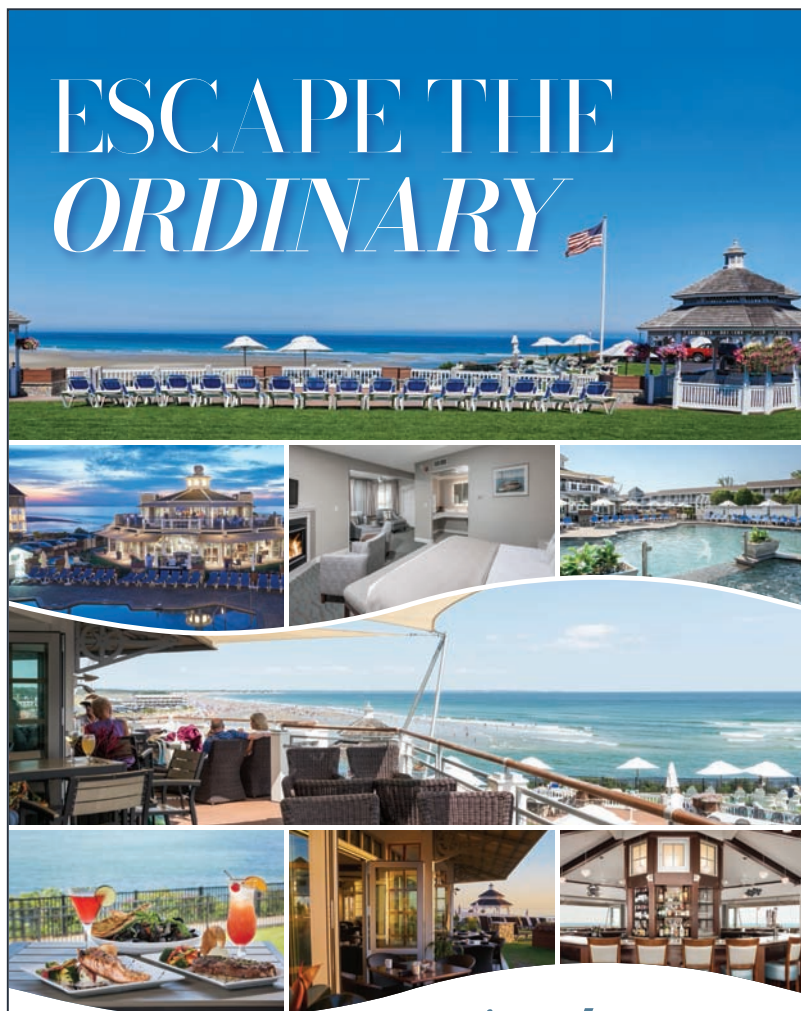
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MÉNAGE À TROIS

The English sheepdog [in “Making It New,” April 2022] was sitting right between the couple [renewing their vows] the whole time. There was no one else attending—just the three of them outside the Inn by the Sea in Cape Elizabeth.

Mikaela Lines, All In One Weddings, Portland



SUMMER SOUNDTRACK

["Maine Refrains," Feb./March 2022] is terrific! I especially like the fact that you connect singing at camp with a lifelong singing of those songs, even though you may not sing others. I still sing “My Paddle’s Keen and Bright” and “Lakes, Streams” from Wohelo. Both of them are very old camp songs, I think.

Barbara Williams, Northampton, MA

Great article! We all at Hawthorne/Slovenski enjoyed reading it. Well researched.

Jim Brennan, Ridgewood, NJ

I love *Portland Magazine* and have subscribed for many years! The camp song that had the most impact on me was “Taps.” I played trumpet from grade school into college, and I used to play “Taps” on the Camp Hawthorne dock every night. Often we would do an echo “Taps” from the two docks, and on a few occasions another echo emanated from across Panther Pond. At the camp’s 100th anniversary last August,

when I told one of the counselors I used to play “Taps,” she got me a trumpet, and three of us played “Taps.” It brought me back sixty years to a calm and peaceful place that had such an incredible impact on my life.

Larry Langmore, Scarborough

I just saw the online copy of the camp songs article. What fun it was to read all the different comments from the different camps! Now I’m subscribing!

Louise Van Winkle, Sedona, AZ

COLD STORAGE

I graced the cover of your [Winterguide 1992 issue], and I was hoping you might have a copy of it in your archives. John Clark took the photo, and it had to do with ice fishing. I just came across one of your magazines, and it brought back fond memories of that trip.

Joe Napolitano, Garland

IF THE MASK FITS

I would not advertise in anything with “Portland” in the name, because the city is either run by budding communists or people too ignorant to read the mask studies pre-dating COVID for themselves. All very fast and loose with citizens’ right to breathe freely, all in the name of saving them from a disease that kills less than one percent of those infected, similar to the flu.

Derry Downey, Wells

BLUEBIRDS ON MY SHOULDER

Bill and I thank you for [“Senses and Sensibility,” December 2021], and we thank Diane [Hudson] for being willing to share her story. We cannot imagine losing any of our senses, and to have two—taste and smell—taken away is horrible. Diane’s article helped us understand how devastating the after-effects of such an event could be. We hope that others who are affected, and people in general, gain a better knowledge of the long-term issues connected to COVID-19 and all its variants.

Debra and William David Barry, Portland

Thank you for sharing this! I never stopped to think what the loss of taste and smell would be like until now. I can imagine it hasn’t been easy. [Hudson’s] positive outlook and reflections amaze me.

Filipp Kotsishevskiy, Windham

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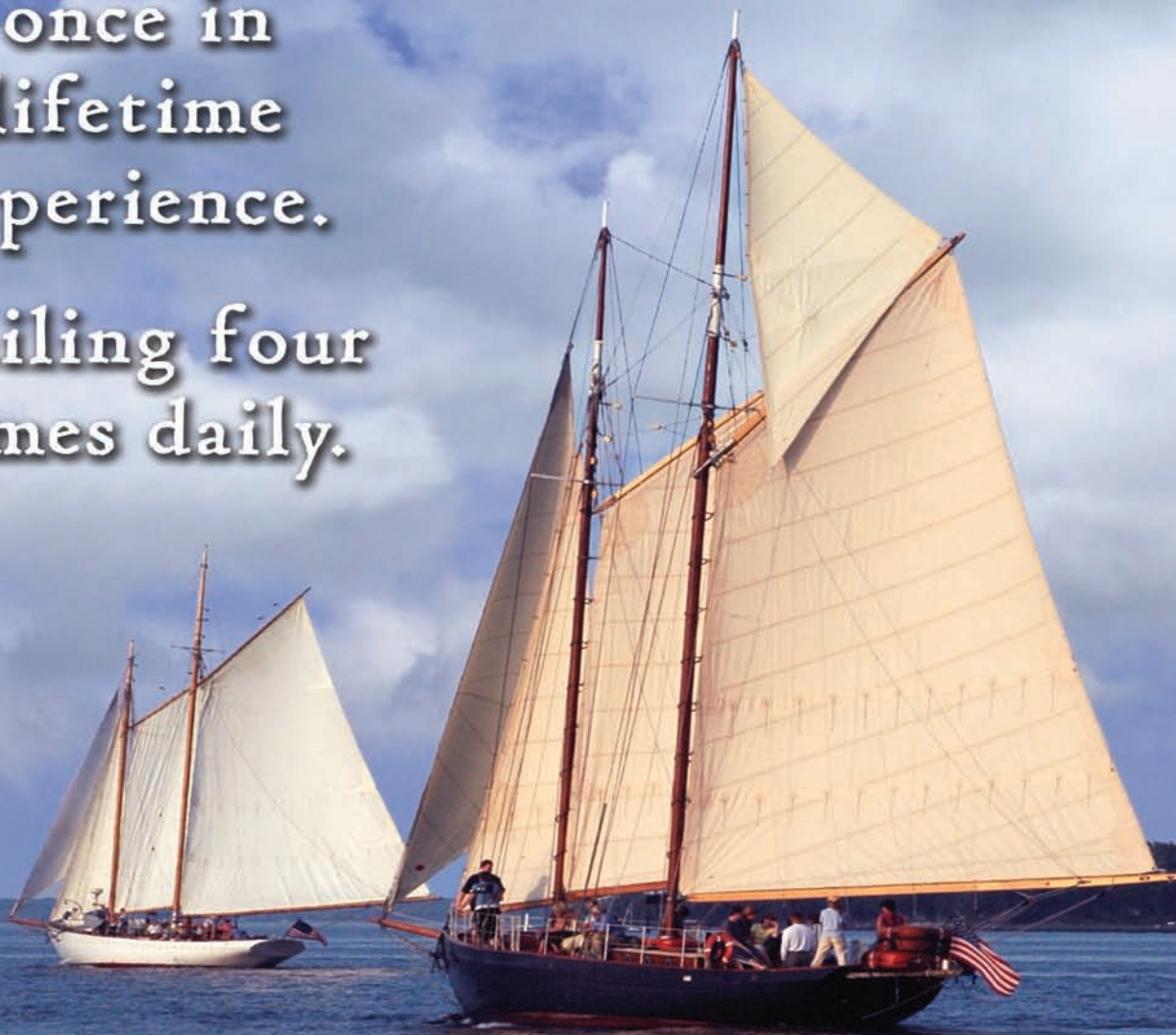
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—Martin Goodman in the *Morning Star*

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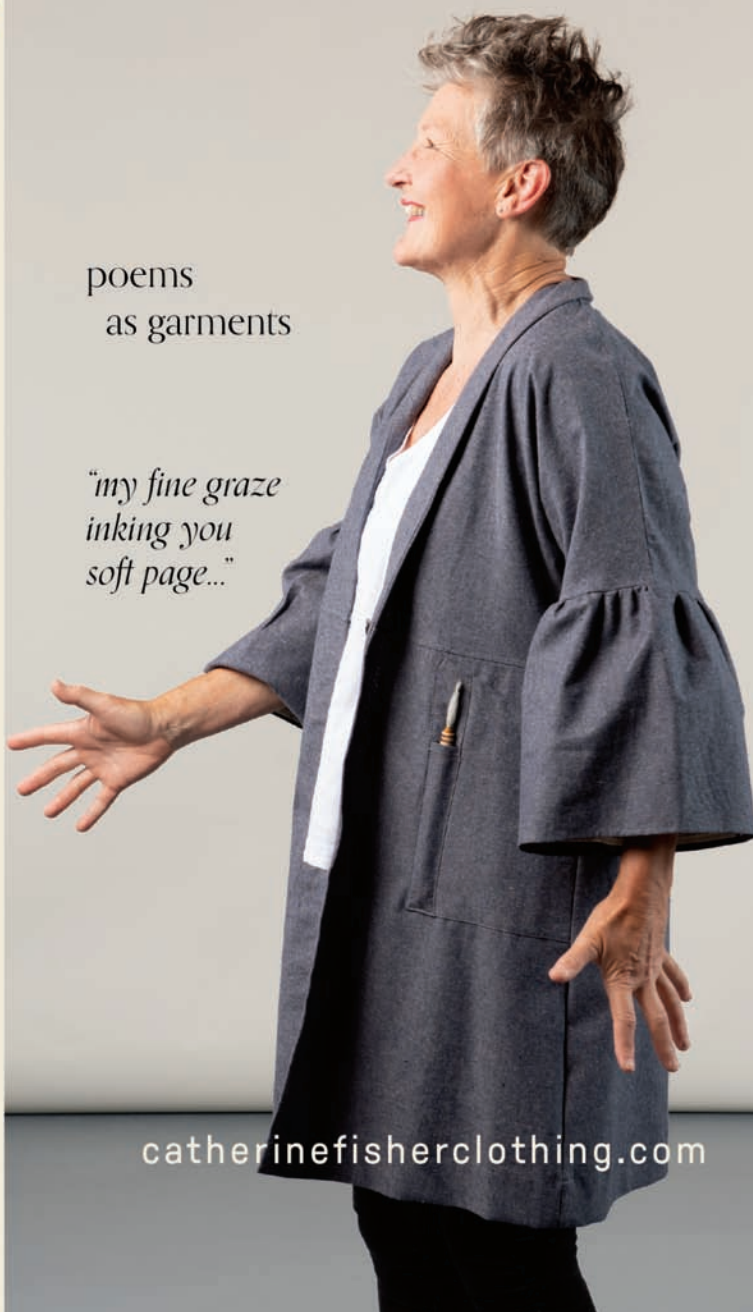


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ON A CLEAR DAY YOU CAN SEE LJUBLJANA

If the trails **Naomi Watts** drags **Billy Howle** down in *Infinite Storm* don't look familiar, it's because the role of the **White Mountains** in this rescue drama was played by the **Slovenian Alps**, with **Kriška Planina** standing in as stunt double for **Mt. Washington**.

Crash Course in History

As reported in the *Lincoln County News* and *Waldoboro Press*, on September 5, 1948, an **amphibious Luscombe plane** en route to **Round Top Dairy Farm** in **Damariscotta** tried to land on the **Damariscotta River**, caught a wing tip on a telegraph pole, and nose-dived into the roof of **Page's Marble Works** by the bridge. Next time you want ice cream, take the car!



Catching Some Rays

Or is it a **skate**? "Both are **cartilaginous fishes** compressed like pancakes," says **John A. Mohan** of the **University of New England**. "Skates typically have **thorns** on their body and **stocky, thick tails**. Rays tend to have **smooth skin** and have **whip-like tails**. All skate lay eggs, while rays give live birth."



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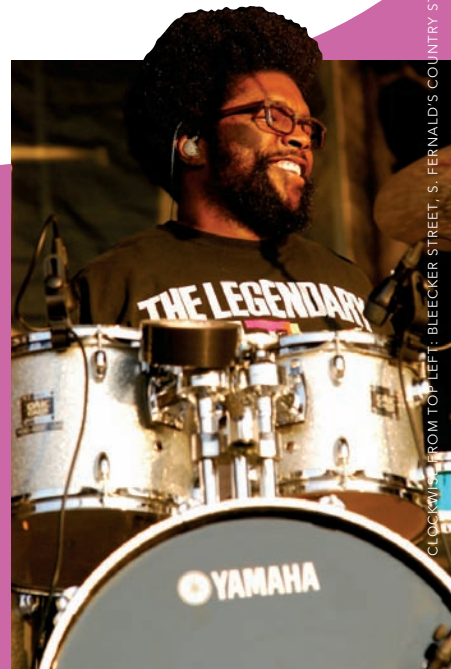
Here Be Dragons

According to local neo-legend, **Crawford the Beer Dragon** awakes every 10,000 years, climbs out of **Crawford Pond**, and stands angrily atop **Pour Farm** hill until the villagers of Union pay him tribute in a fiery orgy of snow, ice, and beer.



"THIS TOOK A VILLAGE..."

Roots drummer **Questlove** said in his **Grammy** thank-you speech for *Summer of Soul*. Including, back in 1976, **DiMillo's** staffer **Ellie Bruzese**, who gifted the little boy his first record player and albums after their paths crossed at the **Portlander**, where his parents were performing—as reported on **WGME** when he found her through **Facebook** 44 years later.

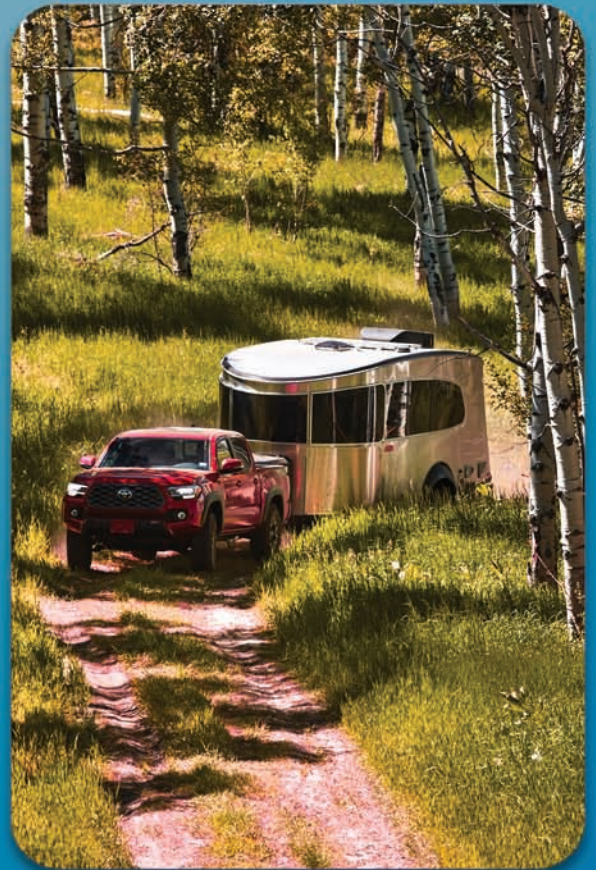




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NATURAL WOMAN

The magic of a **deconstructed carousel** holds the **key** to **Dahlov Ipcar's** rising appeal.

BY COLIN W. SARGENT

W

ELCOME TO THE JUNGLE. The phones are lit up at **Barridoff Auctions**. What a time to be collecting Maine art! The starting bid for **Dahlov Ipcar's** vivid masterwork

Brazilian Jungle is \$5,000, so let the circus begin. Yes, \$6,000. Of course. Now \$8,000, then \$9,000. Pulsing, brilliant, the oil on canvas takes on a life of its own. Yes, \$10,000, \$12,000.

When the bidding price soars over the pre-auction estimate of **\$10,000–\$15,000** (before 22 percent premium), the auctioneer's voice drops to a whisper.





VISUAL ARTS



Dahlov Ipcar | Zebra Wood

Seventeen thousand, \$19,000, \$22,000, \$27,500. It's only Saturday morning in South Portland, but something significant is happening. With this sale and other recent stunning auction results, Dahlov Ipcar is starting to join her parents as a world art star. Her jaguars—with their quizzical God's-eye medallions—and her cacomistles in the trees brace for an undisclosed owner.

STEALING BEAUTY

In 1974, Nixon resigned as President. Patty Hearst was kidnapped. “I Honestly Love You” was playing on the radio. In cinemas *The Texas Chain Saw Massacre* was giving audiences the chills.

In her studio at Robinhood Farm in Georgetown, up the hill from the family compound where her parents (Marguerite and William Zorach) had painted and sculpted so many dazzling works, Dahlov Ipcar put brush to canvas on *Brazilian Jungle*, the incandescent pigments burning like a thousand Julys.

IN HER OWN WORDS

“I was resident in Michigan from 1968 to

“She seems surprised when I ask what her favorite animal in the painting was, but she doesn't hesitate.”

1980, so I didn't actually watch Dahlov create *Brazilian Jungle*,” says her son, folk musician Charlie Ipcar. But “here is her brief description of the painting from her Art Inventory,” never seen before today: “Complex jungle scene broken up in triangles of gold and green and dark tans: clockwise from upper left corner two coatys, ariel and toco toucans, Morpho aega butterfly and imandra [moth], troupiat [bird] and emerald [tree] boa, two Ageronia arethusa butterflies, three pacas (lower right corner) with five yellow-headed green parrots (plus one above upper right), great curassow, nine-banded armadillo (lower left), butterfly; in center jaguar with three cubs

below and black jaguar; real and imagined flowers and foliage including amaryllis, orchids, bananas, bird of paradise, pineapples, bromeliads.”

THE PHANTOM “TEAR”

“The painting was originally purchased in 1975 from Dahlov's studio by Mrs. Richard J. Largay of Bath and then inherited by their daughter Mary L. Penk, who approached me for an appraisal in 2018. Most likely she was the owner of the painting when it was auctioned, but I don't know for



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Nightfall

sure,” says Charlie Ipcar.

Before Barridoff Galleries had it professionally photographed for the recent auction, “all we had was an old color slide.” In terms of photo documentation, “the painting had fallen through the cracks.”

We reached Mary Penk by telephone one evening at her home in Westbrook.

“Yes, my mother bought it right from Dahlov Ipcar’s studio,” she says. “We grew up with it. It hung in our hall and

“We grew up with it.
It hung on our wall
and **didn’t move.**”
But it moved her.

didn’t move.”

But it moved her.

She seems surprised when I ask what her favorite animal in the painting was, but she

doesn’t hesitate to name the black jaguar in front. “With the tear.”

EYE OF THE JAGUAR

The “tear” struck me as well, from the first moment I saw it while writing this story. And can’t unsee—it’s the first thing I look for now. If it’s intentional, it’s a master stroke. I contact Charlie Ipcar:

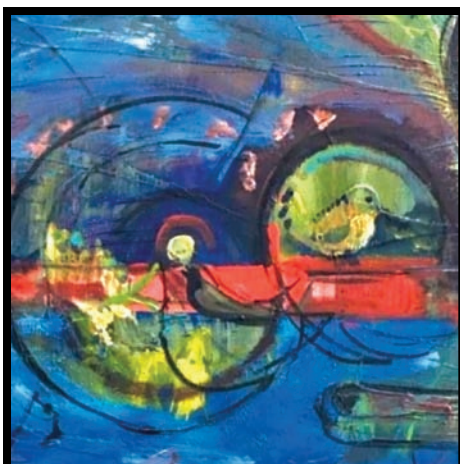
“Has the tear on the face of the black jaguar in *Brazilian Jungle* ever come under discussion in your family? It intrigues me that in two David Lean movies, characters have a permanent tear. In *Dr. Zhivago* (1965), **Strelnikov** has a permanent tear, and in *Ryan’s Daughter* (1970), **Major Doryan** has a permanent tear.”

Walt Kuhn’s clowns shed tears. Even **Johnny Depp** has a permanent tear in the **John Waters** movie *Cry-Baby* (1990).

NOT SO FAST

But Charlie Ipcar writes back, “I noticed the white diagonal line on the face of the black jaguar as well and wondered about it. Is it really a tear? We don’t have a photo

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VISUAL ARTS

of the original painting (which is unusual), only [the color slide that] was sent to us in 2018 by the owner at the time, which also



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VISUAL ARTS



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showed the white streak..."

It's true, tear and tear are spelled the same way.

EYE OF THE BEHOLDER

But when I look at the "tear" I see a green-yellow pigment, not white. Isn't part of the art what a viewer brings to it, or wants to see? A striking painting doesn't finish a conversation; it starts one. When I look at *Brazilian Jungle*, I feel excitement and relief that everything is going to be okay. In today's market, what's that worth?

JUNGLE FEVER

Since 2012, LiveAuctioneers.com reports 90 works sold at auction by Dahlov Ipcar. While Ipcar has international collectors, **Thomaston Place Auction Galleries** has sold 34 and **Barridoff 26**. All of which goes to show that the internet has an unfathomable shore. Surely buyers visit (or google) Maine for lobster; maybe they come here to snap up their Dahlov Ipcars too.

The Ipcar fetching the highest price among these 90 works is *Zebra Wood*. If you think Ipcar didn't mark her own path through the woods independently of her parents and influences like **Henri Rousseau**, *Zebra Wood* will set you straight. Is it Op Art, or is it dazzle camouflage? It's modernism concealed as primitive. Paint-



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"Sooner or Later" acrylic on panel 18" x 18"

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DAVID DUPREE
"In the Search for EL Dorado: Summer 2021", pen and ink, unframed. 12 "X 18"



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"Zig Zag" acrylic on panel. 12" x 12"

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VISUAL ARTS



The Butterfly Collection | Sold for \$16.5K

ed in 1968, *Zebra Wood* sold for \$33,000 at Barridoff Galleries in 2020.

If *Brazilian Jungle* comes in second selling for \$27,500 before auction premiums, what's number three? *Nightfall* sold for \$25,000 at a Barridoff auction in 2020.

HAMMER TIME

Dahlov Ipcar is a century of sensations. She dares to dream of an innocent world, which more and more is an act of courage. My guess is, her art's value as an investment will continue to rise because, as with a **Wolf Kahn** or a **Dali**, you can identify her work at a glance. Follow her star at auction or online.

Either way, there won't be a dry eye in the house. ■



Fox and Geese | Sold for \$3.5K

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Summer Jam Camp Out, Featuring Pink Talking Fish, Max Creek, Marble Eyes, and more. **July 1 - 5**, summerjamcampout.com

Maine Folk, featuring Adam Ezera Group, Way Down Wanderers, the Jason Spooner Band, and more. **July 15 - 17**, mainefolk.com

Green Woods Roots & Culture Revival, featuring Blakkamoore, Iba Mahr, Dub Apocalypse, and more. **August 5 - 7**, greenwoodsreggae.com

Grateful Camp Out, featuring the Zach Nugent Band, Englishtown Project, Bearly Dead, and more. **August 12 - 14**, thegratefulcampout.com

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Taking Five

INTERVIEW BY COLIN W. SARGENT

The Brubecks' take on Maine.

FOR GENERATIONS of Brubecks, Maine inspires as a vacation spot and hide-away for fresh composition. **Chris Brubeck**, leader of the **Brubeck Brothers Quartet**, tells us why.

When's the first time you ever visited Maine?

When I was a little kid I went to **New England Music Camp** in **Sidney**, near **Waterville**. That was during the summer of 1962, 1963—I'm going to be 70 this year!

Are you aware of your Dad's (**Dave Brubeck**'s) summers at Black Point Inn in Scarborough? A picture of two Adirondack chairs there is on the cover of his CD *Just You, Just Me*.

I know he liked to go up there. From my father I inherited my friendship with **Cincinnati Pops Orchestra** conductor **Erich Kunzel** on **Swan's Island**, who was instrumental in furthering my career as an arranger. I worked with him on a **Beatles** project for an entire year. I was a rock-and-roll jazz artist, so I said to Erich, "If you think I'm going to defile the Beatles by doing corny elevator music like the Boston Pops, you have another think coming!" What we did was beautiful but never turned into a record, which I regret.

Any more Maine connections?

We have some very good musical friends. As an adult, one of my very fond memories is of **Bay Chamber Concerts** in **Camden**. **Tom Wolfe** used to run the festival. He commissioned me to write a piece for woodwind quintet and jazz quartet for **Bay Cham-**

ber Music School: *Vignettes for Nonet* [premiered in Rockport on August 25, 2003].

What song do you know you'll play at the **Camden Opera House** in June?

For sure we enjoy playing some of my Dad's greatest tunes. They mean a lot to me. I've played with my father more than any other family member.

What's your version of the origin story of "Blue Rondo à la Turk"?

Dave did a 1958 [cultural diplomacy] tour [as a jazz ambassador] for the **U. S. State Department** [to "Poland, Turkey, India, Ceylon (Sri Lanka), East Pakistan (Bangladesh), West Pakistan (Pakistan), Afghanistan, Iran, and Iraq," according to calisphere.org/collections/26313/]. I was six years old and didn't go on that tour. When he set off, **Darius Milhaud** told him, "Be sure to listen to the exotic sounds you hear. It'll freshen the way



of the exotic sounds you hear. It'll freshen the way

LEGENDS

you hear music.” Going through **Istanbul**, Dad heard street musicians playing in 9/8 time, borrowed that, and interspersed blues with it.

What’s the biggest difference of musical opinion you had with your Dad?

We worked really well together. There was no rebellious period for me. I went to the **Interlochen Center for the Arts**. When the **Beatles** first came out, I tried to tell him why I liked them so much. He came around when he heard **Ella [Fitzgerald]** sing “Can’t Buy Me Love.” My father got used to me and my rock band. He got used to waking up with eight hippies in sleeping bags.

Among many instruments, you play the piano. Do all your siblings play the piano?

We all played piano as kids. My father started me on piano at five. Obviously my brother **Darius** is a piano player. **Matthew** is a cello player, but he also plays the piano. My sister plays the piano. She’s **Kathy** from the famous tune “Kathy’s Waltz” on *Time Out*. **Dan** is the drummer, but he wishes he

played the piano more.

By the way, our **Brubeck Brothers Quartet** pianist **Chuck Lamb** is ten times the piano player I am.

Did any of you younger Brubecks gravitate to the sax, or was Paul Desmond so different from your Dad that no one thought, or dared, to do it?

Paul and my brother **Mike** always had this very sweet relationship—both introverted. When Mike was growing up he played the alto sax, but later he got much more interested in horses and devoted his life to working with them, which pleased my father. Mike passed away in 2009.

How does a kid get identified as being gifted and talented in the Brubeck family?

In my case, my Dad saw me making up songs with plastic knives. He said, “I want you to learn treble clef and bass clef.” A lot of people have the opinion that he’s like **André Previn** because both composed orchestral music. My Dad composed oratorios like *The Light in the Wilderness*, but he had ADD

or something when he was a kid, so he was very bad at reading music—very much an ear player. His mind was very sophisticated with tonal color and counterpoint, but he had to catch up.

I have your Dad’s late recording of “Where or When” on *Private Brubeck Remembers*. He holds nothing back.

As my Dad got older, he got more sentimental, playing more tunes from his childhood. You can hear them on *Lullabies*, on *Verve*. It came out nine years after his death. He made it like an in-house recording for his grandchildren and great-grandchildren. It starts out with the Brahms Lullaby. At the end he was so adored he was a walk-on to a standing ovation, but that didn’t have much to do with his private musings. When he did something private like that, he’d start out with something and enter a polytonal version of it. I gathered those old tapes and spiffed them up.

Have you listened to *Time Out Takes*? We started our own company called **Brubeck Editions**. There are books on the evolution of “Take Five.” It’s on many people’s playlists, but not everyone knows there were outtakes. When we listened to them, we found many versions of “Take Five” that were even better than the mass-market record! The original “Take Five” that **Miles Davis**’s producer chose for the airwaves wasn’t better than the outtakes—it was shorter.

Which famous song of your Dad’s do you prefer to play in



Chris Brubeck performed on this stage as a camper at **New England Music Camp** in Sidney. Built in 1931, the **Bowl in the Pines** is still one of the nation’s largest amphitheaters, with a capacity of 3,000 and a stage as wide as the **Metropolitan Opera**’s.



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“The original ‘Take Five’...wasn’t better...it was shorter.”

an entirely different way? We have a wonderful guitarist named **Mike DeMicco**. We told him that when we play “Kathy’s Waltz,” the opportunity to improvise is right there, ripe for the picking. In Dave’s version, you always started it in four and then went into three, so once we tried a reggae intro.

Then there’s the song called “Thank You” (*Dziekuje* in Polish). We recorded it on *Timeline*, our album on the 60th anniversary of the **1958 State Department tour**, as a 5/4 samba—gentle but very Brazilian.

You’ve performed in Russia. Have you performed in Ukraine?

We have. In 2012 we played two concerts in **Moscow** with the **Russian National Orchestra**. One of our best friends was a trumpet player who now conducts in Moscow, and he’s from **Ukraine**. This whole thing that’s going on now, and whether **NATO** jumps in or not—these things can get out of hand with a megalomaniac at

Entr’acte improvisé

“**D**AD STUDIED with the famous French composer **Darius Milhaud** at **Mills College** near **San Francisco** on the **G. I. Bill** after **WWII**. Milhaud, who as a French Jew fled Nazi-occupied **Paris**, was the first European composer to hear jazz in America in the 1920s and incorporate the sound of blues scales and the saxophone in European orchestral music when he returned to Paris. You can hear this innovative compositional style in his **ballad** *La Création du monde*—a couple years before **Gershwin** started putting jazz influences into orchestral music. “When my Dad started taking lessons with Milhaud, Darius asked him, ‘Why do you want to study with me?’ “My Dad replied, ‘Because you’re a great composer and a master of orchestration, and I want to learn how to do this because you’re creating some of the most exciting music in the world.’ “Milhaud replied, ‘Me and my European composer friends think that classical music is stagnating, and jazz is the most exciting music in the world. Play some **boogie-woogie** for me, please.’ “Thereafter every lesson began with my Dad playing jazz for Milhaud. Dad’s earliest group was called **The Octet**, made up of Milhaud’s students who were jazz musicians interested in attaining classical music skills. Milhaud turned the tables on them, asking them to write composition assignments not based on **Bach figured bass** but on **jazz standards** like ‘How High the Moon,’ which Milhaud thought had parallels. This is the tip of a very large musical iceberg! “My oldest brother **Darius** is named after you know who. Our families remained friends forever.”

the top [thinking], “Oh, I can shoot a missile at a nuclear power plant!” You know, 99 percent of Russians don’t want any of this to happen.

In 1988 I was along with my Dad when we played in **Russia** at the request of **Ronald Reagan**. We’d played at the **White House**, and afterward we were invited to say hello. Reagan said, “I know they love

Dave in Russia. Why don’t I bring you as a musical treat from America to play at **Spaso House** [Moscow residence of the American Ambassador to the Soviet Union]?” Backstage, **George Shultz** told me he used to play the clarinet. The **State Department** really uses an artists’ tour as a bridge for diplomacy, so no doubt the secret police were monitoring it, and I’m thinking, “I

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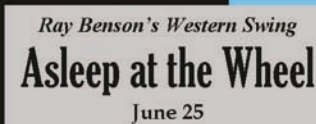
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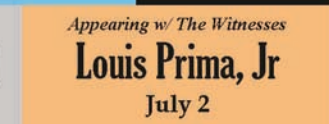
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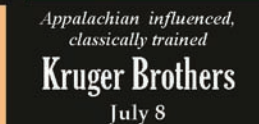
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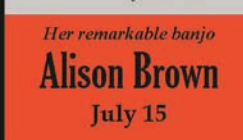
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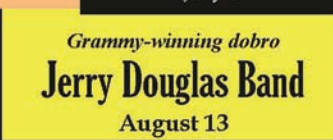
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LEGENDS

hope I don't end up with a one-way ticket to Siberia because I'm here now!"

What does Alexa misunderstand about the Brubecks?

It represents a sorrowful blow to all jazz music, because Alexa plays streamed music, [which has been] devastating to all creative people in the music field. It used to be if your song was played on the radio you might make a nickel. The difference today is, if anyone requests it on Spotify you get, like, .007 of a penny.

What's your favorite song you've composed? Our readers want to send you that .007 cents.

It's called "Heart of Winter." As a vocal piece I did it with the opera singer **Frederica von Stade**. She wanted to make an intimate record. That's a beautiful song. When I try to see if my brain still works and tells my fingers what to do, I play it.

Have you ever written a song when you felt the spirit of



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your Dad collaborating?

It's whenever I write anything. There are certain ways that I think like him, from playing with him—polytonality, lyricism. I got so close to him working on Brubeck Editions. His playing can easily bring tears to my eyes. Between recordings I discover and re-enter the moments onstage I had playing thousands of concerts with him. I'm a bit prejudiced, being his son, but my Dad was definitely a genius. Sometimes I hear him playing something so original, such a departure, it's astounding. Musical audacity on the level of **Thelonious Monk**. He created this new kind of music that's

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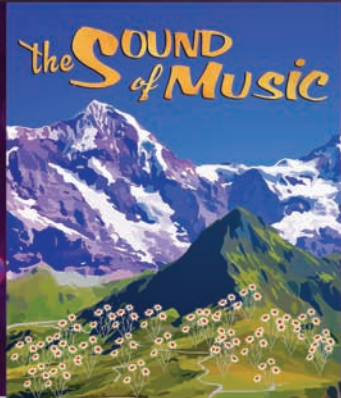



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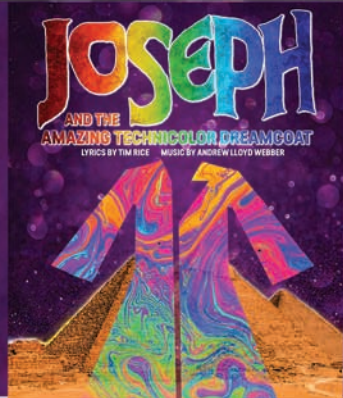
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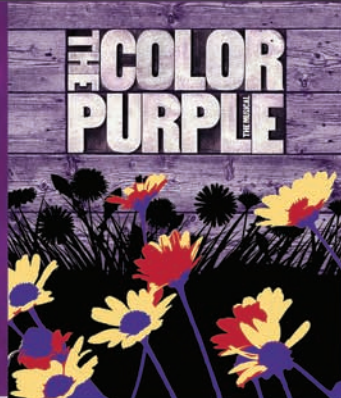
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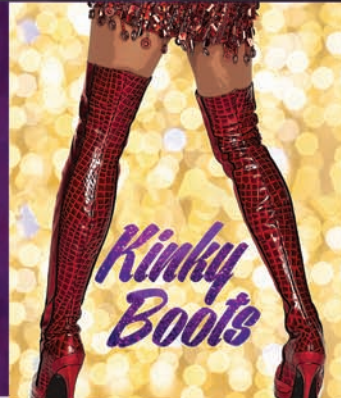
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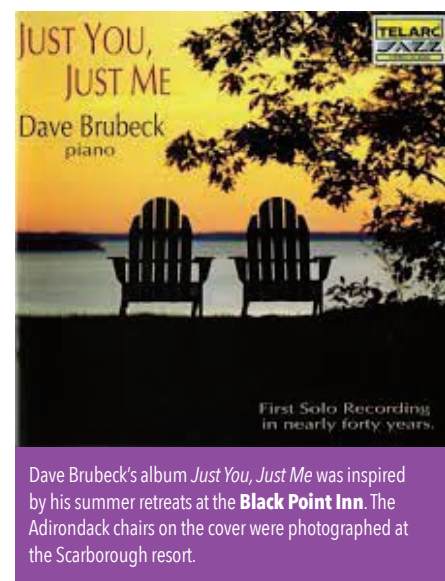
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LEGENDS

still adventurous today.

Is there a Brubeck joke or one-liner?

We were performing in Ohio on tour. Before the show, this introductory lady (I think of **Margaret Dumont** in a **Marx Brothers** movie) is walking around [in high dudgeon] saying, “We can’t find a PAH! We can’t find a PAH! What is this PAH?” She didn’t know it, but she meant a public address system. The problem was, the mic was really trebly and bright, so we needed a cloth to darken it up, but no one could come up with the right cloth! The lady was going crazy,



so in desperation I reached into my trombone case, where I’d squirreled away some stinky socks. The lights went out as the lady appeared on stage and started introducing us with a funny look on her face: “The Brubecks have toured the world...” She starts sniffing. We’re howling. She lifts my stinky dirty sock up like it’s a dead rat. “Now here are the Brubecks, and they’re...*really something!*” That line was like a refrain that said it all for us across the decades.

I think I saw you in the mid-1970s at Friendship Airport in Baltimore, before it was BWI. Your father was hard to miss. You were walking down the concourse together, and you were carrying an electric piano, maybe a Fender Rhodes. The rest of you guys were my age or so. My question is, why didn’t you come over and say hello? Well, let me see. I don’t remember why! ■

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So Not Like Me!

It's only **too late** if you don't **start now**.

BY GWEN THOMPSON



WHY AM I THE ONLY person in the wedding party who's never gone white-water rafting? At my best friend's wedding, we all lounged around after the rehearsal dinner finishing up the leftover wine, exchanging anecdotes that grew more adventurous as the wine declined. I couldn't chalk it up to being in California. Maine's even more outdoorsy, and most of us had flown in from elsewhere anyway. Plus I'm a reasonably good swimmer, and I'm not afraid of water, or boats—in fact, I love being out on the

water in boats.

What held me back was absurdly specific: on a supply run for a September choir party in college, as we strategized how to divide and conquer Hannaford, a tenor who'd just spent the summer leading white-water rafting trips put me in charge of carrot sticks because he couldn't find the carrots.

Would you trust somebody who can't navigate a supermarket to navigate white-water rapids? Me neither.

But maybe that's no reason to let one

carrot spoil the whole bunch.

OVER THE FALLS

After two years of pandemic-induced passivity, I've had enough of life in the passenger seat and am ready (I think) for some of the "Serious Fun" **Three Rivers Whitewater of West Forks and Millinocket** promises on trips that range "from mild to wild." Luckily (or unluckily) for me, Maine is "one of the few places in the world with enough water from its dams to raft every day from

OUT THERE

May to October,” rain or shine, because “you’re gonna get wet anyways!” Speaking of which, who’d have guessed from the ocean temperatures that Maine’s also

“The Way Rafting Should Be,” with Class III–V rapids “much warmer than other parts of the world, sometimes reaching seventy degrees in July and August”? I think I’ve just run out of excuses. threeiverswhitewater.com

Think Big, Start Small

One side effect of growing up in a rural area is that I’ve never been comfortable being surrounded by hundreds or thousands of people together in one place. Then COVID happened and we *all* avoided crowds for two years. Now I want to brave the anxiety so I can experience the pounding of the music and the excitement of watching one of my favorite groups perform live at **Cross Insurance Arena (6,200 seats)**. First step: **Sheryl Crow** at **Thompson’s Point (capacity 3,000–8,000)** on July 13. Outside it feels like there’s more space even if there’s more people. Next step: **Backstreet Boys** at **Maine Savings Amphitheater** in **Bangor** on July 21, starting around sunset. A crowd of **16,000** is a lot, but darkness makes it feel like there’s more space too. If I make it through these, I’ll be ready whenever **Pentatonix** next plays **Portland!**

—Bethany Palmer

FREE BIRD

If there were ever a time to take to the sky, it’s now, after literally living like birds in cages for the past two years. I must be a seabird at heart, because of all the means of falling or flying through the air that crop up on everybody’s bucket lists, the one I’ve been wanting/not wanting to do for years is parasailing. The two- and three-seat rigs at **Old Orchard Beach Water Sports** look a bit like swing sets with seatbelts, and the lift-off procedure sounds a lot easier than getting up on water



skis, which I remind myself I managed on my first try: “From a seated position on the back deck, you’ll feel the boat pull away as you almost imperceptibly climb higher and higher, leaving the gravity-bound world be-



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low.” It’s a measure of how liberating it feels just to imagine floating up, up, and away like this—after longing to escape from so much for so long—that the “free fall” option where the captain “slows the boat and lets you float down with the parachute until you almost touch the water, then hits the throttle,” to send you up again strikes me as more thrilling than threatening now—as does the optional “splashdown” afterwards. oobwatersports.com/activities/parasail/

THE BODY ECLECTIC

By this time of year I’m more than ready to pretend summer weather will last forever, but if there’s one thing we’ve all learned from the pandemic, it’s to hedge our bets. What’s something I’ve always been afraid to do indoors? Occasionally I get asked if I’m a dancer, and think, *I wish!* But do I really? There’s one way to find out—assuming it’s even possible to dip a toe into ballet for the first time ever as an adult.

Rosa Noreen’s Grace Academy at
Bright Star World Dance in Portland



When in Doubt, Keep Moving

By Air

Parasailing in Saco: oobwatersports.com/activities/parasail

Hot-air ballooning in Auburn:

adrenaline.com/lewiston/hot-air-balloon-rides/hot-air-balloon-ride-auburn-1hr

Skydiving in Biddeford: skydivecoastmaine.com

Ziplining at Sugarloaf: sugarloaf.com/summer-activities/ziplines

By Water

White-water rafting on the Kennebec & Penobscot Rivers: threeriverswhitewater.com

Sea kayaking in Portland: portlandpaddle.net

Tubing in Fryeburg: sacorivertubing.net

Wakeboarding in Naples: sunsportsmaine.com

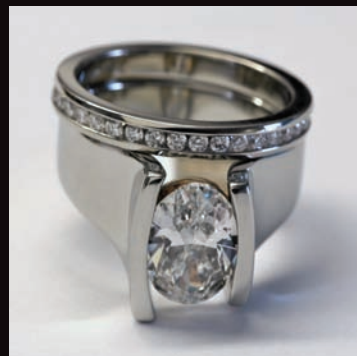
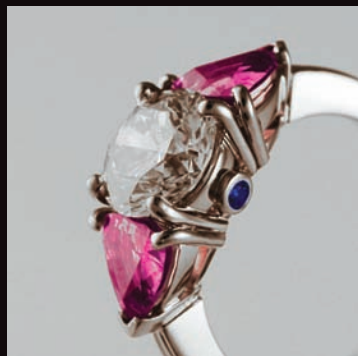
By Land

Ballet dancing in Portland: brightstarworlddance.com

Hiking with goats in Gray: tenapplefarm.com/wordpress/goathikes

Horseback riding in Casco: chfmaine.com/guided-horseback-rides

Adventure obstacle race at Sunday River: toughmountain.com/about



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OUT THERE

offers **Intro to Adult Ballet** classes in person and online “designed for adults who are total beginners. You don’t need to have any movement experience at all to learn about ballet,” so I won’t get off the hook that easily. “Forget the stereotypes. Ballet is for every body. You don’t need to be flexible. Adults of all ages, all genders, and all body types are welcome.” Which sounds like a welcome relief from much of what’s been ailing me throughout this pandemic “stuck doing sedentary activities” while staring at screens feeling “disconnected from your body” and desperately “in need of something new to explore.”

The next opportunity to test their claim that “movement changes everything” starts May 17, and it’s in my calendar. rosanoreen.com/adultballet/intro/

After two years of intermittent lockdown, we’ve all spent enough time on the sidelines. Time to get back in the game by playing a new one. By boat, by air, or by ballet, I’m moving on. ■



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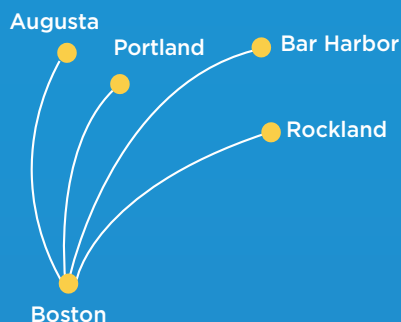
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Crazy Love

"Hey, any chance I can jump in on a tour at 123 In-Your-Dreams Lane? Yeah, the one that went on the market this morning. Is it still available?"

How high is the sky? As housing prices skyrocket, bidding wars and fortnight sales are business as usual.

BY SOFIA VOLTIN

THE FIRST FEW HOURS in this lightning-quick Maine real estate market are critical. Appointments to show a competitively priced

home may be fully booked within minutes. When real estate agents see this happen, we know we can safely bet the house will be under contract within a few days.

"In old-school, traditional real estate, we'd say a house is on the market for six months in a balanced market," says **John Hatcher** of **The Hatcher Group** affiliated with **Keller Williams Realty** in **Portland**. "I don't think we're going to see that again. These days, if anything is listed for three months, buyers think there's something wrong with it."

Two weeks on the market used to be the buyer's magic number for when a house might sell for around the asking price or face a price reduction. But these days, it's

WATERFRONT WOWZA

\$85K Overbid, 6 Days!

60 Beach Point Road, Saint George

Listed: \$1.295M Sold: \$1.38M

Listing agent Mary Bumiller, Camden Coast Real Estate

far more common for a listing to show over the weekend and sell by Monday.

"I have no idea when it will return to a normal, balanced market," says **Madelaine Hill**, the newly elected president of the **Maine Association of REALTORS®** and a broker with **Roxanne York Real Estate** in **Harpwell**. "I've seen the news stories trying to sensationalize the situation, saying we may be in a housing bubble waiting to burst. But it's not a lending crisis, because a lot of people are paying cash. And it's not an appraisal crisis, because appraisers are keeping up now as the comparable sales are also so high."

"We never know when or what a tipping point is until it's over," says **Kathy Du-**

ca, designated broker for **Coldwell Banker Realty Maine**, who manages their offices in **Portland** and **Brunswick**. "We don't see the peak until we've come down on the other side. If only I had a crystal ball, I'd be very wealthy right now."

LOOKING FORWARD

Duca reviews the contracts of countless winning offers every year. But when I ask her for a prediction of what's to come this summer, she says, "How could we possibly know? We can't look at history and see what's going to happen. This has all been so unprecedented." She's been licensed in real estate in Maine since 1987, and "In all my years, we've never seen anything like this. But markets always change. Eventually there will be a shift. I just can't say when. I've seen crazy markets and lack of inventory before, but not like this."

Hatcher, calm and confident, predicts

Continued on page 46

Market Snapshots



GRAND SLAM: \$271K Overbid in 6 Days!

14 Deering Street, Portland
Asking: \$979K Sold: \$1.25M
John Hatcher, Keller Williams



SWEET SPOT: \$21K Overbid, 6 Days!

4 Noble Drive, Freeport
Asking \$379K Sold \$400K
Sofia Voltin, Coldwell Banker Realty Brunswick



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FEDERAL FLAME: \$100K Overbid in 5 Days!

45 Chestnut Street, Bath
Asking \$350K Sold \$450K
Michelle Cyr, Coldwell Banker Realty Brunswick



NEAL APPEAL: \$100K Overbid, 6 Days!

104 Neal Street, Portland
Asking \$1.45M Sold \$1.55M
John Hatcher, Keller Williams



CRAFTSMAN CASHOUT: 24-Hour Sale, All Cash!

5 Cedar Lane, Bath
Asking \$439K Sold \$439K
Madeleine Hill, Roxanne York Real Estate



WHITE-HOT: \$100K Overbid, 4 Days!

344 North Bath Road, Bath
Asking \$325K Sold 425K
Wende Chapman & Chris York, Coldwell Banker Realty Brunswick



PINE POWER: 7-Day Cash Sale!

148 Pine Street, Portland
Asking \$1.395M Sold \$1.395M
John Hatcher, Keller Williams



WESTBROOK WONDER: \$75K Overbid, 2 Days. \$340K Above 2009 price!

55 Monroe Avenue, Westbrook
Asking \$525K Sold \$600K
Rick Beal, Coldwell Banker Realty Portland



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Crazy Love (continued from page 43)

"We're going to continue to see a steady, stable market throughout the summer. Prices will remain where they are currently and possibly slightly increase by September 1. There are no signs of the market declining. **For traditionally priced homes (\$500K or less), we're still seeing multiple offers on the majority that come on the market.** Among new buyers in recent weeks, there has been a common feeling of wanting to wait until prices come down. But you know what? They're not. Either buy now or pay more later."

"Based on what we're seeing now," Hill says, "I don't think values are rising like the extreme spike we experienced last year, but they're still trending to increase. It's a matter of supply and demand. **We don't have the supply that we need to balance the market out, and it's driving the prices up.** It would take a major inventory boom to make a drastic change."

"And we can't just create a ton of inventory," Duca says. "It's a limited resource. We can't build houses fast enough to tip the scales." To drop prices now, we'd need some sort of magical island to rise up with so many move-in-ready, affordable homes that suddenly there are more houses than buyers.

But more inventory still might not be enough to flip the market on its head. "The market would still be strong if there were more inventory in **southern Maine**, because there are so many buyers," Hatcher says. **"Many sellers out there would sell if only they could find something to buy.** If there was more new construction, we'd see an even stronger market."

"In 2019 we already had an inventory problem," Duca says. "It was made much worse by COVID. Lots of people came here and bought here without putting something on the market to take its place."

When the world closed for COVID, did anyone expect our housing market to take off at unprecedented rates? "When COVID first hit, we wondered how we were going to survive," Duca says. "Who's going to want to buy a house in all this?"

But then, Hill says, "Pandemic-related out-of-state buyers chose Maine for their homesteads so they could recreate in their own backyards."

In the **Portland** area, Hatcher has seen the effects firsthand. "My business for the last 30 years has been roughly 30 percent

out-of-state buyers. Half of that 30 percent are people moving back to Maine who left to have careers elsewhere. Now that many have the option to work remotely, or are retiring, they want to come back. I know a couple who grew up in Maine, loved Maine, then moved down to Florida for work."

When the shutdown hit, "They took the opportunity to move back home. Now they're being told they don't have to return to the office, so they plan to stay in Maine in the summers and travel to Europe in the winters. But a year ago, we were still figuring all this out. We were unsure if the remote work was going to stick." Now buyers and sellers are more confident they can make these permanent changes to their lives.

"Buyers are getting very creative in their offers," Hill says. "They're providing things like seller occupancy post-closing, giving sellers time to buy their next home. We're seeing no inspection contingencies, appraisal gap coverage, and some sight-unseen transactions. Buyers are trying to be as creative and accommodating as possible to make their offers stand out" with sellers who face joining the competitive buyer pool after selling their homes.

"Asking price doesn't mean a lot in this market. Most contracts I see are going for substantially higher than asking," Duca says. "It's hard for a new buyer to understand. History taught us that when you buy real estate, you never pay asking. You come in low. **But I saw an offer for \$100K over the list price. They were in 26th place.**

"When buyers ask, 'How much do you think it will go for?' I say, 'Let me get out my dartboard.' We can't look at statistical data to say this number will give you the house. Buyers are willing to pay a premium for real estate, and buyers determine value. You give it your highest and best bid based on the monthly payment you're comfortable with. **A house is worth what someone is willing to pay for it.**"

When people wonder, *Did I pay too much?* Duca replies, "It depends. Does this home make you happy? Is it worth it to you? It's a question only you can answer. COVID taught us the importance of home. We were faced with how important it is to have a space you love.

"People look to Maine for quality of life. A lot of people who could move during the shutdown realized, 'This is my opportunity.' **Now they're here in Maine living the way life should be.**" ■

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Dear Reader,

The drawing you see above is called *For Now and Ever*. It is completely composed of dots of ink. After writing the poem, I worked with a quill pen and placed thousands of these dots, one at a time, to create this gift in honor of the love of two of my dearest friends.

Now, I have decided to offer *For Now and Ever* to those who have known and value its sentiment as well. Each litho is numbered and signed by hand and precisely captures the detail of the drawing. As an anniversary, wedding, or Valentine's gift for your husband or wife, or for a special couple within your circle of friends, I believe you will find it most appropriate.

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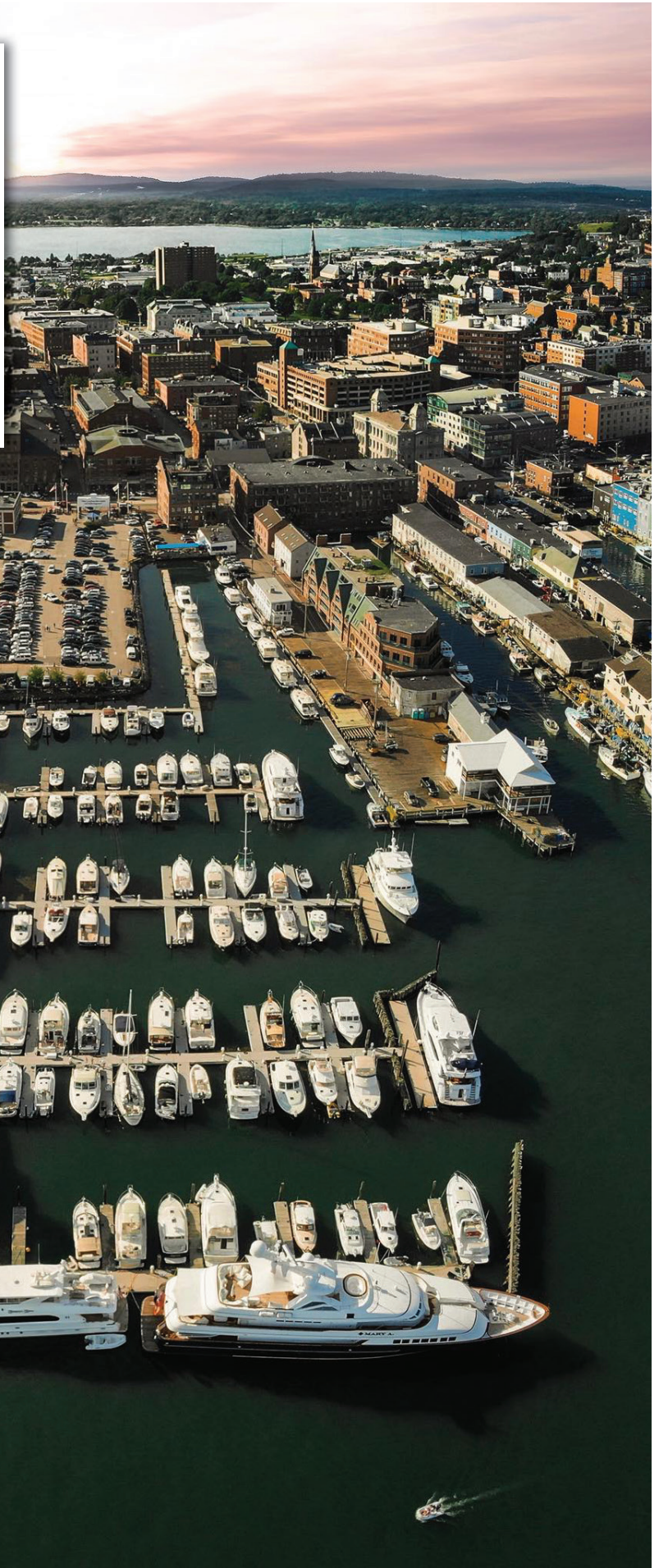
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BY COLIN W. SARGENT

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(Continued on page 52)





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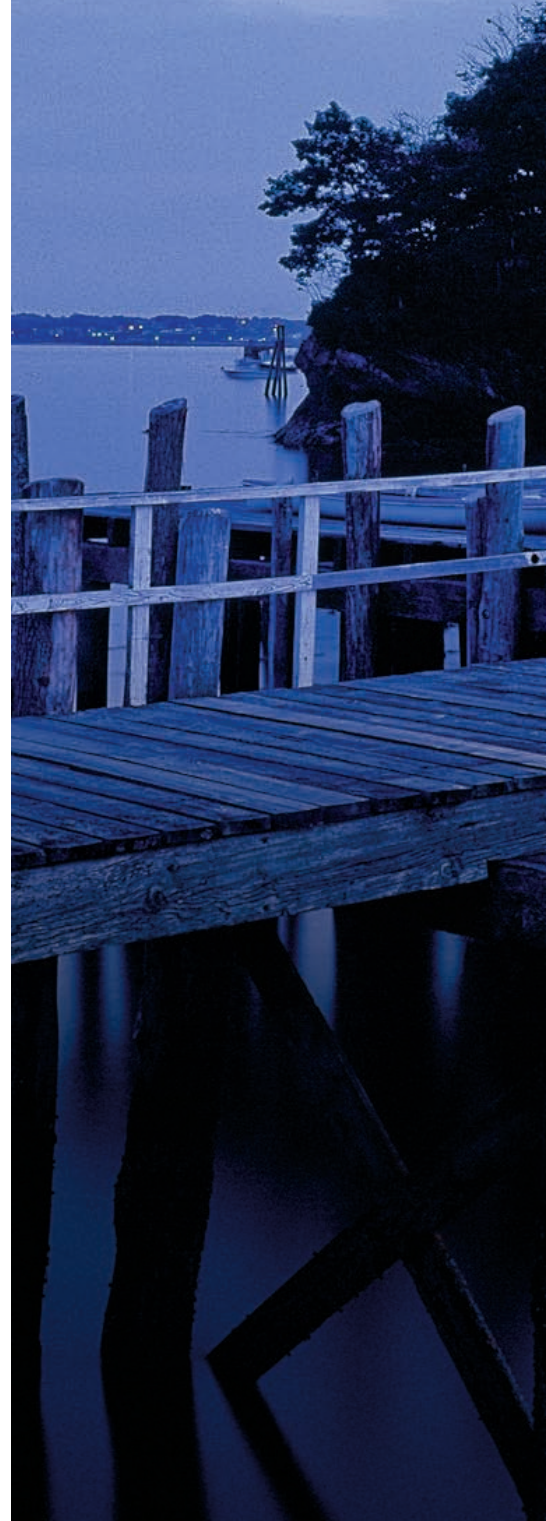
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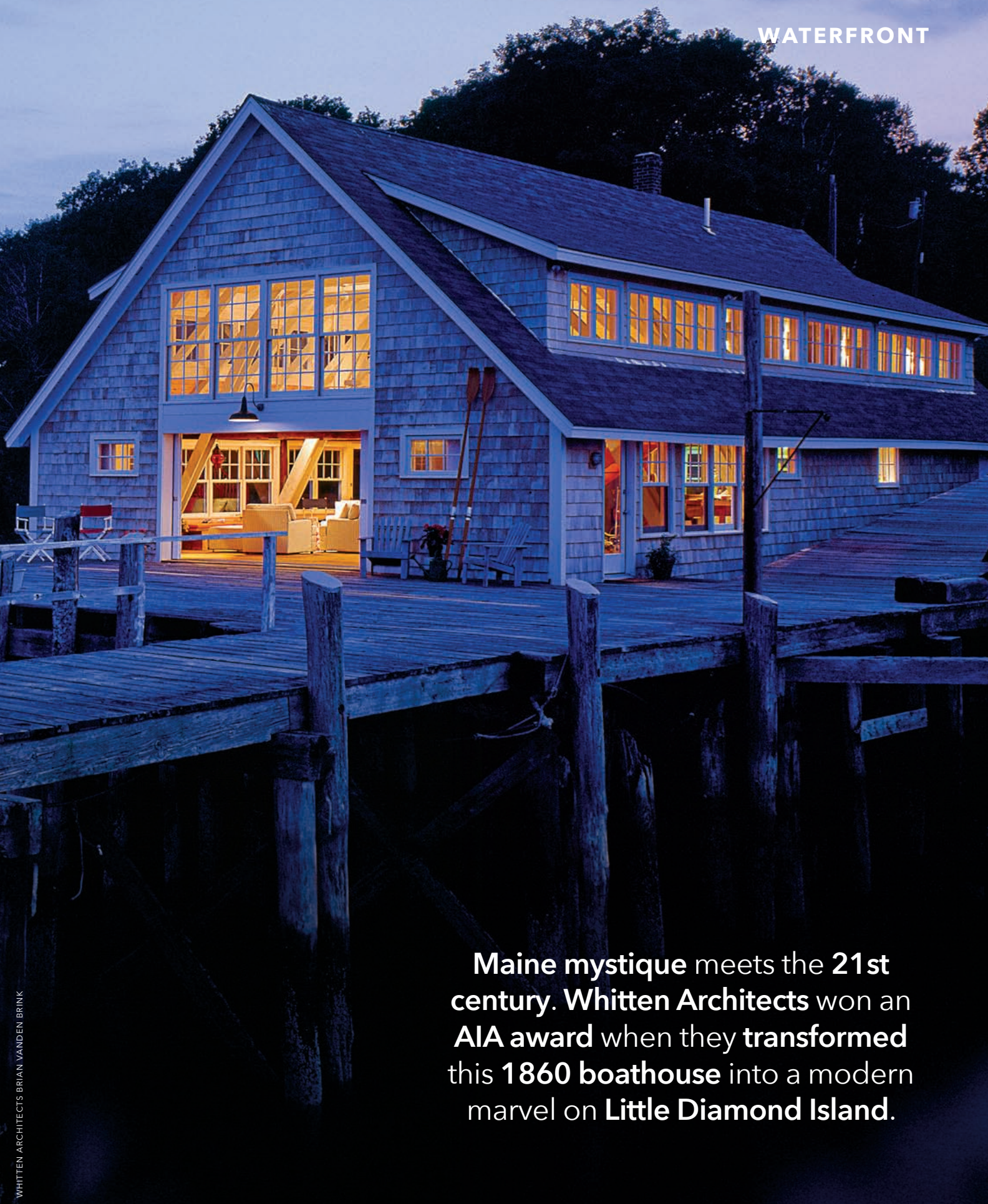
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“Boathouses are
not exactly a
literary device.”





Maine mystique meets the 21st century. Whitten Architects won an AIA award when they transformed this 1860 boathouse into a modern marvel on Little Diamond Island.

WATERFRONT



Allure of the Boathouse (continued from page 49)
slapping, and sparkling below the beams.

CHICAGO SAILOR

With only a brief COVID hiatus, Cam-

den's **American Boathouse**, on the **National Register of Historic Places**, has been completely disassembled, rehabilitated, and precisely rebuilt by **Cold Mountain Builders** of Belfast and Camden. The

sure) have their own boathouse. The runabout they keep inside it is the *Sleuth*.

LAKE AND LODGE

They rarely move, but here's a boathouse

original long, low structure—with a dreamy Atlantic Avenue address at the head of **Camden Harbor**—dates to 1904. For years, the treasure hidden inside was the *Maunaloa*, the 130-foot steam yacht of Chicago financier **Chauncy Borland** (1878–1972).

LADIES OF THE LAKE

We've checked. Boathouses are not exactly a literary device. But they are, at least, a trope. I'll never forget the scary boathouse in *Rebecca*. The **Hardy Boys** (literature for

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that got away. It's part of the historic **Porcupine camp** on **Sugar Island**, the largest in **Moosehead Lake**. If you'd snapped it up in 2020, you could have had a deep-water dock and five log cabins on two acres for \$179,000 (theoldhouselife.com/2020/01/06/island-time-porcupine-camp-circa-1800-boat-house-and-5-cabins-four-acres-in-maine-249000/).

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WATERFRONT

Turbat's Creek,
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Whitten Architects on Little Diamond Island that involved “the extensive renovation and sustainable reuse of an existing coastal boathouse and pier, originally built in 1860. The design and renovations turned a once run-down boathouse into a place for family vacations at the edge of a **Casco Bay** island.”

What do you mean, run-down? The gorgeous restoration won the firm an **AIA Award of Excellence**.

IF YOU WERE THE ONLY BOATHOUSE IN THE WORLD...

Rudy Vallee used to own a spiffing boathouse for his thirty-foot **Chris-Craft**, *Banjo Eyes*, at his summer retreat on Maine’s beautiful **Kezar Lake**. Rumored riders of *Banjo Eyes* in Maine: **Alice Faye**, **Dorothy Lamour**, and **Frances Langford**. *Banjo Eyes* was a present to the **Westbrook** crooner from fellow singer **Eddie Cantor**, who was grateful when Rudy subbed for him on his radio show with next to no notice. Talk about a sea rescue! Whatever became of *Banjo Eyes*? Legend has it that next-door neighbor and nightclub entrepreneur **Don Dickerson**, who first discovered Vallee’s singing voice, scuttled her after he and Vallee had a falling out, but scavenging dives where her charred remains reputedly lie have been inconclusive (restaurant-ingthroughhistory.com/bad-eats/more-on-don-dickerman/). Now there’s a mystery worthy of **Nancy Drew**, who long ago eclipsed the Hardy Boys. ■

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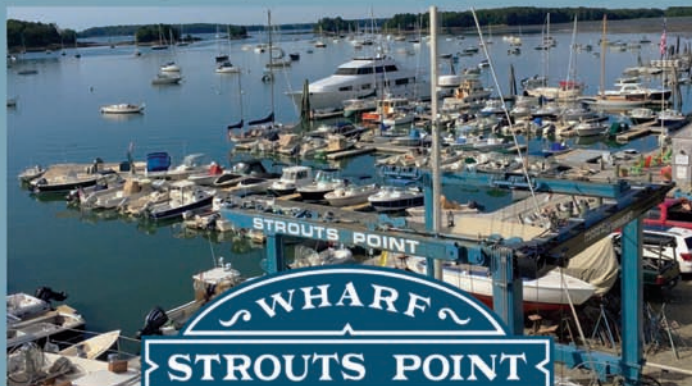
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Gritty's City

First thought, best thought.

BY PETE LYONS & JASON SINGER

MAINE'S LOVE AFFAIR WITH local beer is relatively recent: *The Simpsons* is older than the state's first brewpub. It wasn't until 1988, fifty-five years after Prohibition ended, that **Gritty McDuff's** opened on Portland's Fore Street as Maine's second brewery and first brewpub.

"We were only the thirty-third licensed brewery in America," says **Ed Stebbins**, co-founder of Gritty's. "People told us that beer came from Milwaukee in a can. They were like, 'Come on, boys. What are you trying to do?'"

FROM INCOMER TO INSTITUTION

Yet on a Thursday night more than three decades later, locals gather to drink beer and play cribbage, watch basketball with friends, talk politics, and eat bangers and mash. How does a brewery featuring Eng-

lish-style ales and pub grub remain relevant in today's world of hazy IPAs and trendy, infused this-and-that? By happily avoiding those trends.

The cribbage players have been meeting in front of Gritty's mural depicting frolicking, naked brewers for more than twenty years. (In the brewery downstairs we observed neither nudity nor frolicking, sadly.)

Gritty's fits like a comfy tweed jacket. The beer is comfortable, the setting is comfortable, and the food leans toward comfort as well. There are two floors, multiple bars

“Gritty's fits like a comfy tweed jacket.”



to order from and lean on, and big tables to accommodate pints and poutine. It's a great space to catch up with friends new and old, and for those of us who have been in Portland a couple decades, it feels like an old friend. The big windows upstairs look out over Wharf Street, Commercial Street, and the Port of Portland.

BE BRITISH, BREW BRITISH

The beers reflect Stebbins's youth: he grew up in England and was raised on the Firkin Brewery chain of pubs then scattered throughout the United Kingdom. He and his business partner, **Richard Pfeffer**, val-



“People told us that beer came from Milwaukee in a can.”

—Ed Stebbins

you want to drink with your friends for two or three hours in a social setting, then a well-balanced, low-gravity ale is a more convivial option.”

Gritty’s very drinkable flagship beer, the 5% ABV **Pub Style Pale Ale**, fits this description. It’s golden in color and malty in smell and taste, with a bit of floral hops in the mix. The 5% ABV **Black Fly Stout**, a very dark stout with a cream-colored head, has a nice balance of malty sweetness and char. The 5% ABV **Best Bitter** (Cask) is, like all Gritty’s beers, more malty than bitter, and true to style: copper-colored, smooth, and crisp, with hints of sweetness.

Now Gritty’s has begun to branch out. Stebbins’s 25-year-old son, James, has joined the business, and his influence can be seen in the recently brewed **Galactical-**

ly Stupid Double IPA, a cloudy New England-style pale ale. On a recent visit, the bar was also offering a **Pineapple Express IPA** blending hoppiness and citrus, though we preferred Gritty’s classic British ales.

GRAND TRUNK CENTRAL

Gritty’s Old Port location on Fore Street—which originally abutted the ocean, hence the name—is a 10 out of 10. In 1845, Portland was selected to be the winter wheat port for Canada, thanks to Portland’s deep, ice-free harbor. Commercial Street was created as a railbed in 1853, and tracks were laid from Portland to Montreal. Evidence of this history can be seen at Gorham Savings Bank at 1 India Street, where a sign for the **Grand Trunk Railway** offices is

ue “nice-to-drink, balanced, low-alcohol beers: what the English call ‘session’ beers,” Stebbins says. “You can only drink so many of the high-alcohol, high-flavor beers. There’s nothing wrong with those, but if

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still painted on the exterior.

Heading east from Gritty's, a 5K walking loop encompasses the waterfront, Fort Allen Park, the Eastern Promenade, and Munjoy Hill. Be sure to pause and appreciate the world-class view of Casco Bay and its islands. From the Portland Observatory, walk along North Street to Fort Sumner Park and take in the view of Back Cove and the western Maine mountains. Finish the loop by dropping down to foodie hotspot Washington Avenue and back to Congress Street. Meander through the Old Port back to Gritty's.

A 5K loop to the west includes the



Arts District, Monument and Longfellow Squares, the Victoria Mansion, and splendid architecture in the West End. The green space along the Western Promenade looks over the Fore River and the moun-

tains beyond. The return trip gets you up close to Portland's working waterfront.

IF IT AIN'T BROKE

The food at Gritty's is above-average British-inspired pub grub, with big portions and good value for money. Quibbles include a bit of greasiness at the bottom of a true Shepherd's Pie made with lamb and Black Fly Stout, and a fried chicken sandwich (the Chicken Stacker) that was a bit dry, perhaps in homage to the British sense of humor. The Lamb Burger and haddock Fish & Chips were standouts.

Want the latest hazy IPA or hali-but sous vide? Go elsewhere. But as breweries have proliferated, Gritty's authentic British-pub vibe—from the beer to the food to the homey atmosphere—makes it a unique, delicious, and worthwhile experience. ■

Portland Maine Walking Tours explore Portland's back alleys and beautiful panoramas on foot. In our **Brew Review** column, tour guides Pete Lyons, Jeff Lyons, and Jason Singer review Portland's breweries with a dash of history. Cheers!



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SMOKIN' HOT

New industry, new yardsticks. Now it's time for some off-track betting.

BY COLIN W. SARGENT

THE STATE OF MAINE's Office of Marijuana Policy (OMP) in August publishes monthly data on the retail sales of cannabis. The Kentucky Derby may be on May 7 this year, the Preakness May 21. But this horse race goes on all summer!

While the OMP rarely comments on trends, the numbers and graphs tell a compelling tale.

The first full calendar year of sales, 2021,

set the standard for annual retail revenues at \$81,962,949.

Sidewalk social critics wondered if the summer enthusiasm of 2021 could still fuel sales in the chilly winter months of 2022. February's sales of \$9,128,670 left the gate at a fast clip—resounding proof of the product's four-season appeal.

When the March 2022 figure was released, \$10,587,685 smashed all previous monthly records, even last summer's tri-

fecta of June, July, and August. If any of us wondered if it was the tourists who were smoking all this stuff (or cooking with it or infusing it into cocktails), nosuh, it was us Mainers all along.

When the tallies flash across the board at year's end, the final 2022 numbers will be far higher than 2021's \$82M in sales. We'll start to lay odds after the October numbers come in. That's when we'll have summer knowledge. ■

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Tantrums Take Thompson's Point

As **Fitz & the Tantrums** gear up to play **Thompson's Point** on **June 8th**, co-lead singer **Noelle Scaggs** shares the mic with the next generation.

INTERVIEW BY MILENA CALCAGNI

What inspired the band's name?

It came from the energy we exude on stage. With our lead singer, **Michael Fitzpatrick**, it

became a play on words: having a "fit and a tantrum."

What co-lead singers who went solo inspire you as a co-lead singer/solo artist?

I grew up lis-

tening to **Marvin Gaye** and **Tammi Terrell**, **Teena Marie** and **Rick James**. It was normal for two solo acts to create together, like **Silk Sonic** is doing with **Bruno Mars** and **Anderson .Paak** [see our May 2019 interview]. For Fitz and me, the dynamic is soul meets '80s new wave.

What led you to start **Diversify The Stage** to encourage marginalized voices in the music industry?

I've experienced being an artist, walking into a production space, and realizing I'm the only person of color there. **DTS** allows for collaboration and coming together as an industry to solve these problems. Artists need to think about how our teams are established and how they represent us. Diversifying our stages won't happen overnight—it

has to happen from the ground up.

Any advice for young people?

If you meet someone who could mentor you in your career, ask them how they got started. Vocalize what you want humbly, while being clear and confident in your goals. They'll remember your drive, and that you had the balls to ask.

Advice to your younger self?

Listen more!

What are you most looking forward to about performing live again?

Seeing the joy on people's faces! After the pandemic, I noticed fewer smartphones in the crowd and fans being more present. ■





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THEATER

Belfast Maskers, 17 Court St., Belfast. *Dance Again*, through May 15. 619-3256.

City Theater, 205 Main St., Biddeford. *On Golden Pond*, May 13-29. 282-0849.

Collins Center for the Arts, 2 Flagstaff Rd., Orono. *Tu-randot*, May 14; *Hamlet*, Jun. 4; *Lucia di Lammermoor*, Jun. 11. 581-1755.

Community Little Theatre, 30 Academy St., Auburn. *You Can't Take It With You*, Jun. 16-19 & 23-26. 783-0958.

Cross Insurance Arena, 1 Civic Center Sq. Trolls LIVE!, May 14-15. 791-2200.

Deertrees Theatre, 156 Deertrees Rd., Harrison. *Always Patsy Cline*, Jun. 24-25; *Salt Lick Cabaret Performance*, Jun. 30. 583-6747.

Footlights Theatre, 190 US-1, Falmouth. *Surrender Dorothy*, through May 21; *You Made Me Love You: The Judy Garland Story*, Jun. 7-23; *Casting Aspirations: The Backstage Tales of a Casting Director*, Jun. 28-30. 747-5434.

Heartwood Regional Theater Company, 81 Academy Hill Rd., Newcastle. *The Chalk Garden*, May 20, 21, & 26-28. 563-1373.

Lakewood Theater, 76 Theater Rd., Madison. *Drinking Habits*, May 26-29 & Jun. 1-4; *The Girl on the Train*, Jun. 9-1 & 15-18; *Critic's Choice*, Jun. 23-26 & 29-Jul. 2. 474-7176.

Lincoln Theater, 2 Theater St., Damariscotta. *Bright Star*, May 13-15. 563-3424.

Lyric Music Theater, 176 Sawyer St., South Portland. *Shrek the Musical*, Jun. 3-19. 799-1421.

Mad Horse Theater, 24 Mosher St., South Portland. *Collective Rage: A Play in 5 Betties*, through May 29; *Waiting for Alice*, on demand through Jun. 30. 747-4148.

Maine State Music The-

atre, 1 Bath Rd., Brunswick. *The Sound of Music*, Jun. 8-25; *Jack and the Beanstalk*, Jun. 13; *Joseph and the Amazing Technicolor Dreamcoat*, Jun. 29-Jul. 16. 842-0800.

Mayo Street Arts, 10 Mayo St. *A Couple Puppets' The Doubtful Sprout*, May 14; *Tony Montanaro: A Love Story*, Jun. 4. 879-4629.

Merrill Auditorium, 20 Myrtle St. *Baby Shark Live*, May 28; *Summer: The Donna Summer Musical*, Jun. 5 (re-scheduled from Feb. 9); *Hairspray*, Jun. 22-23. 842-0800.

Penobscot Theatre Company, Bangor Opera House, 131 Main St. *Becoming Dr. Ruth*, through May 22; *9 to 5 The Musical*, Jun. 23-Jul. 31. 942-3333.

Portland Stage, 25A Forest Ave. *Sabina*, through May 22. 774-0465.

Public Theater, 31 Maple St., Lewiston. *Be Here Now*, Jun. 17-26 (on demand Jun. 21-26). 782-3200.

Waterville Opera House, 1 Common St. *A Flea in Her Ear*, Jun. 17-26. 873-7000.

DANCE

Camden Opera House, 29 Elm St. *DanceMaineia*, May 14-15. 236-7963.

Deertrees Theatre, 156 Deertrees Rd., Harrison. *Tina Titzer's Dance Studio Performance*, Jun. 18. 583-6747.

Maine State Ballet, 348 U.S. Route One, Falmouth. *Dancer's Choice Showcase*, Jun. 16-17. 781-3587.

Portland Ballet, Westbrook PAC, 471 Stroudwater St. *Year End Showcase*, May 14. 842-0800.

Portland Ovations, Mechanics' Hall, 519 Congress St. *Riley Watts & little house dance*, May 18-20. 842-0800.

Waterville Opera House, 1 Common St. *Kennebec Dance Centre: Adventure Awaits!*,



May 21-22. 873-7000.

MUSIC

1932 Criterion Theatre, 35 Cottage St., Bar Harbor. *Billy Joel Tribute*, Jun. 25. 288-0829.

Aura, 121 Center St. *Tesla*, May 10; *Buckcherry with Blacktop Mojo and Sumo Cyco*, May 11; *Badfish Tribute to Sublime with Joe Samba*, May 13; *Reverend Horton Heat*, May 20; *Frank Turner & The Sleeping Souls*, Jun. 13. 772-8274.

Blue, 650A Congress St. *Heather Pierson Trio*, May 13; *Carl Dimow Quartet*, May 14; *Titus Abbott Collective*, May 14; *Sue Sheriff Jazz*, May 15; *Bucket List*, May 15; *D. Gross*, May 19 & Jun. 16; *Choro Louco*, May 20; *Brian Shankar Adler*, May 20 & Jun. 11; *Tracy McMullen*, May 21 & Jun. 18; *Frank Fotusky*, May 26 & Jun. 23; *Samuel James*, May 27 & Jun. 24; *Anthony Crescente Quartet*, May 28; *Maine Middle Eastern Ensemble*, Jun. 2; *Showmen's Rest*, Jun. 2; *Michael Beling*, Jun. 4; *Clifford Cameron*, Jun. 4; *Casco Bay Tumblers*, Jun. 12; *Jenny Van West*, Jun. 12; *Taylor O'Donnell*, Jun. 18; *Ocean Sol Jazz*, Jun. 19; *Jazz Sesh*, every Tue; *Irish Session*, every Wed. 774-4111.

Camden Opera House, 29 Elm St. *Pokey LaFarge*, May 20; *Jazz in June: Brubeck Brothers*, Jun. 17. 236-7963.

Chocolate Church Arts Center, 804 Washington St., Bath. *Jonathan Edwards*, May 13; *Paula Cole*, May 21;

Enter the Haggis, Jun. 4; *NRBQ*, Jun. 10. 442-8455.

Collins Center for the Arts, Minsky Recital Hall, 2 Flagstaff Rd., Orono. *Lott String Quartet*, Jun. 1. 581-1755.

Cross Insurance Arena, 1 Civic Center Sq. *Megadeth and Lamb of God*, May 12; *Blue Man Group*, May 23. 791-2200.

Dimensions in Jazz, Portland Conservatory of Music, 202 Woodford St. *Musing on Monk*, May 14; *Eliot Cardinaux Band*, May 27; *The Richard Nelson Imaginary Ensemble*, Jun. 10. 775-3356.

ImprovAcadia, 15 Cottage St., 2nd floor, Bar Harbor. *The Cuff Brothers*, May 27. 288-2503.

Jonathan's Ogunquit, 92 Bourne Ln. *David Mallett Band*, May 13; *Confounded Bridge Playing Music of Led Zeppelin*, May 14; *Moondance: The Ultimate Van Morrison Tribute Show*, May 20; *Maia Sharp & Catie Curtis*, May 21; *Dueling Pianos*, May 27, Jun. 4, 10, & 17; *Suede with Fred Boyle & Rich Hill*, May 28; *James Montgomery and his legendary Blues Band*, Jun. 3; *NRBQ*, Jun. 5; *Don Campbell Band: Dan Fogelberg Performance*, Jun. 11; *Carbon Leaf*, Jun. 24. 646-4777.

Lincoln Theater, 2 Theater St., Damariscotta. *Adam Ezra Group*, May 30. 563-3424.

Maine Maritime Museum, 243 Washington St., Bath. *Lady Lamb*, May 22; *David Mallett*, Jun. 18. 443-1316.



Maine Savings Amphitheater, 1 Railroad St., Bangor. *Dierks Bentley*, Jun. 23. 358-9327.

Maine State Music Theatre, 1 Bath Rd., Brunswick. *You've Got a Friend*, Jun. 19-20. 842-0800.

Merrill Auditorium, 20 Myrtle St. *Tori Amos*, May 15. 842-0800.

Noonday Concert Series, Portland Conservatory of Music, 202 Woodford St. *Kimberly Lehmann & Robert Lehmann*, May 18. 775-3356.

One Longfellow Square, 181 State St. *Leo Kottke*, May 9-10; *Mile Twelve*, May 12; *Jeff "Skunk" Baxter with CJ Vanston*, May 14; *Maya De Vitry with Alexa Rose*, May 18; *Connor Garvey Band with Ben Cosgrove & Sorchia Cribben-Merrill*, May 19; *Session Americana*, May 20; *Ted Leo*, May 21; *Mr Sun*, May 22; *Portland Jazz Orchestra*: May, May 26; *John Mulvey*, Jun. 2; *Lucy Kaplansky*, Jun. 3; *Liv- ington Taylor with Chelsea Berry*, Jun. 4; *Steve Katz (of Blood, Sweat, & Tears)*, Jun. 11; *Portland Jazz Orchestra*: June, Jun. 16; *Melissa Ferrick*, Jun. 17; *Duke Robillard*, Jun. 18; *Jeff Christmas*, Jun. 23; *Eliot Lewis (of Hall & Oates)*, Jun. 24; *Jocelyn & Chris*, Jun. 25. 761-1757.

Opera House at Boothbay Harbor, 86 Townsend Ave. *April Verch*, May 28; *Car-*

EXPERIENCE

sie Blanton, Jun. 5; Jesse Cook & his band, Jun. 10; Ellis Paul with Vance Gilbert & Molly Venter, Jun. 12; Kevin Kiley & Friends, Jun. 18; Gaelic Storm, Jun. 23; Asleep at the Wheel, Jun. 25. 633-5159.

Portland Bach Experience, Anderson St., East Bayside. Four Seasons Carnival Concert, Jun. 3. portlandbachexperience.com.

Portland Bach Experience, Desert of Maine Center for the Arts and Ecology, 95 Desert Rd., Freeport, Freeport. Four Seasons Carnival Concert, Jun. 4. portlandbachexperience.com.

Portland House of Music, 25 Temple St. Hambone, May 12; Seepoples with Five of the Eyes & Bad Combo, May 13; Tom DiMenna Sings Cat Stevens, May 14; Stephen Lewis & The Band of Fun, May 19; Members of the Grand Hotel and

Jeff Beam, May 20; Coyote Island, May 21; Cloud Nothings, May 24; The Frank White Experience, Jun. 10; The New Motif and Sal Johnson & The Crowded Table, Jun. 11; James McMurtry, Jun. 21; A Strange Day: A Celebration of the Cure, Jun. 24. 805-0134.

Portland String Quartet, Woodford Church, 202 Woodford St. Lantz/Kargul Duo, May 22. 761-1522.

Portland Symphony Orchestra, Merrill Auditorium, 20 Myrtle St. *St. Matthew Passion*, on-demand through May 20; *Classic Broadway*, on-demand May 11-Jun. 10; Pachó Flores Plays Márquez, May 17 (on-demand May 25-Jun. 24); *Girl Power!*, June 11 (rescheduled from Feb. 13); *Symphonie fantastique*, Jun. 21 (on demand Jun.29-Jul. 29); Beethoven & Tchaikovsky, Jun. 25. 842-0800.

State Theatre, 609 Congress St. The HU with the Haunt, May 13; Dinosaur Jr., May 14; Alec Benjamin with Sarah Kays, May 15; Jesse McCartney, May 21; Eric Krasno, May 22; The Wallflowers, May 28; In This Moment, May 29; Modest Mouse, May 30; Still Woozy, Jun. 13; The Band CAMINO, Jun. 14; Tash Sultana, Jun. 28. 956-6000.

State Theatre, Thompson's Point, 10 Thompson's Point. Sylvan Esso, May 26; The Head And The Heart, Jun. 4; Fitz and The Tantrums and St. Paul and The Broken Bones, Jun. 8; Phoebe Bridgers, Jun. 9; Bon Iver, Jun. 10; Umphrey's McGee & The Disco Biscuits, Jun. 11; Rebelution, Jun. 19. 956-6000.

Stone Mountain Arts Center, 695 Dugway Rd., Brownfield. Kris Delmhurst, May 13; The Weight Band,

May 14; Jason Spooner Band, May 20; Eileen Ivers, May 21; Antje Duvekot and Ellis Paul, May 29; George Winston, Jun. 3; Gaelic Storm, Jun. 17; Marc Cohn, Jun. 24. 935-7292.

Strand Theatre, 345 Main St., Rockland. STEMusic, May 21; Alex Cuba, May 28; GoldenOak, Jun. 10 (rescheduled from Jan. 21). 594-0070.

Thompson's Point, 10 Thompson's Point. Samuel James, May 12; Fitz and the Tantrums, June 8. 956-6000.

Waterville Opera House, 1 Common St. John Hiatt & The Goners with Sonny Landreth, Jun. 28. 873-7000.

COMEDY

Footlights Theatre, 190 US-1, Falmouth. *Come On Get Happy*, May 24-26. 747-5434.

Mayo Street Arts, 10 Mayo St. Randy Judkins,

Jun. 3. 879-4629.

Merrill Auditorium, 20 Myrtle St. Kevin James, May 12; Iliza: Back in Action Tour, May 13. 842-0800.

State Theatre, 609 Congress St. Lovett or Leave It, May 19. 956-6000.

Stone Mountain Arts Center, 695 Dugway Rd., Paula Poundstone, May 12. 935-7292.

Strand Theatre, 345 Main St., Rockland. Paula Poundstone, May 14. 594-0070.

ART

Bates College Museum of Art, 75 Russell St., Lewiston. *Senior Thesis Exhibition 2022*, through May 28. 786-6158.

Bowdoin College Museum of Art, 245 Maine St., Brunswick. *Jona Frank: Model Home*, through Jun. 5; *Marcia Resnick: As It Is or Could Be*, through Jun. 5; *Innovation and Resilience Across Three Genera-*



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tions of Wabanaki Basket-Making, through Sep. 18; *RelFraming the Collection: New Considerations in European and American Art, 1475-1875*, through Dec. 21, 2023. 725-3275.

Brick Store Museum, 117 Main St., Kennebunk. *Jane Morgan: In My Style*, through May 21. 985-4802.

Center for Maine Contemporary Art, 21 Winter St., Rockland. *Congressional Art Competition*, May 14-21; *Veronica Perez*, May 28-Sep. 11; *Reggie Burrows Hodges | Hawkeye*, May 28-Sep. 11. 701-5005.

Colby College Museum of Art, 5600 Mayflower Hill Dr., Waterville. *2022 Senior Exhibition*, through May 22; *Andrew Wyeth: Life and Death*, Jun. 10-Oct. 16; *Jacob Lawrence: The Life of Toussaint L'Ouverture*, through Jun. 5; *Act of Sight: The Tsiaras Family Photography Collec-*

tion, through Aug. 14; *Sarah Cain: hand in hand*, through Dec. 11. 859-5600.

Cove Street Arts, 71 Cove St. *Light and Lens*, Jun. 4; *All the Light Below*, through Jun. 11; *Off(f) Nature*, through Jun. 18. 808-8911.

Farnsworth Art Museum, 16 Museum St., Rockland. *Farnsworth Forward: The Farnsworth Collection*, through Dec. 31; *Leonard Baskin: I Hold the Cracked Mirror Up to Man*, through Jan. 15, 2023; *Andrew Wyeth: Early Temperas*, Andrew Wyeth: *Islands in Maine*, through Oct. 16; *Ashley Bryan: Beauty in Return*, May 28-Dec. 31. 596-6457.

First Friday Art Walks, Creative Portland, 84 Free St. May 6; Jun. 3. 370-4784.

Greenhut Galleries, 146 Middle St. *11th Biennial Portland Show*, through May 28; *Ed Douglas Solo Exhibition*, Jun. 2-Jul. 2.

772-2693.

Haley Art Gallery, 178 Hal-ey Rd, Kittery. *Reimagined Memory-Works by Barbara D'Antonio*, through Jun. 30. 617-584-2580.

Lincoln Theater, 2 Theater St., Damariscotta. *Exhibition On Screen: Camille Pissarro: Father of Impressionism*, May 26-27. 563-3424.

Maine Historical Society, 489 Congress St. *MHS in Pictures: Exploring Our First 200 Years*, through May 21; *Representing Every Particular: John Martin's 19th-Century Fashion Illustrations*, through Aug. 6; *Northern Threads: Two Centuries of Dress at Maine Historical Society, Part 1: Clothing circa 1780-1889*, through July 30; *Part II: Clothing circa 1890-1980*, Aug. 12-Dec. 31. 774-1822.

Maine Maritime Museum, 243 Washington St., Bath. Arthur Beaumont: *Art of*

the Sea, through Jun. 5; *Sustaining Maine's Waters: Understanding the Changing Gulf of Maine*, through Dec. 31; *Uncharted: Maine Artists: Maine Waters*, Jun. 20-Sep. 18; *Looking for Winslow Homer*, Jun. 25-Nov. 27. 443-1316.

Maine Sculpture Trail, Schoodic International Sculpture Symposium. An outdoor exhibit of 34 sculptures spanning over 273 miles along the coastal region of Downeast Maine. schoodicsculpture.org.

Mayo Street Arts, 10 Mayo St. *Kifah Abdulla: Art - Arabic Calligraphy - And Me*, through May 26. 879-4629.

Moss Galleries, 100 Fore St. *Jenna Pirello*, through May 21; *Laura Waller*, May 27-Jul. 2. 781-2620.

Moss Galleries, 251 US-1,



Tori Amos

Falmouth. *Leslie Parke, Meyer Brothers*, through Jun. 4; *Tessa O'Brien, Nina Jerome*, Jun. 10-Jul. 23. 781-2620.

Ogunquit Museum of American Art, 543 Shore Rd., Josephine Halvorson: *On the Ground*, through Jul. 19; *Philip Koch: Isle of Dreams*, through Jul. 19; *Jim Morin, Drawing and Painting*, through Oct. 31; *Virginia Overton: Untitled (Cardinal C-80)*, through Oct. 31; *The View from Narrow Cove*, through Oct. 31; *I'll Bring the Luck with Me:*



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EXPERIENCE

Hunting and Fishing with Henry Strater, through Oct. 31; *Robert Laurent: Open Studio*, through Oct. 31; *Hopeful: A Project by Charlie Hewitt*, through Oct. 31

Portland Museum of Art, 7 Congress Sq. *Interaction of Color: Prints from the PMA Collection*, through May 22; *North Atlantic Triennial Down North*, through Jun. 5; *Flying Woman: The Paintings of Katherine Bradford*, Jun. 25-Sep. 11. 775-6148.

Richard Boyd Art Gallery, 15 Epps St., Peaks Island. *Paintings in Oil*, through May 30; *Works in Watercolor: Randy Eckard a Solo Exhibition of Paintings*, Jun. 1-29. 712-1097.

River Arts, 36 Elm St., Damariscotta. *Wild Things*, May 14-Jun. 11; *Member Show*, Jun. 11-Jul. 23. 563-1507.

Ticonic Gallery and Studio, 10 Water St., Suite 104, Waterville. *The Farm Tools Project*, through Jun. 17. 872-2787.

University of New England Art Galleries, UNE Art Gallery, 716 Stevens Ave. *Sensing Place*, through Jun. 12. 602-3000.

University of New England Art Galleries, Jack S. Ketchum Library, 11 Hills Beach Rd., Biddeford. *Bright Horizon: UNE North and North Atlantic Region Artists*, through Jun. 3; *Hands to Work: Women, Craft, and Radical Experiment*, Jun. 17-Sep. 22. 602-3000.

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FILM

Lincoln Theater, 2 Theater St., Damariscotta.
Dear Evan Hansen, May 18; *Downton Abbey: A New Era*, May 20–Jun. 2. 563-3424.

Vinegar Hill Music Theatre, 53 Old Post Rd., Arundel. Drive-In Movie: *The Blind Side*, Jun. 15; Drive-In Movie: *Jaws*, Jun. 22; Drive-In Movie: *The Princess Bride*, Jun. 29. 985-5552.

FESTIVALS

Acadia Birding Festival, Mount Desert Island, Bar Harbor. Talks from keynote speakers, Pelagic Seabird Boat Trip, silent auction, and more. Jun. 2–5. 233-3694

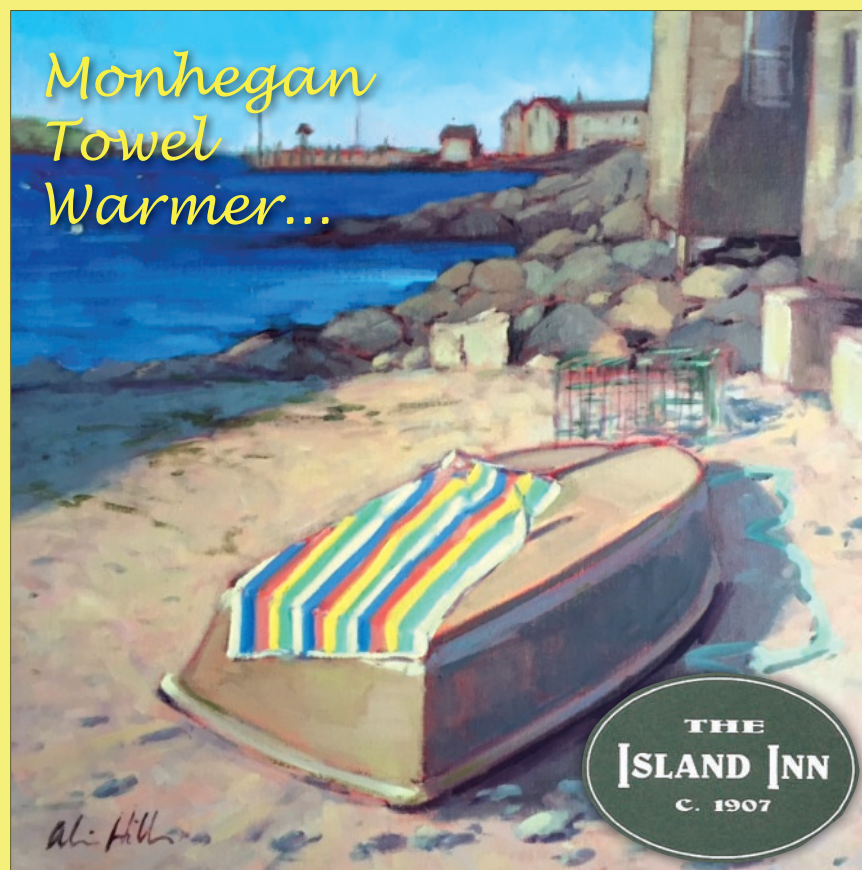
Maine Mayhem Film Festival, Nickelodeon Cinemas, 1 Temple St. The 12th anniversary of the film festival, screening student films from SMCC Communications & New Media students, May 11.

PortFringe, Downtown Portland. Maine's Annual Fringe Festival, Jun. 13–18. portfringe.com.

TASTY

Now You're Cooking, 49 Front St., Bath. Facebook Live cooking demos with a rotating list of staff & local chefs, every Thu. 443-1402.

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Burning Bright

From island cocktails to crudo, oysters to late-night burgers, **Paper Tiger's** menu mixes local ingredients with far-flung flair.

BY NANCY ENGLISH

THE NEON WORDS “Paper Tiger” glow a soft red, glimmering on the wet pavement below like a patterned carpet spread out along Fore Street. Inside, the dark walls recede into exotic shadows behind the exuberant cursive sign in the front window as we settle into a painted fern booth and contemplate the jungly wallpaper with tigers climbing trees toward peacocks perched above them.

Your adventure starts off smoothly with the first sip of a cocktail called a **Southern Drawl** (\$12): a more complex, less sweet riff on Southern iced tea with peach, cognac, aged rum, and black tea. The **Swizzle Me Timbers** (\$13) with gin, falernum, bitters, and pineapple is almost as good, but even better is **Torn Between a Couple** (\$7), the alcohol-free version of the **Fort Gorgeous** (\$11), with lively kiwi and strawberry

shrub dominant. The name is also the title of an album by **Bug Hunter**, a **Seattle** band co-owner **Marcus Alcantara** played the drums in when they were “torn between a couple” of names for their album. The **Funky Cold Mojito** (\$12) comes in a coupe filled with pure, shivery cold, astringent mint and cachaça.

Our pleasure soared highest with the fan of lush bluefin tuna curving across a small plate, each fat, dark slice pure magic on the tongue. Dots of wasabi emulsion and scattered pea shoots were bit players alongside that triumphant fish. **Nace Cohen**, the executive chef, knows the right local places to get the freshest fish, and Alcantara, who was also our enthusiastic server, got the kudos it deserved. The **Tiger Salad** (\$10.50)—shredded green papaya bright with lime juice and made savory with a touch of fish sauce—was not

marred by candied peanuts, and slithery slices of Japanese eggplant (\$10) in a dark, sweet, garlicky oyster sauce also speak well for the kitchen. The specials menu suggested fried monkfish with hot sweet peppers, but we wanted to venture beyond Maine. The tender, whole roasted sea bass stuffed with creamy rice and served with mild green curry sauce pooled around its length was more in keeping with the wallpaper, deboned except for the spiny fins.

A burger, poutine, or a side of house fries on the menu beckon late-night drinkers. But the non-alcoholic Good Day **DE-MA** (\$7)—from the band **21 Pilots**’ conspiracy paradise—made with the house ginger syrup, pineapple, and tarragon bites the mouth that drinks it, sharp-toothed like the tigers prowling up the walls. Otherwise, vivid flavors and appealing textures amply rewarded us in dishes and drinks. ■



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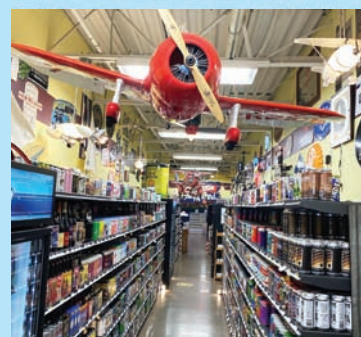
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BY COLIN W. SARGENT

“When David Banks [of RE/MAX By the Bay] told me we were listing 74 Diamond Shore Road, I had the day off,” says associate broker Peter Blake. “But I was so excited I went back in to work. I’ve spent my life going up and down Diamond Passage, seeing this house.”

If you think of **Great Diamond Island** as a luxury liner, the “king of the world” position is right here on **Echo Point**. “The prow!” Meredith Reed says.

The same lucky family has lived here for fifty-six years. Earle Reed, former owner of Marine East commercial welders in South Portland, bought the property in 1966. His daughters Meredith and Lisa Reed Bowman are the co-sellers.

ROOTS IN THE ROCK

While the architect is unknown, the house dates to 1880. “My father worked

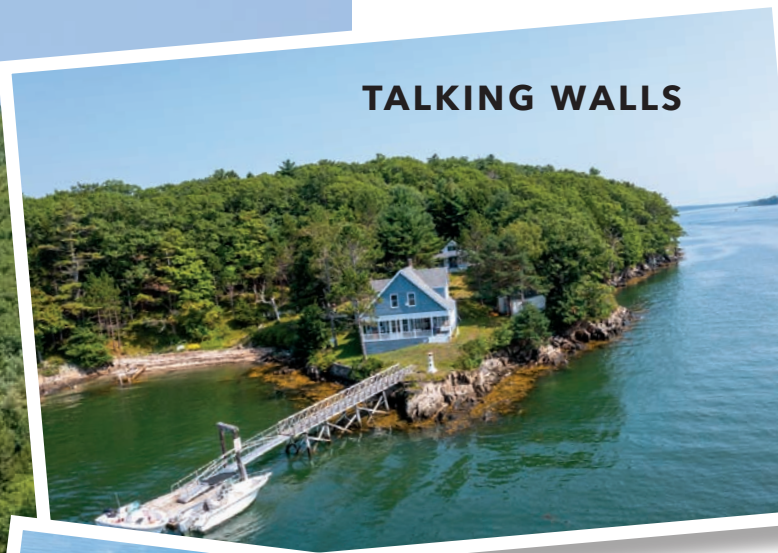
(Continued on page 87)

YOU KNOW THE COTTAGE we’re talking about. The one you see on a **Casco Bay Lines** ferry as you head along **Diamond Passage** to dock at **Fort McKinley**. *That* house.



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Do You Hear an Echo?

“Some of the **ferries** and tour boats can be creative when trying to make their spiels **entertaining**. For years, I’d hear the **Casco Bay Lines** narrator talk about [Echo Point] being the spot where **Captain John Smith** lit his **signal fires** (highly questionable, I think), which may be why they started calling it **Pocahontas Light**.”

—Meredith Reed



Harbor Lights (continued from page 83)

for **John Calvin Stevens**,” Meredith says. “If not John Calvin Stevens, it was one of his acolytes. Daddy did his basic training on Great Diamond Island.” Later in his career, “He invented and built the world’s smallest suction dredge and used it to make seventeen acres of land around the **Snow Squall** in **South Portland**, near where his office was. Daddy also built the **Portland** to **Montreal** oil pipeline.”

DAILY DOUBLE

Lisa’s husband, Mitch Bowman, is a 30-year Coast Guard veteran. He and his wife have summered here since 1994 and love it for still another reason. It ought to be a *Jeopardy!* question: Where is the smallest lighthouse officially registered with the **U.S. Coast Guard**?

“You’re looking at it,” Blake says. Right here, on the front lawn, at the head of the ramp. “**Echo Point Light**. It’s on the nauti-

cal charts. There’s no work or requirement to keep it lit,” but it’s a bright spot.

“It’s been here probably for close to a hundred years,” Meredith Reed says. “Pick up any chart. The ferries used to come by and you could hear on the loudspeaker as they went by ‘...and this is Pocahontas Point Light.’ On the island, we’d flip up a sign: ‘No, it isn’t.’”

“I think the house itself has been called ‘Echo Point’ all along,” Mitch says. “Early on, a Doughty family was on the deeds. I think we’re the fourth family to live here. At one point this house may have been used as an inn or bathhouses.”

THE LONG VIEW

The main house faces south toward **Little Diamond Island**, with stunning 270-degree panoramas of the Passage, **Peaks Island**, **Cape Elizabeth**, and **House Island** from the living room. What a place for a cocktail—maybe a **Harbor Lights**?

“We can keep time by the ferries going by,” Mitch says. “You should have seen it when the *Queen Elizabeth 2*



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moored out here.”

“The big house, which is what we call it, does look right out into the harbor,” Meredith says. “Sitting there and watching the cruise ships tower over everything is very strange.”

BEACH BINGO

Celebrity visitors here include “bottle-nosed dolphins,” Mitch says. “And a baby seal washed up on our beach. We came down to see it and got within four feet. It charged us like a badger!” When you live here, you’re the emper-



or of flotsam and jetsam. “The dory you see in the living room pictures floated in. Lisa’s dad found it.” After his nifty upgrade, “the other half is a bar!”

About the beach: “It’s my understanding that the beach is on this property,” Blake says.

Anybody who’s searching for *One Morning in Maine* is going to want to spend a lifetime of summers here. “I was out here a few days ago,” Blake says. “Between my third and fourth showing, I pulled a dining room chair out on the deck and just sat here, feeling the Passage all around me.”

The main house glows with pitch-pine beadboard panels and ceilings, and has a classic cottage kitchen. Because of a new septic system, this listing qualifies as six bedrooms, Blake says. There are a total of 2.5 baths and 3,144 square feet of living space. “It’s summer only—summer water, no [central] heat. But we already have three

TALKING WALLS

offers on it.”

Just as unforgettable is the second, smaller structure behind the main house, with views of its own. “It’s a two-bedroom cottage,” Blake says.

“We call it the Nantucket cottage,” Meredith says. “I write on the second floor, by a big window. The large deck has views of **Diamond Passage** and of **Peaks**. I can throw rocks from the Nantucket cottage into the Sound.”

What was once a wraparound porch seems to have been pushed out some time ago. There’s one bedroom up a set of stairs and another behind the kitchen.

Asked what prospects don’t understand about Echo Point, Blake says, “People don’t understand this address has no pedestrian access across the island. You get to it by boat. In a way, it’s an island on an island.”

With no parking whatsoever.

CONVERGENCE ZONE

Which is the whole point. This spot is a launching pad for coastal connections past and future. “Lisa’s grandfather was the colonel in charge of **Battery Blair** at **Fort Williams**,” Mitch says.

If you look, you can probably see it from here.

“Yes. But **House Island** might block it,” Meredith says. “My heartstrings reach that far. Did you know there are clambake ovens built into the lawn?”

With real seaweed?

“Seaweed and all. Some of my father’s clients would come [great distances] for a clambake. I’m working on a book about island living: *We’re All Here Because We’re Not All There*.”

Taxes are \$11,428. ■



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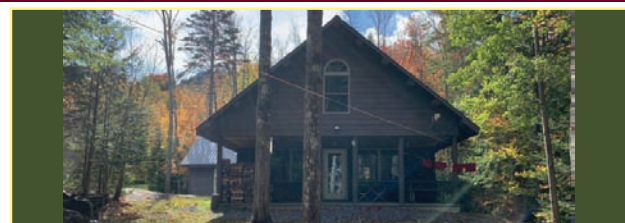
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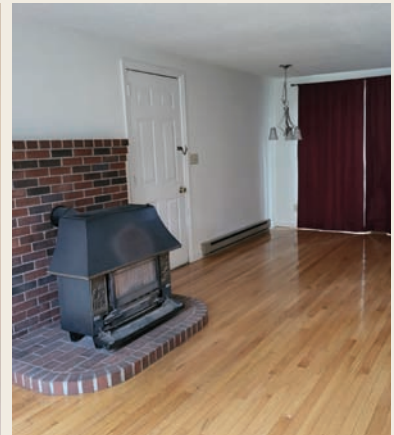
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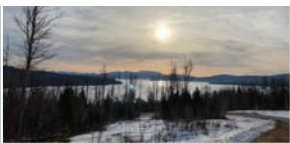
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NORTHPORT

Located within walking distance to public shore access, this charming home awaits your arrival. Covered front porch gains you entry to the living room. Dining room off the living; the kitchen faces the back of the property with a separate entrance. Own a piece of Mid Coast Maine, only moments from Bayside with good proximity to Camden, Lincolnville, Belfast and beyond. Kayak Penobscot Bay with public access close by. 1.215 Surveyed acres with private well and septic. Don't let more time pass you by. **\$350,000**



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LAST WORDS

The Road to Perfect Teeth

BY AMANDA RUSSELL

MY MOTHER had gorgeous teeth. I did not. Neither did three of my five brothers and sisters. That's how I struck it rich on the corner of High and Congress.

Fifty years ago the nearest orthodontist to us was in Portland. I thought that was reason enough not to endure the trauma of braces, and every month fought my mother against making the hour-and-a-half-long trip to Dr. Anton's office in a stately Victorian at what is now 14 Deering Street. But Mom insisted that perfect teeth were the ticket to future success, just as she insisted that we clearly pronounce our Rs for the same reason. Every month she packed all six of us—even the two oldest blessed with roomy bridges—into the VW Bug, and from our home in the fishing village of Round Pond, we made our way down Route 1, across the rickety Wiscasset bridge, onto Route 9, and out to Woodfords Corner.

It was a long trip to Deering Street, and by the time we got there, Dr. Anton's grumbling stomach reminded us that lunchtime was near as he tightened our braces and reduced the size of our elastic bands. Sometimes we brought a picnic lunch of peanut butter sandwiches slathered with Mom's homemade plum jam to eat on the granite steps of Dr. Anton's office. Other times, to bribe us into a non-complaining silence, Mom promised us a walk down to Monument Square, where we'd burst through the doors of Angelone's shouting, "We're Syd Russell's grandchildren!" Thanks to our grandfather's friendship with Jack Angelone, we were always treated to a slice of his delicious pizza—an exotic lunch for a bunch of hick Round Pond kids.

To get back to our car, we had to pass through what's now referred to as the "1970s Red Light District" in Portland, which included the area around Dunkin'



Donuts at the corner of High and Congress and down to the entrance side of the Eastland Hotel.

"Stand up straight, Amanda!"

I was tall for my age and often slouched in self-consciousness, eyes down to the ground, whenever I was in crowds. There were lots of people hanging out in front of Dunkin' Donuts—downright scary characters to a shy country kid like me—so I ignored Mom and kept my eyes fastened on the sidewalk. Hannah, skipping ahead in her new braces with the rest of the family, tripped on something but didn't think much of it and continued on. Lagging behind, hunched over in my adolescent awkwardness, I spotted the culprit and snatched it up, immediately recognizing it for what it was.

But I waited till we hit Deering, away from all those shady characters we'd just

passed, to announce my find. "Mom? Mom! Look what I found!"

Gathered around me in a circle, my family watched as I unraveled the thick wad of money rolled up in a rubber band. The six of us counted the bills in unison, all fives and tens...\$250!

When we arrived at the police station to turn in the money, the policeman behind the counter muttered "Prostitute money" under his breath and told me that if no one claimed it in six months, the money was mine. On the way home, Mom dodged our questions as to exactly what a prostitute was, and six months later I banked \$250.

I have appreciated my perfect teeth these fifty years since, and eventually accepted my mother's advice about standing up straight, shoulders back and eyes ahead. But I've always wondered what I might now be missing on the ground in front of me. ■



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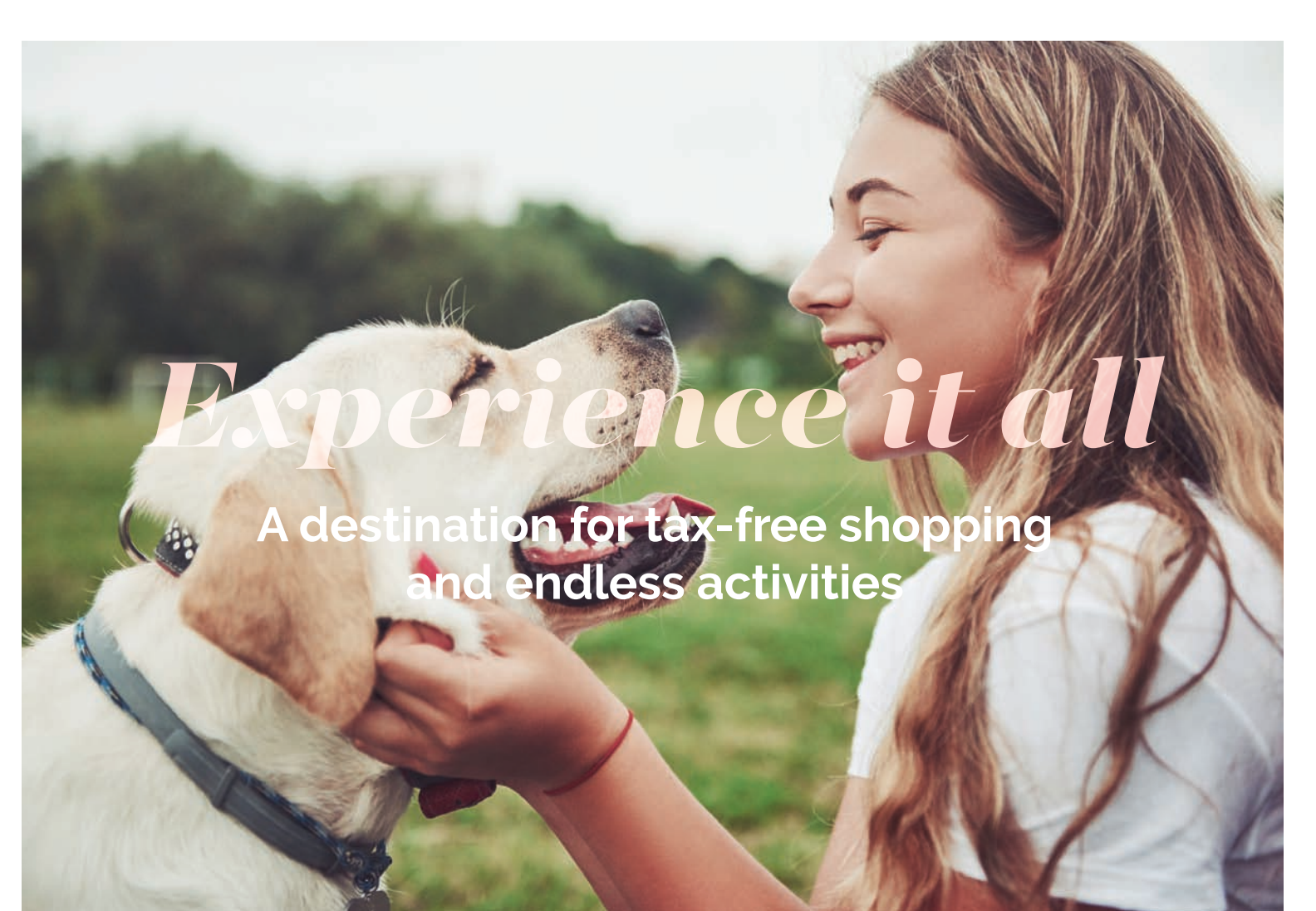
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