

Spring Guide to Provincetown 2002

iamprovincetown



“When we see land as a community to which we belong, we may begin to use it with love and respect.” —ALDO LEOPOLD



Aldo Leopold is the recognized father of wildlife management and we should take wisdom in his words as our precious lands disappear. When we lose habitat, we lose species. When we lose species, we lose ourselves. As beaches, forests and wetlands are destroyed, bird numbers are declining. For every bird species that disappears, we also lose 3 fish, 35 plants and 90 insect species. For every 2 birds lost, we lose one mammal species.



NANCY WHARF, oil on canvas, 4' x 8'

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Welcome


The first issue of *iamprovincetown* Fall/Winter 2001 was a passionate response to the events of September 11. It was titled simply 'Us' and was defiantly and unabashedly a statement of our values, accomplishments and hopes, to prove, as it were, that we were still here, still undaunted. And committed to our special way of life.

The message was conveyed in poetry, stories, vignettes, photographs, paintings, even hand-written notes. The aggregated message seemed to touch the many hearts of people who call Provincetown their home, especially those distant 'residents' who claim Provincetown as their spiritual home. The response was literally overwhelming, both near and afar.

The second issue of *iamprovincetown* is based on the springtime theme of 'growing . . . building . . . making.' It will be a celebration of our rite of Spring, the annual rebirth that takes place heralded by growling Skil saws and echoes of hammer blows resounding wherever you turn. The fomenters of this make-over, the carpenters, plumbers, electricians, will be featured, along with the artisans who make the goods to stock the shelves of the shops lining our very Commercial Street.

There is much which will be 'growing . . . building . . . making' on a grand scale this year – a new pier, plans for a new library, and yes, a new wastewater plant to protect the quality of our harbor. All the major non-profits are mounting capital fund drives to expand the growing national reputation of our arts, literature and science. And finally, hopefully, a forlorn car dealership will be transformed into a permanent home for our playwrights and actors!

Please join us in celebrating the reawakening and remaking of Provincetown.


Ewa Nogiec and Mick Rudd

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iamprovincetown

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photographs and musings.

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Rejuvenation

Provincetown entered my life during a difficult time. I was desperate for diversion and took an offer to visit an acquaintance. Once there, I met two very generous former P-towners, Windle Davis and Dini “Musty Chiffon” Lamot, who welcomed me into their large funky home. Dini loaned me the use of his bicycle and I marveled at the sights around town: the cemetery at dusk, the beaches and the bike trails.

The late Randy Allen, who was at that time performing his post-stroke Betty Davis act at one of the clubs, suggested I return in a few weeks and do a double bill with him. I did, and we had a great success, which led to my coming back to Provincetown for the next three summers and having a ball as I performed my show at Town Hall, rode that old bicycle and visited with friends, old and new. Provincetown was a soothing balm for me, and I hope to return someday.

—John “Lypsinka” Epperson
New York, January 2002



Lypsinka Photograph by Len Prince

Communication Arts



*Communication Arts Jan/Feb
2002 cover with art from a
brochure designed by Mike
Ware, Provincetown resident.
Congratulations, Mike!*

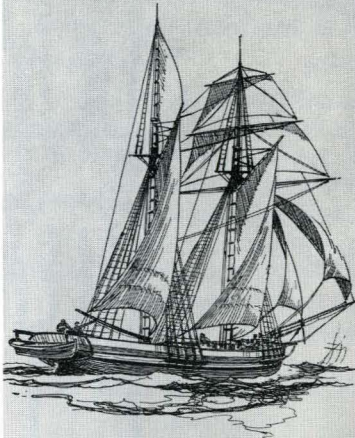


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we are roasted
we are delicious
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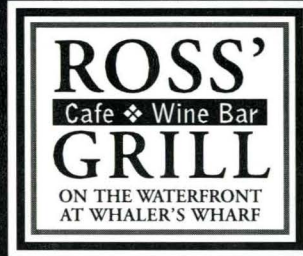
all hands on deck...



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g r o w i n g
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MARCH

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April 15 **Whalewatching begins!**

MARCH

Out in the dunes, things are stirring...

- 20-26 Fine Arts Work Center (FAWC) fawc.org
Miyoung Sohn Show 508 487 9600
- 21-30 Playwrights' Festival, PTC & Narrowland Arts 508 487 8673
- 24 Provincetown Art Association and Museum (PAAM)
The Armchair Traveler Slide Show 508 487 1750
- 27-4/2 FAWC James Hang Show
- 28-31 "The Sound of Music" High School Musical 508 487 5040
- 29 PAAM Opening Members Juried

APRIL *Spring is here—guesthouses are opening like daffodils and tulips... Poets rule and whales return!*

- 3-9 FAWC Victoria Neel Show
- 10-19 FAWC Jeny Ding Show
- 12-14 Provincetown Poetry Festival www.ptownpoets.com
- 25-28 1st Annual Resorts Community Summit 508 487 3699
- 29 Blanche Lazzell Show closes at MFA, Boston
Seashore Visitors' Center re-opens 508 487 1256

MAY *Hammer blows resonate, saws sing out...*

- UU Church Concert Series 508 487 9344
- 1-5 Spring Arts Showcase 508 487 7161 springarts@hotmail.com
- 3 PAAM 2001 Nat'l Competition Winner; Members Open
- 7 PAAM Gahagan & Jensen Show
- 10-12 Mother's Day Weekend
- 11 Junior High School Prom at Town Hall 508 487 5040
- 17 PAAM Members, Juried, Photography
- 18-20 **MONUMENTAL** Yard Sale - throughout Town
- 25-27 Memorial Day Weekend
Boston/Ptown Passenger ferry service begins

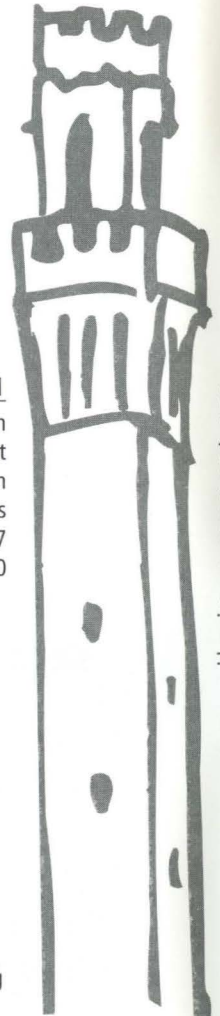
**I AM
PROVINCETOWN
YEARROUND**

April 1

The Pilgrim Monument and Museum re-opens 508 487 1310



www.paam.org



www.pilgrim-monument.org

JUNE

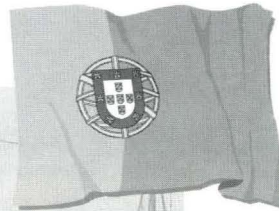
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- 7 High School Graduation 508 487 5040
- 8 By The Sea Bike Trek / HOW Fundraising Event 508 487 4357
www.helpingourwomen.org
- 13-16 Provincetown International Film Festival 508 487 3456
www.ptownfilmfest.com
- 15 Provincetown Tennis for Life Tournament 508 487 3684
- 15-15 Father's Day Weekend
- 22-23 Great Mass Getaway Bike Race Boston to Ptown 1 800 FIGHT MS



June 27-30

6th Annual Portuguese Festival & 55th Blessing of the Fleet



MAY

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g r o w i n g . . .

TWO FANATIC GARDENERS REVEAL ALL

Christine Frisco visits Jim & Russell

I knock on the door, and notice a sign, “Danger—Men Gardening.” So I enter smiling as Jim ushers me into the house. We skirt large bags of birdseed by the door and a pile of gardening gloves, then enter the living area cramp-packed with books, magazines, papers, plants, art, knickknacks, and stuff. After some casting about for a place to sit, we choose a small table just inside the room (the dining room?). There is a mail order box of seed packets in the middle of the table—a gardener’s centerpiece—next to a vase of ‘forced’ forsythia.

Jim has a pile of photos of *The Garden* ready to wow me with. As I begin to exclaim over them, Russell returns from Days Gas with their propane tank filled. He produces a packet of seeds (from his pocket? I can’t tell): Pink Ballerina Poppies. “Poppies are your favorite?” I

ask, sharp as a tack. “Actually, Jim is the poppy freak,” he replies offhandedly.

Jim is a large man with dark hair, warm, twinkling eyes, and an easy manner. Russell is his blonde, blue-eyed, rugged-build, hunky partner of 10 years, a bit more reserved and serious than Jim.

Since I understand that the garden is Russell’s brainchild, I ask Jim innocently enough, “What exactly is your role?” “Oh, I like dead-heading, and I’m the water boy.” Russell snorts. “He waters while I work in the lab in Cambridge. Then on the weekends I do the ‘wilt patrol.’” I smile, thinking I know what he means, but it goes deeper. Russell explains that, even if they have been recently watered, he can tell which plants have been neglected, because the edges of the leaves turn brown. “So I can tell which flowers Jim likes best,” he says turning to smile at his partner. “I didn’t know that!” Jim exclaims, marveling at this trade secret and his resulting exposure. (Note: they have their own well and are one of approximately 350 homes that are permitted to water every day.)

Actually both of them have become fanatics about the garden, I learn, each one outdoing the other with plans, visions, dueling catalogs, and of course, bulbs, lots of bulbs. They buy from wholesale catalogues in minimum batches of 100. “So you, too, Jim, huh?” I observe astutely. “Yah, I’m hooked,” he replies. Russell adds, “He’s worse than I am! Sometimes I have to say ‘hey, just chill out.’”

Jim, normally laid-back and understated, becomes positively



Jim (behind sunflower) and Russell, two “fanatic” gardeners

flowery at this point, raising his arms expansively: "It's my canvas since I can't paint." It is incumbent upon me at this point to explain that Jim has been/is an art dealer, appraiser, collector, historian, consultant, auctioneer, and a Provincetown Art Association trustee.

"The artists come and paint our garden," Jim says proudly. Russell finds the painting he is searching for, "Here is Nancy Whorf's painting of our house and garden without the Surfside Inn!" I admire the painting in which poetic license has given them a direct water view.

I turn to Russell again as Jim settles down, and ask how he came to be a gardener. "Well, it was my mother. But we grew up in Zone 5, in upstate New York where you're lucky to get one bud before the frost, and no laterals." There is a pause. "Zone 5? Laterals?" I ask, at sea. Glancing at the catalogue in front of him, I figure out that the zones refer to 'hardiness' zones. "Yes, and we're in Zone 7 now, 7A actually." It turns out we have a longer growing season here with warmer temperatures, mostly due to the effect of the ocean where the temperature of the water is higher than the ambient air. As for laterals, I learn this refers to plant growth when the plants have time to fill out.

"And what do you do when you are not gardening?" I ask. "I'm a protein chemist at Genzyme, therapeutics," he answers matter-of-factly. "I come here every other weekend in the winter: one week sand and the other snow. I alternate."

"This is my first winter," Jim says, "and you know," he fishes for a



Photograph by Jim Zimmerman

notebook and reads, "February is the cruelest, shortest, and darkest month.' I got this from a Harvard professor's speech about black history month and had to write it down." We agree that February is the proving ground for becoming a year-rounder.

"Back to the garden: how much does it cost?" I ask practically. As Russell starts to low-ball, Jim throws him a few catalogue bills at \$200-300 a pop. They laugh and decide realistically that it must cost



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them about \$3500 a year. "But that buys us 1000-1500 annuals and almost 2000 bulbs—crocus, daffodils, tulips, dahlias, not to mention 100 pounds of Miracle-Gro!" Russell ardently defends the number. Then he smiles and adds, "Fortunately we are limited to 1/5 of an acre!"

"Do you have anything blooming yet?" I ask eagerly, "Do snowdrops come first?" They tell me they have a crocus patch up already in a sunny spot. We venture out in the chilly winter air to see. The garden is as bleak as it gets: the plants reduced to dead sticks rising haphazardly out of the ground, or already downed, lying in a tangle of brown. But here and there, a patch of green, and over in the corner, a cache of tiny yellow crocus are up. We all squat to admire. Jim lifts a fallen blossom delicately. "My first spring flowers!" I say excitedly.

"So your season is February to October, 9 months." I calculate, impressed. "Yes, and we plan to extend it with Helleborus this year, a perennial which blooms in December."

We continue our tour of the brown and sleeping garden and I have to tax my imagination to visualize it in a few months. They show me their fold-up greenhouse which Russell designed and built himself. We visit the dining terrace and mini goldfish pond. "The mosquitoes are formidable in the evenings, but I find if I fog at 4, we can dine at 6 with the aid of citronella torches," Russell reveals another practical tip. "Yah, with all the torches, it looks a bit like a scene out of *Golden's Lord of the Flies!*" Jim adds.

Russell's next conquest may be aquatic gardening. They plan to relocate the fish pond to a sunnier spot, add water lilies and create a

waterfall, all near the dining terrace.

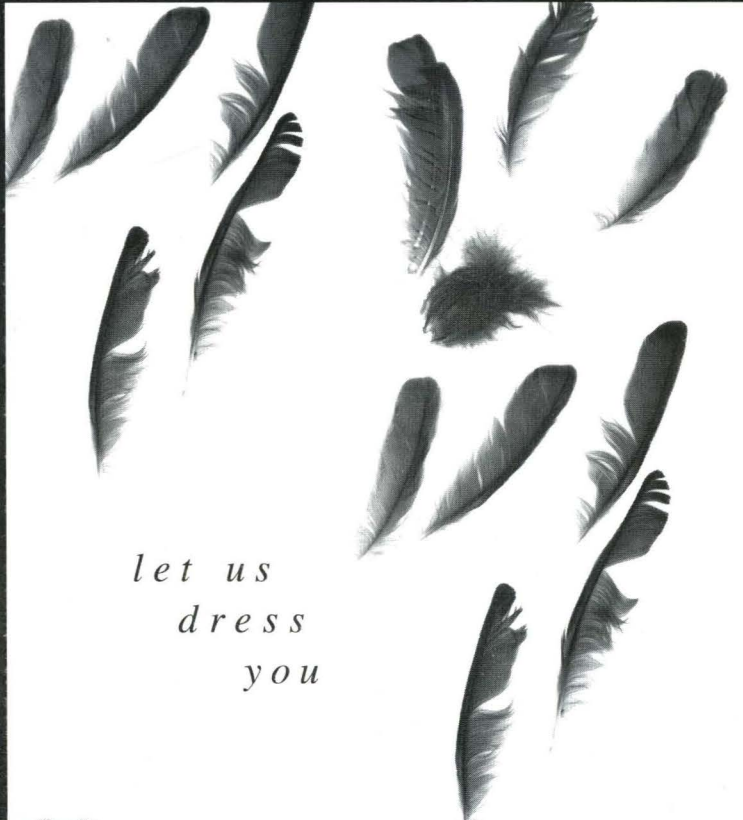
I begin to formulate a hidden agenda, one that does not remain hidden for long. "I'm prepared to trade baked goods for flowers this summer," I put on the table, knowing Jim's penchant for homemade treats. Jim is immediately enthusiastic, which means I have scored a legitimate reason to visit their garden this summer.

As I back out of their driveway, I realize I forgot to show them my Gold Toe 'Green Thumb' socks which I fished out of my sock basket for the occasion. They say: "Cultivate the soil; sow the seeds; plant your garden; water and sunshine; watch it grow!" complete with illustrations. And I don't even know Russell's favorite flower. Have to go back then...

I leave you with:

RUSSELL'S TEN ORDERLY STEPS TO A BOUNTIFUL GARDEN

1) Order seeds and summer blooming bulbs	February
2) Set up portable (!) 6' by 8' greenhouse and allow to settle	Mid-March
3) Plant seeds (annuals) in greenhouse	First Week in April
4) Transplant seeds to individual plantable pots	Early May
5) Transplant pots to slitted row tunnels (cold frames) outside	Mid May
6) Transplant plants to open garden	All of June
7) Fold up portable greenhouse and store	Early June
8) Make a dahlia bed where greenhouse was located	Early June
9) Replace died-down perennials/fill in bald spots with annuals	June on
10) Weed, water and fertilize, weed, water and fertilize...	On-going



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you*



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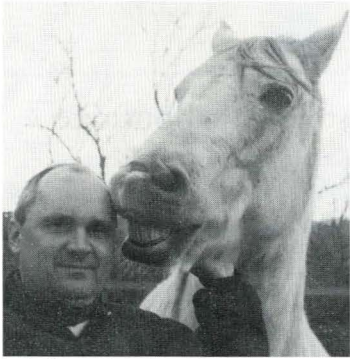
Kathy Williams & Laurie Christiana



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Wiley kisses Chris. Photo: Christine Frisco

The Man Behind F.A. Days & Sons

by *Christine Frisco*

Chris Enos grew up wanting to become an electrician, but the fates had something else in mind. After a year at Franklin Institute, making the Dean's

List, he got called back 'to mind the store.' His father, a native Provincetowner, started F.A. Days & Sons, a heating installation and propane supply company, many years before. He needed his son to help and eventually take over the business. And so Chris did. "He made me an offer I couldn't refuse."

Chris is stocky and strong, with big hands and warm eyes. He is a kind man, a family man. On Valentine's Day, we had lunch at Ross's Grill to celebrate Chris and Lisa's 21st wedding anniversary. While discussing their recent weekend at Mount Sunapee, I asked Chris how long he had been skiing. He answered that he skied for years until he 'had' Eli, his second child. We laughed and Lisa said, "I thought I had Eli!"

Chris has his wild side—horseback riding—he rides the way he used to race dirt bikes. From the age of 13, motorcross racing was his obsession. Today, horses have replaced dirt bikes, but the dare devil spark is still there.

Chris doesn't have much time for riding anymore as he is on call

virtually 24-7. Five years ago he made a decision to leave work at 5 to be with his family, Lisa, Mikey, Eli and Leah. He is careful to balance his business and home life.

"My father was never home. He worked hard to make a better life for our family. We were poor. I owe everything to him and my mother," Chris says quietly. His great grandparents, fishing people, came from the Azores and Nova Scotia. His grandparents were born in Gloucester and Truro, making him a third generation American.

He grew up with Lisa, his wife, but they didn't go out together until their early 20's. They went to Sal's Restaurant on their first date. "You might say it was one of the best evenings I ever had," he said, smiling, "and the rest is history." They have been together ever since and go back to Sal's every year to celebrate their first date.

Lisa minds the home and their three children, two horses and two dogs. They are a team and she is very patient and supportive of the business.

Chris says his second luckiest day was stumbling across his home on Duncan Lane. By mistake, he made a delivery to the house, back in 1977, and when he admired it, the owner told him he had just decided to sell it. "I was at the right place at the right time," he says happily.

I ask Chris what makes him successful. He responds, "The quality of my work, my honesty. I like my customers and try to blend in humor, try to know them on a first name basis." He has grown the business to include eight employees and 4000 customers from Provincetown to Eastham. "It's a hard business operating in a tourist town. Nothing is consistent, so I can't really plan out a year. I just make educated guesses." ■

b u i l d i n g . . .

The House That Joyce Built

Interview with Joyce Johnson, Sculptor, Who has Built Her Own "House" in Truro



How did you happen to build your own house... in fact, feel you were able to build your own house?



I guess it was a set of circumstances, plus the fact that I think since I was young it has been hovering in the back of my mind. I was fascinated as a kid with Robinson Crusoe... that in order to survive, they managed to create a shelter and everything they really needed... food, clothing, etc. When I was in my late teens I found an old book in a second-hand store entitled "How to Build Your Dream House for Under \$2500." I bought it and tucked it away on a shelf and did not remember it till nearly 20 years later. That book is so simple that anyone can understand how to do the basic things. Another factor involved having one's own place, from which you didn't have to move every season!

With this in mind, I bought a piece of land in 1965. Then in 1967 I bid on a shell offered by the National Seashore and got it. Had it moved to the property and because the mason never showed up to pour the footing, a friend and I started mixing cement and found out that although it was hard work, it certainly wasn't impossible. In fact, I've come to enjoy cement and brick work. It is very relaxing and therapeutic!



How did you finance the house?



Well, first of all, my little place is not at all fancy. Just simple. There is no electricity... everything's on gas. And it's been done a little at a time, as I had money, time and energy. In fact, I have a feeling it will never be finished! I've found a lot of things for it in the dump... One ten-by-ten room is entirely from the dump except for the two-by-fours and nails. Finding odd windows and doors and working them into the design is great fun... and makes you feel closer to the house... It really becomes a part of you. It may not be square and level, but it's cozy!



How do people react when they hear you're working on your own house?



Well, people who have heard about it before they have met me are surprised. I'm only five-foot-four-inches and don't have bulging muscles! It isn't physical strength that makes it possible... it's a form of perseverance. Like when you're mixing cement and it's a cold, damp spring day and your back aches and you drop a heavy tool on your foot and wonder why you aren't renting a house somewhere like normal people! The fact that you keep going and lay a certain number of bricks that day anyway... that's what finally gets things done. Another problem has been living in the middle of the unfinished area. If you need some sort of order in your life, as I do, at times, you're ready for the nut house. But again, those days pass and it gets better as time goes by.



Would you recommend that other women build their own places?



Yes. "Be it ever so humble," it is a very meaningful experience. We are getting so far away from what is meaningful in this world. The beautiful facades that hide the structure and core! Pretty soon the structure and core don't even exist! The junk that is being made and sold today... it is made with only one thing in mind... to make the most money possible. Service, durability, craftsmanship... if they don't come back into our world of consciousness, the world isn't going to be much of a place to be in.

It is frightening to me to see countries intrigued with our plastic gadgets and setting their goals by them... leaving behind the simple beauties of their own cultures. Women... by realizing that they are not restricted from such basic efforts as building their own homes may help to bring the meaning of life back to where it belongs... not in acquiring objects, but in causing them to exist with their own hands and minds.



Does it bother you that after five years the house isn't finished?



We are all in such a rush! For what? Some of the problems of my

house have sat there for a year... like some of my sculptures do too... And then one day, you find something, or you realize something, and you know what you have do next. If you aren't in a rush and force something, it will happen in its own time. This philosophy is more akin to the nature of women, I think, and therefore maybe women will help to let up on pushing themselves too much and too fast. By giving projects gestation, we give life.



If you were to do it again, would you do it the same way?



Probably. The major governing factor has always been economic. As a teacher/artist, my income is limited. In order to have time to sculpt, I can only be part-time employed, which means living frugally and not getting trapped by heavy mortgages and installment plans.

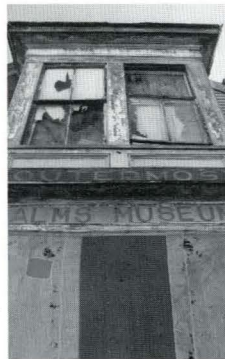
I have just added to the house as money was available. Working on the house has now become a part of my routine, same as sculpting and taking the dogs for a run on the beach! There are mistakes in construction, but that makes the house more "human." It is a reflection of me ... and my frailties. ■

Reprint from IT'S HIGH TIME, A Column For And About Women, written by The Media Committee and published by The Provincetown Advocate in the '70s and '80s.

The Committee was a project set up by Cape Cod Women's Liberation, a coalition active here since 1971. CCWL carried out projects involving health issues, the schools, women's literature, local media, abortion and job discrimination.

Members of the Committee have included Florence Adams, Carol Baldwin, Margie Bicking, Ronni Farrell, Pamela Hardt, Joyce Johnson, Nina Luisi, Betty Foss-Mayo, Marcha Nagy, Jacqueline Park, Penny Pendleton, Margie Piercy, Kay Pepitone, Melissa Riley, Karen Starr, Gloria Watts, Uta West and Gwen Worley.

The Passing of 143 Commercial Street



"A way of life has passed, the fabric of the community has been challenged (...). The Outermost Alms Museum is a symbol and lamentation on the recent and dramatic changes in the Provincetown community. As one of the last undeveloped homes in Provincetown, and the last in this heavily traveled downtown street, 143 Commercial Street sat in its decaying state for decades, an icon to the past."

—Jay Critchley

PROVINCETOWN TIMELINE: FROM INDIANS TO WHALERS

First natives: Wampanoag Indians

1004 - Vikings visited

pre-1620 - John Smith visited here; called Provincetown Harbor *Milford Haven*

Nov. 11, 1620 - Mayflower arrived; Nov. 21, 1620 - Mayflower Compact drafted and signed in Provincetown Harbor; Dec. 20, 1620 - Mayflower left for Plymouth

circa 1680 - First settlement

April 1, 1696 - First recorded birth, Ephraim Doan

June 17, 1714 - Provincetown made a precinct under Truro

1724 - Oldest tombstone recorded
1727 - Province Town incorporated

1730 - Law passed setting January as the date for Town Meeting

1737 - Twelve Provincetown whalers sailed for the Davis Straits

1748 - The formerly prosperous fishing village nearly deserted

1763 - Town government built the first place of worship

Nov. 3, 1778 - HMS Somerset, English frigate, sank off Race Point

1800-01 - Smallpox Epidemic

Feb. 22, 1802 - A memorable gale which wrecked three East India ships

1810 - The Pilgrim House, oldest hotel, established

1816 - Lighthouse built on Race Point

Nov. 1818 - First permanent home built on Long Point

1826 - Lighthouse built on Long Point; First wharf built in Provincetown Harbor

1828 - Town established 6 school districts, each with its own school

1835 - Commercial Street was extended through Provincetown

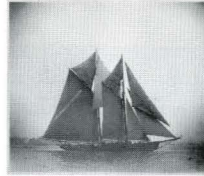
1836 - Town bought first fire engine

1837 - There were 78 saltworks and windmills in town producing 50,000 bushels of sea salt for the salt fish trade

1840 - Portuguese sailors and fishermen began to arrive

Oct. 2-3, 1841 - Seven vessels and 57 persons from Truro lost on George's Bank in the October Gale

1847 - Universalist Church built



Provincetown fishing schooner "Valerie"
Capt. Frank Gaspa, 1913

1848 - Marine railway built on Central Wharf

1846 - Schoolhouse built on Long Point for 40 families living there

Apr. 14, 1851 - Seaman's Savings Bank incorporated

Mid 1800's - Provincetown had 688 mackerel fishermen on 60 boats

During the latter half of the nineteenth century, Provincetown launched the third greatest number of cruises in the history of the American whale fishery and was the second most important cod fishing port, after Gloucester. Provincetown had 54 wharves, a mackerel fleet, and 56 whaling ships; at times, there were 700 ships crowded into the harbor; PROVINCETOWN'S GOLDEN ERA

Oct. 3-4, 1851 - Many local vessels lost during severe gale in the Bay St. Lawrence

1853 - Town Hall built on High Pole Hill; High School permanently established

Dec. 3, 1853 - Sudden snow squall wrecked 21 vessels

1860 - The Methodist Church built (later the Chrysler Art Museum, then Heritage Museum)

1861 - Demise of Long Point settlement; most houses floated across the harbor to Town

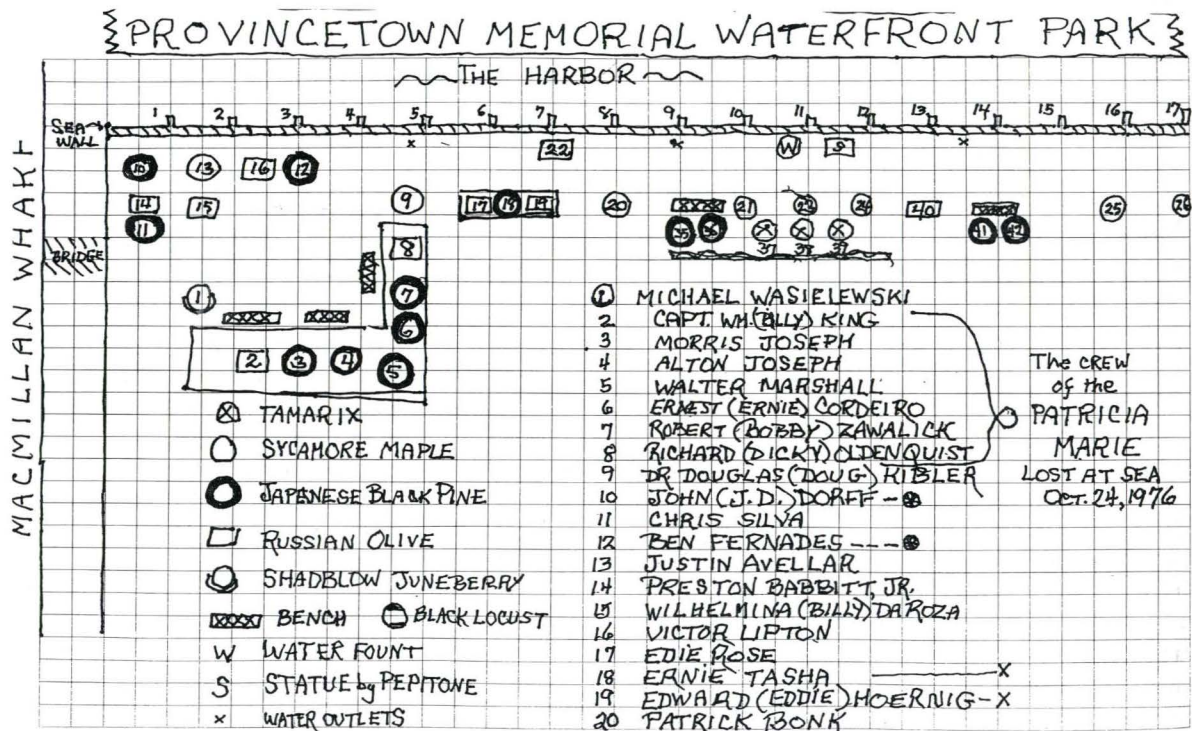
1872 - Lighthouse built on Wood End

1873 - Railroad connects Provincetown to mainland, bringing many tourists; Public Library was built

Late 1800's - Oil was discovered in Pennsylvania, signalling a change of Provincetown's economy as low-cost kerosene replaced whale oil as a fuel for lamps; also fresh fishing begins to supersede salt fishing

to be continued in Summer 2002 issue... or read more now on iamprovincetown.com

BARBARA'S TREES



All around Provincetown, Barbara Rushmore has planted 332 trees with the help of many volunteers: a rich heritage of Sycamore, Maple, Russian Olive, Black Locust, Japanese Black Pine, Scarlet Oak, Sweetgum, Weeping Birch, Kwanson Cherry, Red Maple, English Oak, Bradford Pear, Mimosa, Littleleaf Linden, American Elms, Rose of Sharon, Catalpa, White Birch, Tamarix, Carpathian Walnut. Many of these trees are in memory of Provincetowners; all are planted to make Provincetown more beautiful.

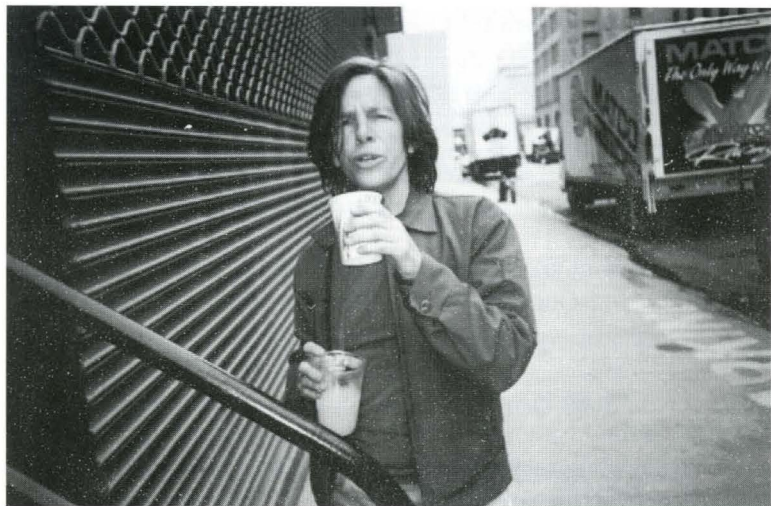
Fire and Water

I've been working on a libretto. My friend, Michael Webster from LA, is a composer and he set a few of my poems to music and proposed we work on something longer. He initially suggested Dante's *Inferno* which he was glad to abandon. I wasn't sure, but I wasn't able to abandon once the seed was planted. We shortened the title to "Hell."

I started reading librettos and found them weird and impossible like movies with subtitles, it always seems like you're watching the wrong thing. It occurred to me finally that you have to pay attention to the language the singing is in, that is, if you're lying on the couch listening to a CD you won't follow the opera if you keep translating. So naturally your eye does quickly scan the English to see what's going on, but you really are listening to French or Italian. That's the action. But still, it's just these words and the music comes in and drowns you, it seems. I like writing for that effect.

Realizing the show isn't depending on me exactly, the words become more transparent. Like when I listen to pop lyrics, with rare exceptions, it's really not all there. It's written to be less, or inhabited. Words to be haunted, it seems. I'm listening a lot to *Pelléas and Mélisande*, Debussy's opera. I've stumbled onto Maeterlinck for years, one strange idea about gold rippling under water caught my eye in something I read in a used book store ten or twenty years ago. Of course the opera I'm looking at is about that.

Maeterlinck is a wonderful melancholic eerie writer and it's hard to not want to mime him. But I can't, my opera is about fire, not water. I met a woman who was talking about the psychological trauma of burn victims and then I realized I better actually think about fire and I am doing that. Also one night when the composer was in town we decided to take a walk (in Manhattan) and we went to the site of the devastation and



the smell began as we crossed Canal Street and increased each block further south we went. We saw what one could, a stream of smoke pouring out of the ground and that might be the stage of this opera as I'm picturing it now.

I wrote the first fifteen minutes in Provincetown and it was read in San Francisco as a play in January and I believed the composer was alarmed and excited, so I think it's going well.

—Eileen Myles

Je suis Provincetown

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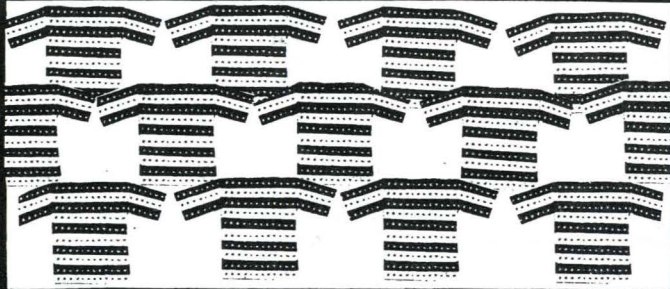
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Jackson as a Present

Forty years ago Jackson Lambert brought me to Provincetown. Sixty years ago, Jackson, a young painter living in the Oliver Day Studios for \$50 a season, got drafted, then drove his tank from Omaha Beach to Pilsen. He is still hoping to collect his World War II bonus from the Commonwealth of Massachusetts. The Infant of Prague became his icon.

He lives in one of the oldest houses in Town with his cats and the occasional dog, surrounded by a circle of female admirers. His second home is the O.C., the Old Colony Tap. Jackson, one of Provincetown's most prolific artists, paints and sells out of his studio, where he also writes and illustrates a weekly column for the local paper (some 1250 columns so far), and works on his memoirs, Squid Row. In his back yard he is putting back together the Siberian Elm that hit his house when a hurricane felled it. His sculptures—'biodegradable,' he calls them—enhance my back yard; he also built total wood-environment studio apartments in my house out of found objects: driftwood, and dump pickings.

For my 65th birthday I got Jackson as a present, but actually he belongs to Provincetown.

—Frank D. Schaefer, Feb. 2002

Photographs by Mary J. Martin



Cynthia (on the right) and Leslie Packard on February 2002 Florida road trip. Photograph by Christine Frisco.

Preparing for a One Woman Show

by Christine Frisco

Each time Cynthia Packard, veteran painter, prepares for a show, she starts out trying to paint the subject matter and sizes that sold well in the past, but it never works that way. "All hell breaks loose," she says matter-of-factly, "and the paintings become what they are going to be."

Cynthia is a thin, lithe woman, with short blonde-streaked hair and intense deep blue eyes. Her energy matches her physical form. We are sitting on her sister's patio in Sarasota, having driven down from Provincetown with four kids for the school vacation. Cynthia did most of the driving—16 out of 24 hours—and it was her idea to drive straight through.

She has just finished 35 paintings for her 16th show, so she can take a break. This show is her third at Bennet Street Gallery in Atlanta. The truck came two days ago and we are 1500 miles away from her studio, so she can no longer 'edit' any of them.

m a k i n g . . .

“I am able to stop, accept a painting for what it is, and move on. Every painter wants to paint a masterpiece, often working well past the point of no return; but good paintings just come, you cannot force them.”

She recalls a day last fall when her sister, Leslie, hid some of her paintings so she would leave them alone. When Leslie left, Cynthia rooted them out and worked on them furtively. “It takes a supreme effort to say ‘that’s enough,’” she admits. “Does that make you feel anxious?” “Yes, there is an anxious quality to it, a risk of seizing up.” She offers a basketball analogy: “When you are on a great shooting streak, you have to honor the gift, but not hold on too tightly; you must be an observer, stepping back, watching yourself.”

During the last two to three months before a show, she eats, breathes and lives with her paints. Her kids pop into the studio to ask how it is going, or what’s for dinner, or when the show will be over so she can be more Mom than painter for a while.

She shows up at the school in the afternoon to coach basketball, her other love, covered in paint from head to sneaker,

I get to be Cinderella for one night, then it’s back in the trenches with basketball and pancakes and matching socks.

looking like a plumber or a mechanic covered in grease. “I feel like a breathing paint rag!” she laughs.

One of my favorite stories of Cynthia—artist, mother of four, and basketball coach—multi-tasking, is the time she hosted her oldest son’s birthday party at a laundromat, next to a bowling alley. “My washing machine was broken, so I combined washing a dozen loads of clothes and bedding with the birthday party. The eight kids bowled next door while I started the laundry. Then during the drying cycle, we ate pizza perched on top of the washing machines!”

“When opening night finally comes, I have my hair and nails done, and buy a new dress. I get to be Cinderella for one night,

then it’s back in the trenches with basketball and pancakes and matching socks.”

I ask her what she is trying to do in her painting. “Well, it changes all the time, you know. Right now the kind of painting I want to do is harsh and abstract, yet irresistible... like making raw meat taste good, taste like white chocolate! I want to strip down to that thrust, that punch of life, but I don’t want my paintings to be just confrontational; I want them accessible, too.”

Cynthia wants to grab her viewers and make them see the beauty and the terror of reality stripped to the bone; see it all, good and bad, and no longer be satisfied with the surface of things.

She likens her personal relationships to her painting philosophy: “I’m tough and I want to get down to the bone, but I’m loving and nurturing too.”

She reminds me of a walk we took a few weeks back when I complained about the fetid smell of skunk. She surprised me by saying that she loved the smell. “It’s part of life,” she explained, “I embrace it all.” ■



Class of 1950

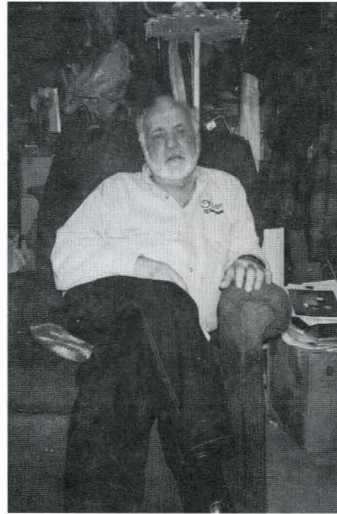
TOP ROW LEFT TO RIGHT: Barbara Days (?), Barry Ross (deceased), Gloria Silva (moved to Florida), Patricia Jacket (?), _____ (moved to Texas), Betty Voltin (Ptown), Warren Witherstein (died in Korean War), Cecelia Silva (moved to Florida), Barry Bell (deceased), Veronica Leonard (Florida), **Bob Meades** (Ptown).

SECOND ROW LEFT TO RIGHT: Bruce Tarvers (Truro), Kathleen Nascimento (Harwich), Melvin Thomas (?), Joanne Oliver (Ptown), Jimmy Crawley (Ptown), Catherine Silva (Florida), John Jason (Ptown), Mildred Watson (deceased), Kenneth Mayo (Alaska), Phyllis Cabral (?).

BOTTOM ROW LEFT TO RIGHT: Margaret Jason (Arizona), Austen Rose (?), _____ (?), Eugene Packett (?), Shirley Anthony (Washington, D.C.), John Santos (Conn.), Martha Watson (Ptown), Wilfred Costa (Conn.), Deborah Brown (deceased), Michael Wharf (Michigan).

Notes:

- 31 students
- 2 unknown names
- 7 unknown locations
- 5 deceased
- 6 Ptown residents
- 2 Cape Cod residents
- 4 Florida residents



MINDING THE STORE

Christine Frisco talks with Bob Meads

Bob Meads, Sr. is waiting for me at the back of his plumbing warehouse, with a portable phone in his lap. This is grand central for Meads Brothers, I realize, as he quietly fields calls during my visit. The Plumbing Czar, with his rugged build, full head of white hair and beard, looks like a milder version of Ernest Hemingway. He is sitting comfortably in a dark blue armchair, his mid-calf black boots placed firmly on the concrete floor. Everything is in order: the concrete floor swept clean and the inventory of plumbing parts stacked neatly on the towering shelves.

Bob has done it all—carpentry, masonry, electrical work, heating, and, of course, plumbing—in almost every house in town. The father of 4; the son of a fisherman, the soldier in the Korean War admits, “I’ve had an exciting life,” nodding, “I’m almost 70 years old, I guess I’ll die here. But not my ashes, my ashes go to Maine.” “Why?” I ask “Because the people are so nice there, although in a hundred years it will probably be like Provincetown.”

We talk about the beginnings of the business: “My brother, Francis, and I started it in 1972 with only \$400 between us, and not an ounce of brains to be afraid! We worked 7 days a week, 16 hours a day, the two of us, until Francis’s daughter died 7 years ago and he sold out. Her death broke his heart. My son, Robert, and I have

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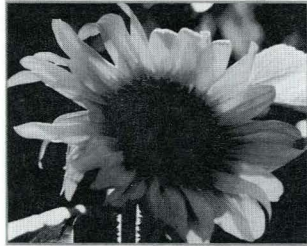
been running it alone since then. Robert is the second best plumber in this town and he's sassy. He doesn't believe me when I tell him that, in 45 years, Francis and I never raised our voices to each other."

Bob, Francis and 25 friends built the warehouse nights after work, staying up until 2 a.m. Later, when they could, they gave each of the 25 a free heating system or bathroom as a thank-you.

His daughter recently thanked him for passing on his work ethic. His grandson, when he was a sophomore in high school, made the mistake of asking Bob, what he would give him as a graduation present. "I told him I already had it, and presented him with a 12 year-old, well-used shovel. I told him, if he didn't get smart at school, he was gonna have to use it!" He laughs and adds, "I always say, if you work with your hands, you make a living, but if you work with your head, you make money."

Although Francis, still married, lives in town, they don't see each other much except for occasional visits, but it's not like the old days. Bob does seem to miss the old days.

His wife died 12 years ago. She came from Alaska and a different culture. "It's the only sad thing in my life, that she was unhappy," Bob reflects. "I asked her one time why her mother didn't like me and she said it was because I was a Catholic (my wife was Russian Orthodox). I told her there were 27 reasons not to like me, but being Catholic wasn't one of them!" And with that we were laughing again.



"My father had 3 sons and he taught us to drink and to work hard, but he never taught us how to take care of our wives. Now that I've mingled with others, I realize they just want the same things we do," he says a bit sadly. "I feel blessed. I have lots of memories. I have four children who never went to jail, and only complain once in a while. I just wish my wife was still around to see it all."

He smiles. "I had an 86-year-old lady kiss me the other day because I didn't charge her for a \$72 job. I think of money as manure that I spread around to allow the flowers to grow."

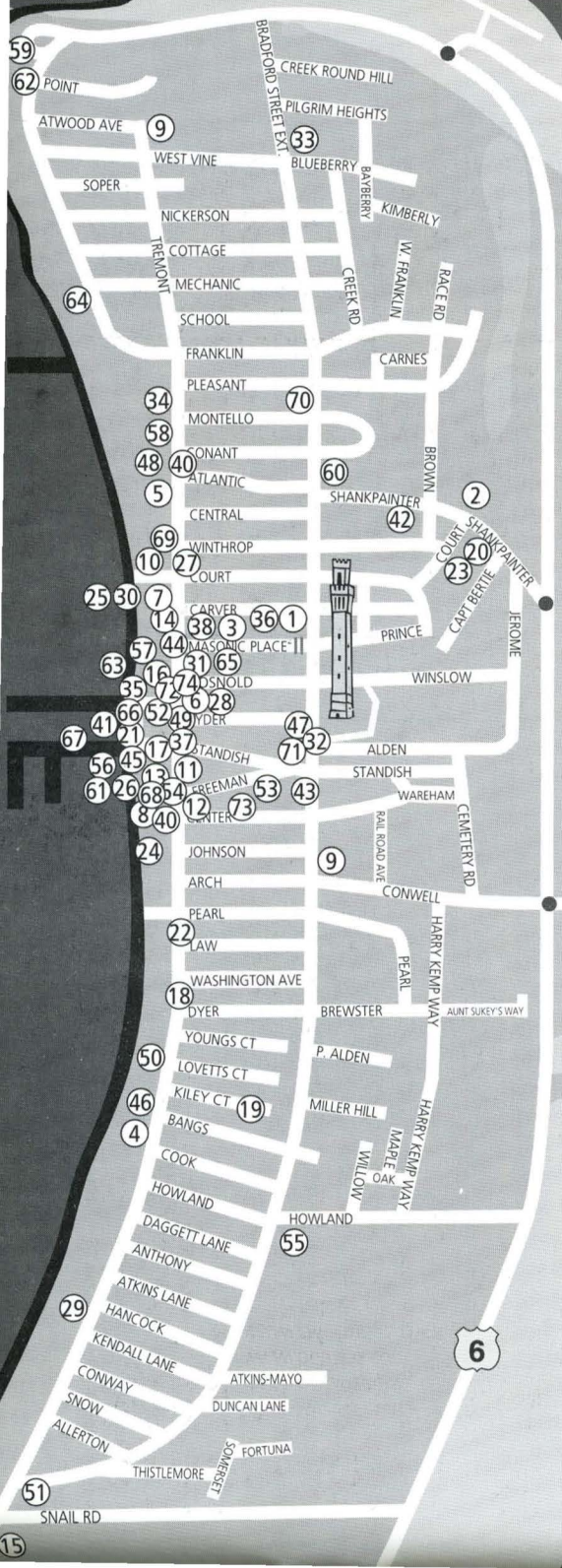
He reminisces about when the National Seashore took over some of the beaches and dunes. "We used to go to Wood End every Sunday, and they were taking it away from us. I was so angry, I even threatened the guy in charge, Mr. Olsen. I told him I came back from Korea only to find he is my enemy, and if I had a gun I would blow his head off! Oh, how we fought them!" He chuckles and shakes his head, "But now it's a good thing after all. That land might have been developed, but now it's protected."

As I rise to leave, he tells me he took all the photos behind me and developed them himself in his own dark room. Most are of men with big striped bass, smiling broadly next to their bounty. One is of his Labrador dog. ("We raised labs here too."), another the kitchen of his Maine cabin with his family at the dinner table. He takes me into another room and points to a framed close-up photo of a sunflower. "I won 3rd prize for this one," he says proudly.

Bob is stepping down as owner of Meads Brothers, selling the business to his son. "What will you do then?" "Oh, I'll stay on. Somebody has to answer the phone!" ■

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- 3 A-House | 3812
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- 7 Big Daddy's Burrito | 4432
- 8 Box Lunch | 6026
- 9 Bradford Market | 0045
- 10 Bubala's By The Bay | 0773
- 11 Cafe Blaze | 9465
- 12 Tofu A Go | 6237
- 13 Cafe Edwige | 2008
- 14 Cafe Heaven | 9639
- 15 Cape Inn Lounge & Restaurant | 1711
- 16 The Central House Bar & Grill | 1430
- 17 Chasers | 7200
- 18 Chester Restaurant | 8200
- 19 Ciro & Sal's | 6444
- 20 Clem & Ursie's Rest. & Market | 2333
- 21 The Coffee Pot | 2580
- 22 The Commons Bistro | 7800
- 23 Connie's Bakery, 508 487
- 24 Dancing Lobster | 0670/0900
- 25 Dish | 6722
- 27 Esther's | 7555
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- 30 Fortune Cookie | 6688
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- 33 Gale Force Beach Market | 4849
- 34 Gallerani's | 4433
- 35 George's Pizza | 3744
- 36 Gifford House | 0688
- 37 Governor Bradford | 9618
- 38 Grand Central | 7599
- 39 Java Dreams | 5957
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- 44 Little Deb's Café | 1200
- 45 Lobster Pot | 0842
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- 52 Mojo's | 3140
- 53 Napi's Restaurant | 1145
- 54 Old Colony Tap | 2361
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- 65 Spiritus Pizza | 2808
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Raposo

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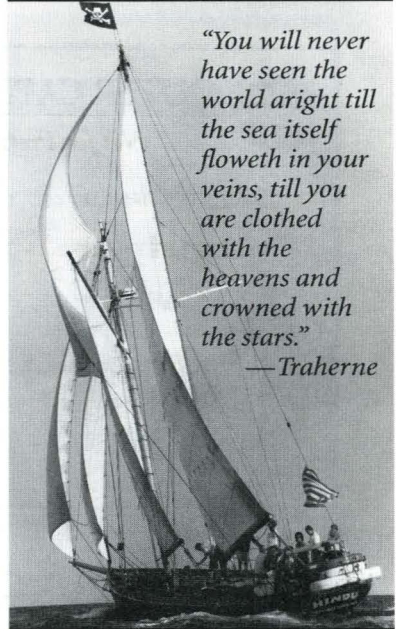
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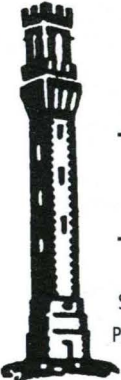
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Keith Bergman, Town Manager
Town Hall, 260 Commercial St, 508-487-7002

Provincetown Police Department 911

Chief Ted Meyer III
26 Shank Painter Rd, 508-487-1212;
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Chief Michael Trovato
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Don Richards
14 Shank Painter Rd, 508-487-7050

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508-487-5040

Veterans Memorial Elementary School

Mayflower Lane, 508-487-5020

Provincetown Public Library

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David Geurtin, Director, 26 Alden St, 508-487-7060

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Race Rd, 508-487-7076, open 8-3, Tues-Sat • Residential trash pickup: Mon, town line - Howland,; Tues, Howland - Johnson; Wed, Johnson - Court; Thurs, Court - Franklin; Fri, Franklin - west end
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ptownharbor@capecod.net

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Dennis Clark, 44 Bradford St, 508-487-7097

Provincetown Shellfish Dept.

Tony Jackett, Town Hall, 260 Commercial St, 508-487-3707

Town of Provincetown Tourism Department

Patricia Fitzpatrick, Town Hall, 260 Commercial St, 508-487-0908

Provincetown Water Department


26 Alden St, 508-487-7064

TOWN SUPPORT

Food Pantry at Lower Cape Outreach
508-240-0694, at Provincetown United Methodist Church

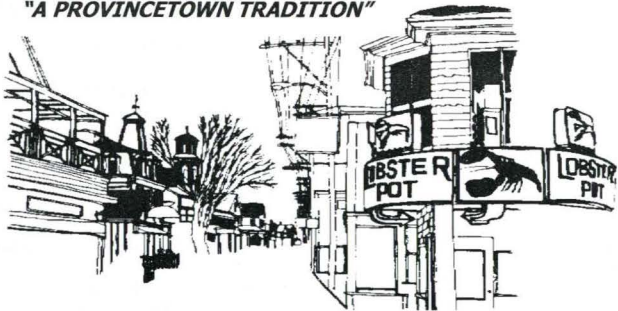
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www.ptown.org

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Provincetown Soup Kitchen
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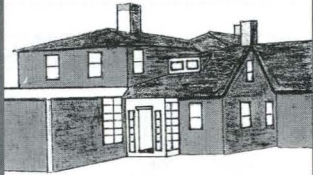
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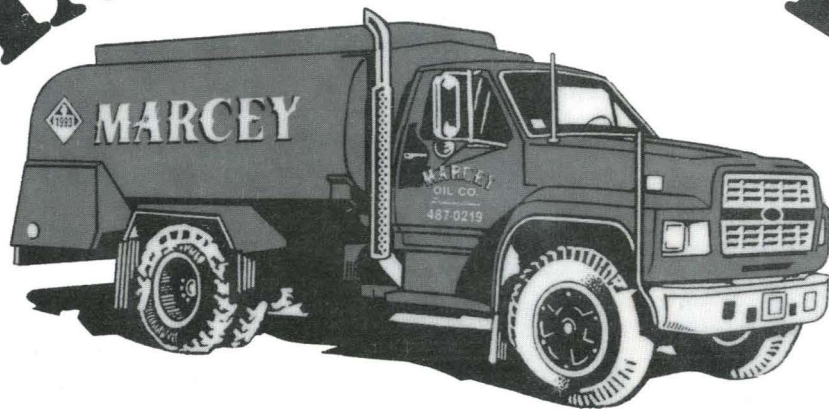
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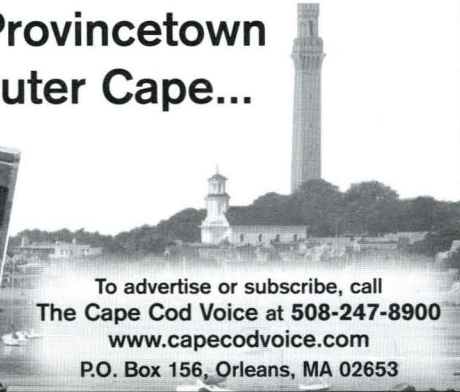
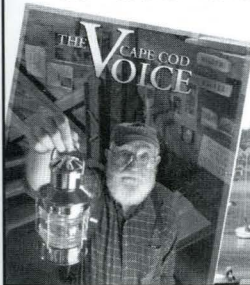
Take a stroll through town... many fine shops are open. See Gallery Guide p. 44



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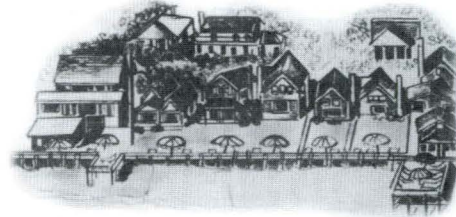
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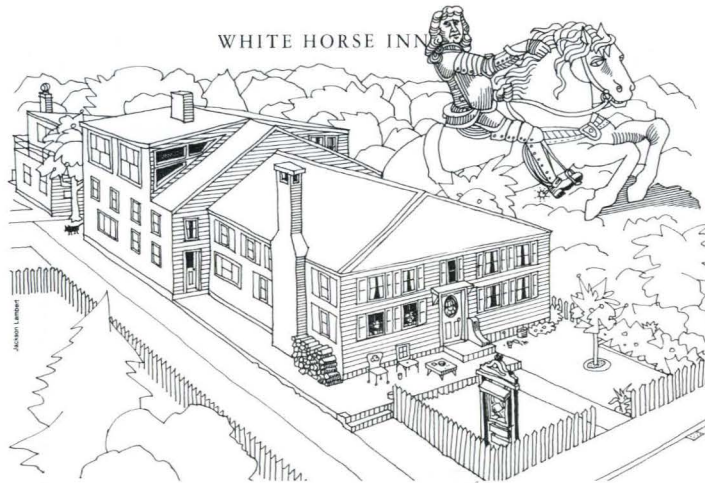
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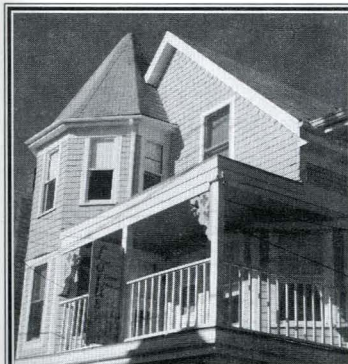
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Horton's Camping Resort, 800-252-7705, 487-1220 ... www.hortonscampingresort.com
North Truro Camping Area, 487-1847 www.ntc Camping.com
The Outermost Hostel, 487-4378 outermost@mindspring.com



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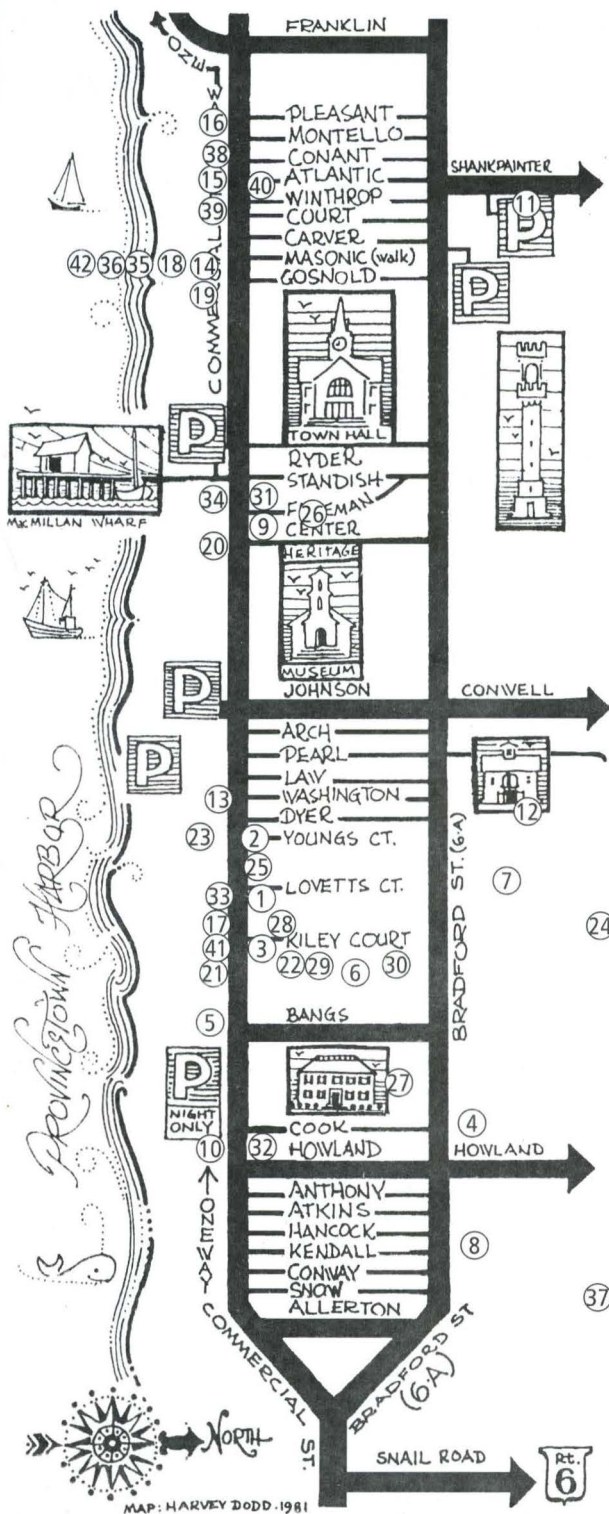
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Deborah Dionne, Manager

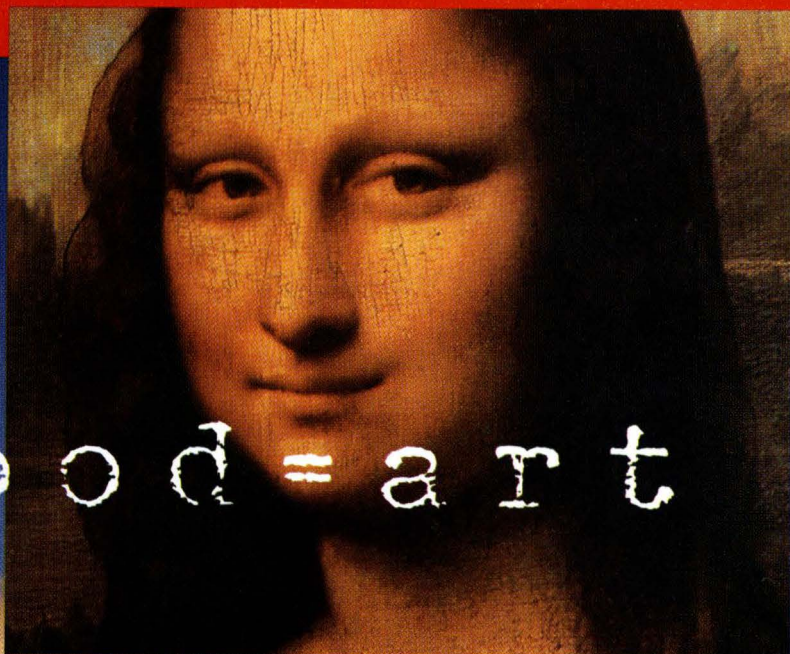
GALLERY GUIDE

area cod 508 487

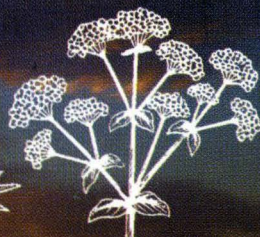
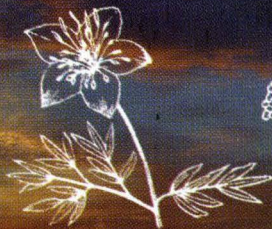
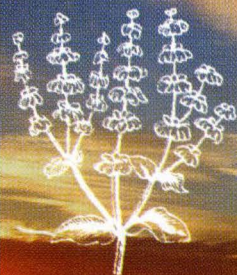


- 1 Albert Merola Gallery | 4424
- 2 Antonelli Giardelli Gallery | 9693
- 3 Bangs Street Gallery | 7911
- 4 Berta Walker Gallery | 6411
- 5 Boathouse Gallery | 6096
- 6 Charles-Baltivik Gallery | 3611
- 7 Connie Black's Studio | 3814
- 8 DNA Gallery | 7701
- 9 Dorian Studios | 9602
- 10 East End Gallery | 4745
- 11 Fields Gallery | 5901
- 12 Fine Arts Work Center | 9960
- 13 Fowler Gallery | 3388
- 14 Gail Browne/Studio 24 | 6812
- 15 Galleria Artemisia | 8300
- 16 Galleria Raffaello | 4666
- 17 Harvey Dodd Gallery | 3329
- 18 Holly Moore/Mema Studio | 4295
- 19 Julie Heller Gallery | 2169
- 20 Kennedy Studios | 3896
- 21 Kiley Court Gallery | 4496
- 22 Lyman-Eyer Gallery | 6300
- 23 Maynard Studio | 3453
- 24 Odice and Rogers Photography | 5600
- 25 Packard Gallery | 4690
- 26 Passions Gallery | 5740
- 27 Provincetown Art Association | 1750
- 28 Rice/Polak Gallery | 1052
- 29 Robyn Watson Gallery | 3511
- 30 Romanos Rizk Studio | 1229
- 31 Sarah Jessica Fine Arts | 0884
- 32 Schoolhouse Center | 4800
- 33 Simie Maryles Gallery | 7878
- 34 Song of Myself Photography | 5736
- 35 Studio 34 | 7258
- 36 Studio S SilviaSmith | 4288
- 37 Thanassi Gallery | 0233
- 38 TJ Walton Gallery | 0170
- 39 Tom Johnson Photography | 7576
- 40 Tristan Gallery | 3939
- 41 William Scott Gallery | 4040
- 42 Wohlfarth Galleries | 6569

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