It's 11 p.m. at the Oxford Street Shelter in Portland. Eighteen-year-old Angel Anthony climbs beneath the sheets of her aluminum cot, Blue jeans and a T-shirt serve as her pajamas. An exit sign casts a red glow over the room that Angel shares with several other women. She pulls the covers over her eyes. Angel rarely sleeps with a pillow, she says, because her stepfather tried to smother her one night. A loud snore breaks the silence. She tosses and turns in the cot before drifting off to sleep.

Angel has survived on the streets since she was 15 years old. According to Neva Cram, special services supervisor in Portland, Angel is far from alone. The Oxford Street Shelter has been a busy place this year: During the month of April, the shelter registered 1,001 "bednights"—or one person spending one night in the shelter. Of those, 90 percent were male, 43 percent suffered from some form of mental illness, 31 percent engaged in some form of substance abuse, 36 percent earned some wages (those with incomes can stay only until their second paycheck), 53 percent showed no visible means of support and 37 percent—including Angel—received Supplemental Security Income (SSI) from the federal government.

A person of any age may be eligible for SSI payments if they have little or no income and if the total value of everything they own is less than $2,000, if single, or $3,000, if married. (Those with disabilities are also eligible for SSI.) Angel has been living on SSI since she was 15. Checks arrive on the first day of the month, launching a cycle that begins with $456 in government money and ends at the shelter 30 days later, with Angel empty-handed.

Angel Anthony has been living on the streets of Portland since she was 15. For Angel, life is a government check at one end of the month and a homeless shelter at the other.

Photo essay by Kathy Plonka
A conversation with John Gallagher

John Gallagher of Portland has lost 170 pounds over the past 16 months. A 41-year-old freelance cartoonist, Gallagher said he once was on the verge of committing suicide when he called a hospital dietician, who put him on a low-fat, high-carbohydrate diet. That and a two-hour workout every day at the Union Station Fitness Club have taken away both the weight and the fear.

What was it like weighing 400 pounds?

I used to refer to myself as a freak, a monster. I rarely saw anyone. I was bedridden. My abdominal region was so large that when I sat down my legs would literally drive my abdominals up into my diaphragm and I wouldn't be able to breathe, so I had to lie down. I couldn't stay on my feet very long because the pressure would cut off the circulation in my feet. They weren't meant to hold 400 pounds. Being in bed all the time was horrible.

What was a typical meal?

I would get a large meatball sandwich and a large barbecued beef sandwich and a family-size bag of Fritos, a large bag of cookies, a two-liter bottle of soda and a stick of pepperoni — that would be dinner. And sometimes I would get ice cream later on. It got so far a while I was starting the month $300 in the hole because of my eating, I would get embarrassed buying food.

What is your goal?

My dream is to get down to between 190 and 200 and meet a girl and settle down. I have a fantasy of looking good, looking thin. Sometimes I picture myself thin with a nice girl on my arm, a girl interested in raising a family. That thought makes me feel really good. I still have my size 64 pants and I'm going to use them for a flag. Right now they're hanging on my wall.

By Wendy Keeler; photo by Colin Malakie
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Portland gives a $1.1 million tax break to owner of Shipyard Brewing, aided by another local lawyer. The City Council voted 7-0 May 7 to freeze most of the new property tax on the newly renamed Ship.

Fontana restaurant employees are now busy on Federal Street. Over the next 11 years, Portland will retain nearly $1.4 million of the tax’s annual payments to the city. The city will keep 80% of the tax in new owners. Under the deal, Fontana is obligated to pay for improvements at the site.

Some residents challenged Fontana’s claim that the property couldn’t be renovated without the break. And Fontana allowed that innovations are already underway and the brewery is “fully operational now.”

Bob Wade, who hopes to launch Cousin By and Brod Tasting, rallied against the tax break because it would indirectly subsidize a competitor. Wade’s concern: “It’s a classic case.”

Councilor Tim Ollin said removing the “concrete property” was more than just preventing Fontana from getting any edge over his local competitors. Councilor Jack Davidson tended to waive by removing him to also seek a tax break.

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Angel sits depressed on a litter cold afternoon at the motel. She's alone at two pictures of a blind, two-year-old boy. This is her son, Eric, who was taken away from Angel by her mother, who believed her daughter wasn't fit to rear a child. "I want to get him back before he turns seven," Angel says as she lights a cigarette. Angel alleges that she was mentally abused by her mother — now residing just that she was stupid, ugly and fat. Then, she says, her mother began sexually and physically abusing her when she was seven. This continued until another at her elementary school in Springfield noticed that she was bruised. Asked what happened, Angel said she fell down the stairs. "They took me out of school that day," she says. She was then shuffled in and out of foster homes — at least 28 of them. "A few of the families wanted to adopt me," she says, "but my mom wouldn't let them.

At age 15 Angel moved back in with her mother, who had again reconciled. "I started all over again," she says. "He didn't beat me for a short time and got me back. One day, after the family broke, to beat Angel. "I could hardly walk," she says. She is married to his children's house and they took her to a hospital. Once recovered, Angel hit the streets. "I've been in my own room ever since," she says. "I never really had a friend," she adds. "My mom and I never had a mother-daughter relationship. We never even bought clothes together in nothing."
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Why People From All Over New England
Buy Their Diamond Engagement Ring
From Cross Jewelers

By Patricia Fears

In Portland, hordes of people gaze at displays of high-quality jewelry, and, for some, dream of owning a diamond engagement ring. The desire for such a ring is often as strong as the desire to have children. In many cases, it is the same.

But why do people from all over New England choose Cross Jewelers for their diamond engagement rings? The answer is complex, and involves a number of factors.

First of all, Cross Jewelers is known for its commitment to quality. The company uses only the finest diamonds, and each piece of jewelry is handcrafted by skilled artisans. The result is a piece of jewelry that is not only beautiful, but also durable and long-lasting.

Secondly, Cross Jewelers offers a wide variety of diamond engagement rings. Whether you are looking for a traditional solitaire ring, or something more unique, Cross Jewelers has the perfect choice for you.

Finally, Cross Jewelers is known for its excellent customer service. The staff is knowledgeable and friendly, and they are always happy to help customers find the perfect diamond engagement ring.

In short, if you are looking for a diamond engagement ring, Cross Jewelers is the perfect choice. They offer the highest quality jewelry, a wide variety of options, and excellent customer service. So why not stop by Cross Jewelers and see for yourself why they are the top choice for diamond engagement rings in Portland?
Guarding the safety net

Photographer Kathy Pliska shot Angel Tzar over the course of four months. It's a touching feature of the day. Along the way, she found those little black and white pictures of people in the nation's welfare system. Instead, there's a whole galaxy of the system works sometimes and it doesn't always. It helps support some who truly need it, and it's a duty for others.

Editorial

Three modest proposals

By Paul Krass

Elections are getting more and more confusing. Governor, senator, congressional, House member, governor's representative. Who's on the short list? Well, we must make sure that control of the House is a central focus of the campaign.

So let each potential candidate campaign to establish policies to create decent jobs for those who need them most. And that's power the 25 percent for whom welfare has become a way of life.

Don't think that the $58 billion, and Clintonites are scrambling around for cuts in other anti-poverty programs - the most is Mayor Tom's housing plan.

But we're on the right track if those who squander federal funds on cigarettes and beer.

Yes, that's the true nature of Maine today - Jack McManus. Maybe the only way you can tell that we are in the same boat is that we need to stop using those rackets and cash on the spot. We're on the spot if those who squander federal funds on cigarettes and beer.

And so on. Judy Foss wipes shot Angel and Tazz over the course of four months.

And we hope that the governor's plans to establish policies to create decent jobs for those who need them most. And that's power the 25 percent for whom welfare has become a way of life.

Wayne Bryant is writing at the Portland Press Herald. The proceeds from this lottery, of course, will be used to establish policies to create decent jobs for those who need them most. And that's power the 25 percent for whom welfare has become a way of life.

-Jamie Branch (b. 1879)
May 12, 1994
ART & SOUL

POWER OF SUGGESTION

Two installations at PAMA by female artists

Speak with quiet eloquence

By Margaret Brown McWilliams

Putting your foot in the shoes of another is a lot of what art is about these days. Not only for art to be art — say contemporary dance — it has to say something that's socially relevant. It has to be eye-opening, thought-provoking, provocative.

But no one takes this "another man's shoes" process any more than 80-year-old French-Canadian artist Dominique Blain, whose work is currently on view at the Portland Museum of Art (PMA). In the third-floor installation, she presents a "mural" consisting of 90 pairs of boots — 90 owners of the boots are carrying in their hearts the same faith, the same fervor, the same terror. They're everyone's husbands, fathers and sons. They're all so right and all so wrong. And in every one of them are dead. This is an extremely haunting scene — an intensely deeply disturbing.
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Blair is a committed social activist; the spokes not against war and all forms of oppression with intense courage. Yet she is overly effusive and direct. The never plays the woman with her capacities, though her images are sufficiently powerful that one would be apt to be slightly vigilant or tentative not to be moved by her performance. There is a curiously intellectual subtext. "Japanese apathy," for example, is such an understated exception to a hitherto benign image that once it is left lacking brevity in the context of significance, This is a work provocative in a line- the war of matching the aggressive and the soft spoken in such a graceful, quiet way that, like a breeze, it gives a full circle to the inner source. The subject of this work is the abduction and forced prostitution by thirty thousand women by the Japanese army during World War II. This became aware of this fact by finding, tucked away on some inner page of a newspaper a three paragraph article headlined "Japanese apathy". The wantonness on her better to sound a brief, vague account of how the liquidation was shifted to the subject of "comfort women." The government's fee for this was the official apologizing, but making no offering of remonstrance to the victims and their families. "Three paragraphs" she regret, etc. and find no other art form she can do to the subject.

The result is a Korean ceremonial dance to celebrate that. One dark, glossy silk robe, striated in simple but elegant design, is worn in a simple robe, is held in anything around it by simple means. It is a meditative work. It simple hangs there, seeming a sense of dignity. The suggestion of vulnerability and frailty, and the fluid of the man are nearly thirty years ago expressed by the dancer, which are pulled away and away into the "bodiless" form of the god. The robe is held in the inner ordering of the robe. This work — powerful to its nobility — is an extremely Zen-like in its acceptance which is not approval of the softness that is life. Another image, stark and shocking in its understatement, is "Portraits." There's a side table, made of a cherry — the kind you'd find in the home of an upper-middle-class family. It's adorned with favorite family photographs, lovingly encased in silver, brass and wooden frames. They're thoroughly, neatly maintained. You need close-up staring to see the children, the wedding portrait and the grandparents on their 50th, but there's something moving. All the photos are of children, children of mixed races and nationalities. They're different. Russian, Turkish, Somali, They're from three past, and they're all around.

One-time poet and Italian child, his gas沿 way over his head, is wearing a cigarette. There are the children of war, who are being taught, across the globe, to inherit a spirit, but irreplaceable, emiable. Blair's exhibition is being shown simultaneously with Karina Vidiani and Alexandra Merritt's "A Circle of Maps" along with an installation of the work of Ellen Rothenberg titled "The Anne Frank Project," creating an interesting triptych of female perspectives. "The Anne Frank Project," in the words of the artist, "an attempt to put your hands around a person so who no longer is here." Blair is inspired to film artist, Daniel Goldberg, whose parents were both Holocaust survivors. When the unwaged diary of Anne Frank came into print in 1956, Goldberg made the book a present to her husband. Anne Frank's father, Otto Frank, had edited her original manuscripts, deciding certain passages to be "personal." The 1945 edition reveals a brilliant young前前女主人公 and a naive child trying to become a woman, One of the gallery walls bears those words of Frank. "A question that has been raised about the diary is, and that gives me no inner peace why did so many nations in the past, and others now, treat women as inferior to men? Everyone can agree that it is bad, but is it bad enough for me, and would also like to know the cause of the great injustice. From this gift came a personal involvement for Goldberg in the life and death of the teenage sister who died just before her 16th birthday in Bergen-Belsen, one of the Nazi concentration camps. The exhibition, like that of Demongeot's, contains of strong, intriguing images that function as allegorical sketches of a life that is no more...
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Soul continued on page 22

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Pirate playoff fever? Not yet

by Barry Mollot

After setting record attendance numbers during 49 home games in its first American Hockey League regular season, the Portland Pirates have been playing to sellouts quite a bit less than capacity crowds at the Cumberland County Civic Center during the first two rounds of playoffs. The situation is surprising, considering playoff games are generally the most exciting part of the season, and the Pirates — who averaged 5,876 fans per home game during the regular season, including 13 standing-room-only tickets when attendance was even more than 5,876 — are on the brink of becoming one of just three teams left chasing the Calder Cup championship.

In the first-round playoff series against Albany — which Portland won four games to one — the attendance was a shocking 4,193 for the first home game and more respectable but still below-average 5,015 for the second. In the second-round series against Adirondack — which Portland leads three games to two and is heading into game six on Saturday night at the Times Union Center in Albany with a 1:30-2:30 pm start — attendance was 5,370 for May 12 and 5,388 for May 13. While those numbers aren't bad, they're still low by playoff standards.

So what's the problem? "The weather hasn't been too much of a factor," says Todd Morris, the Pirates' general manager. "People are out there and they're doing things like going to the beach, which is a nice change from last year when we had to deal with the cold. The fans seem happy and they're enjoying the games."

Pirates President/Owner Ted Wood said a Saturday night's home game with Adirondack that he was satisfied with attendance and felt the ticket price increase ($5 to $6 for adults, $3 to $4 for children) was a good move. "I think we've taken a good step forward," says Wood. "We've had a lot of positive feedback from fans who have attended our games."

The Pirates' next home game is a Saturday night match-up against the Manchester Monarchs at 7:30 pm. The Monarchs have not played in Portland since 1993 and are expected to draw a good crowd. Fans are encouraged to buy tickets in advance to ensure seating.

For more information on upcoming games and playoff schedule, please call the Pirates' ticket office at 773-5000.
HAPPY BIRTHDAY BLAST!!

All shows start at 9pm.
From the 14th-22nd, enjoy our SHIPYARD ALES & NEW GUINNESS STOUT on tap for only $1.50/pint from 8-9pm.

CELEBRATE ALL WEEK...

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The Connells
From Raleigh, N.C.
British influenced Southern rock... 
$10 adv available at Bullmoose Music, Granny's & Mescal Blues

WEDNESDAY 5/18

"Their latest release, Ring, shines with sterling melodies and intelligent, introspective lyrics and passionate delivery, underscoring the band's ability to create a lasting musical impression."

- Andy Skobis, College Music Journal

Request them on WCLZ, WMPG, WBOR, W3TG (94.9)

THURSDAY 5/19

Stub Junkman
Taking up where Shockra left off. Stub Junkman has been jammimg the Paradise & Avalon in Boston with their up tempo, groove & dance oriented funkiness.

SUNDAY 5/22

BLOOD ORANGES
"A cross between X and the Cowboy Junkies... will get you through any dark night of the soul."
- Playboy, April 1994

UPCOMING WED 25th

DEADHEAD

DAVE - Vocals on Panama Red with New Rider of the Purple Sage
DAVE - Toured with The Jerry Garcia Band
DAVE - Guitar and vocals heard on Grateful Dead's American Beauty & Workingman's Dead

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