

EQ THE ELIZABETH LOFTS

QUARTERLY NEWSLETTER

A NOTE FROM THE EDITOR

MUSICAL INTERLUDE

Music as pandemic relief is explored by Chris.

BREAD AS THERAPY

Chris gives us an update on Tina's Bread Zoom session, and news of her continued adventures with sourdough.

BOOK REVIEW

Faith reviews Cher Ami and Major Whittlesey by Kathleen Rooney.

MURDER IS IN THE AIR

Crows, crows, crows..... Larry tackles the rationale and psychology.

REEL REFLECTIONS: CLASSIC FILMS

Paul presents a case for real classic films.

A BRIDGE TO HOLLAND

Elliot delves into jazz legend Sonny Rollins with a historical detailed review.

GET TO KNOW OUR STAFF

Monica, our evening & weekend concierge, is a delight behind the desk.

AROUND TOWN

Ideas and activities, in the building and out, to keep you busy and entertained.



JANUARY 2021

Editing by Paula McGee, Design & Layout by Michell





NOTE FROM THE EDITOR

As we approach this edition, we, like all of you, hope for a new and better year ahead. This season begins with Martin Luther King Day. May it have the resonance as it was intended, to honor one of our slain civil rights leaders. Valentine's Day - does anyone remember what that means? If you do, then we say pass it on, not just to your loved ones but your neighbors and friends. Easter comes around before we publish again. Will the vaccine be in place? Will we finally know more about COVID-19 than it knows about us and our behaviors? Covid-19 has changed everything. As it is upending our lives, are we learning more about how we think and what we value?

Covid-19 has changed **EQ** momentarily and some articles like restaurant reviews, finding fun in the Pearl and beyond, are gone. We have stayed closer to home this time:

- Paul tantalizes us with a deep dive into Hitchcock's *Rear Window* and offers the reader a further step
- Our always gracious and extremely well-versed Faith Smith reviews a book that begs to ask how did I miss this?
- Our friend and music fan Elliot lends his ear to the work of Sonny Rollins
- We capture a lot about Monica, our concierge, and sadly prepare to say goodbye
- Is bread good for the soul? Chris tells us why and adds some piano to an article
- Those crows! Will they get the best of Larry?

EQ LIVE is a memory, but not distant enough to forget. We look forward to its return.

Can everything really be on such a long hold? Do we really do as Dylan and the Byrds have suggested – **Turn! Turn! Turn!**

To paraphrase:

*A time to plant, a time to reap
A time to kill, a time to heal
A time to laugh, a time to weep*

*A time to build up, a time to break down
A time to dance, a time to mourn*

*A time to gain, a time to lose
A time to rend, a time to sew
A time for love, a time for hate
A time for peace, I swear it's not too late*

May the words be prescient. As they served others, they will serve us!

Finally, we hope you take time to enjoy this issue and try a simple act of kindness even if it's over Zoom. As a friend says: **Kindness is more contagious than Covid.**

Bob Garsha

for the **EQ** Team

January 2021



MUSICAL INTERLUDES

By Chris Steele

Covid has revised how we live our lives. Among many others, it has impacted those who work in the arts, with theaters shuttered and the actors and performers left to find other venues to express their unique creativity. Our world has become largely virtual, with ZOOM events and streaming services for access to movies and other entertainment. For many, music has also become a stress outlet for amateur musicians who enjoy the creativity of music. Professionals have innovated new entertainment venues, overcoming the various challenges in a virtual performance.


Facebook and other social media venues are an access point for some creative offerings by a variety of players, talented or just entertaining. Everyone now knows about Tik Tok, and family dance performances were a popular phase for stir-crazy isolationists using this media. While ZOOM is a popular social platform, it offers some challenges for those wanting to create musical ensemble performances. The issue with ZOOM is the delay that drives us crazy in meetings when only one person can speak at a time; this is not conducive to group musical effort. The way around this issue is to layer the individual tracks one at a time, then combine them all for an experience that is as close to a live performance as we are going to enjoy for a while.

Music is an emotional outlet for me, especially in this time of Covid. I can watch a sad news report but if music is added I will be in tears. One especially moving performance was “Live with Carnegie Hall: Music as Medicine” (still available online), performed with gifted frontline medical professionals. Despite battling Covid for long daily hours, these frontline workers resorted to music as a therapeutic for the extreme stress of their days. During the holidays, many virtual Messiah sing-a-longs were available online. Another musical gem is Alicia Keys’ GOOD JOB (on YouTube); her performance is moving, but there are many other virtual performances of the song that are also worth enjoying.

A friend, whose elderly mother is on the opposite coast, struggled with how to keep her mom engaged while isolated. Calling her everyday was a start, but a local senior center started a ZOOM sing-along that her mother has very much enjoyed, the point not being the end result of many voices (not possible with ZOOM) but instead providing a venue to just sing along for fun with other participants.

Bob and I attended a virtual family Christmas party with invited Christmas Carolers from the American Caroling Company, dressed in full Dickensian attire. Whether the carolers initially visualized their business as virtual, it has easily accommodated to the media, offering seasonal music anywhere in the country. Other internet creations are of the parody variety. A favorite song is used, and the words changed, usually to political effect. I have seen some very talented renditions of my favorite music transformed into a hilarious, yet musically enjoyable, performance.

**. But music achieves so much more
when a group of musicians can create a
more fulfilling sound.**

Music provides an opportunity for a safe, enjoyable, personal activity. But music achieves so much more when a group of musicians can create a more fulfilling sound. Those of us not yet ready to play a virtual Carnegie Hall performance can still utilize technology to create beautiful music while isolated. I recorded a flute and piano duet with a friend  [Listen here](#) using an online application called Acapella, in which each performer has their own square of video and the sound is layered by each subsequent musician. It is not even necessary to personally know other talented musicians; this social media platform can also be used to collaborate with other users.

My husband Bob is an amateur bass player and has enjoyed jamming with friends in a group called Community Jams (communityjams.org). In isolation, they have created a virtual environment where they can enjoy playing with each other from the comfort of their own home. In good weather, they gather socially distanced outdoors to perform in parks. Anyone of any ability is welcome to join, even if you only sing along. All chords and lyrics are available at Bob's website, and participants can request a personal favorite. They utilize online platforms to synchronize the sound and enjoy the music they create. There is always time for socializing as well.

Even if you do not create the music, it provides a sensory outlet in our isolated lives. Take some time to browse the sites I mentioned and find others. Go wipe the dust off that unused instrument in the corner, or just SING.



EQ welcomes your comments on this article or the Issue: EQ@ElizabethLofts.org

RETURN TO TABLE OF CONTENTS

HOW ARE YOU DOING?

Bread As Therapy

By Chris Steele

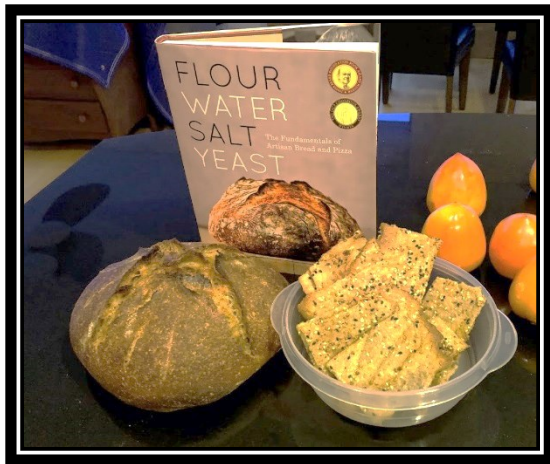
During Covid isolation, and the related boredom, I have admired the sourdough efforts of friends on Facebook, where beautiful breads, crackers and waffles have been shared on a virtual basis. Sourdough has become a popular Covid-era pastime; at one point flour was a high-demand item at grocery stores. Last month when EQ sponsored a sourdough bread baking class with Tina Tsai, owner of The Eye Studio, I joined 3 other bakers to ZOOM a lesson on this popular pastime.



Tina provided the starter (levain or leaven) and written instructions. She also suggested the supplies required for this specialized bread craft. I jumped in with both feet, acquiring all the supplies as well as a book from Ken's Artisan Bakery. Bob and I have been buying a Country Brown loaf from Ken's every week, so a whole wheat sourdough bread is something we were already enjoying regularly. Now this CPA will amortize the cost of these supplies over the weeks when a loaf is not purchased.

“It is an ongoing commitment to keep the levain alive, a regular productive task to combat Covid fatigue.”

As I worked my way through subsequent baking efforts after the class, I realized why this activity has become so popular during Covid; it is an ongoing commitment to keep the levain alive, a regular productive task to combat Covid fatigue. Each time the levain is fed, the volume increases. I keep a jar with my levain, and a separate container to hold any unused excess for use in other baking efforts. Each bread batch provides 2 large loaves, never mind any other sourdough treats created with the excess levain. Now it becomes clear why many of us are now putting on our Covid weight. Gyms are closed and we are baking enough bread for a large family.



But wait, sourdough is actually good for you! First of all, when you make your own bread, you control the ingredients, and avoid added chemicals, sugar or oil. The fermentation of the levain also creates improved nutrition, with probiotics and antioxidants. We prefer the additional benefits of whole wheat as well, rather than a white loaf.

My fellow classmates were Paula Casey and Martha Van Dyke. Paula reports that she very much enjoyed the class and was further inspired to hold a Holiday Cookie Party via ZOOM with her grandchildren. She provides photos of their creative and delicious efforts. Martha learned some tips from Tina that she has utilized in her ongoing bread making efforts, perfecting a recipe with rye, whole wheat and white bread flour.



I have expanded my sourdough efforts to pizza, crackers and pancakes. Waffles are also popular, if a waffle iron is available. I am now reasonable competition for all those Facebook sourdough enthusiasts, and I am ready for the challenge of a new sourdough creation.

Thank you Tina!

EQ welcomes your comments on this article or the Issue: EQ@ElizabethLofts.org

RETURN TO TABLE OF CONTENTS

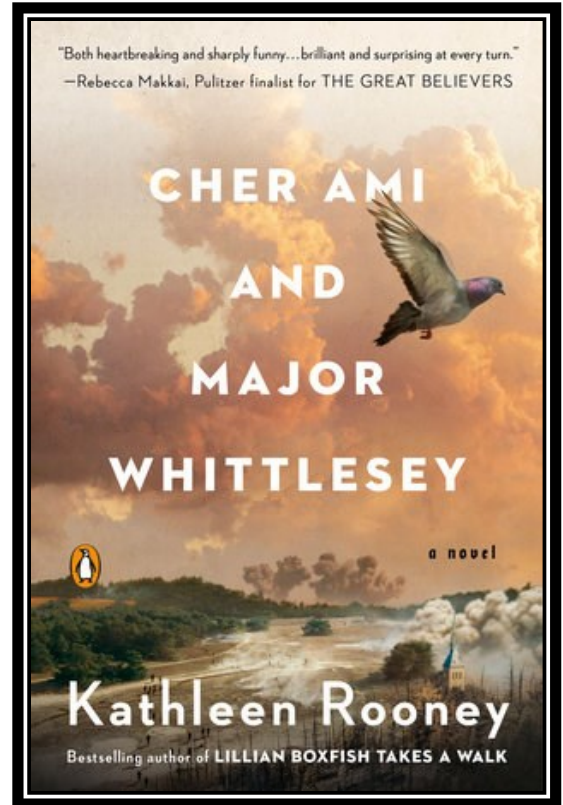
BOOK REVIEW: Cher Ami and Major Whittlesey

by Kathleen Rooney

Review by Faith Smith

Back when the pandemic first hit and we were all canceling plans, stockpiling cleaning supplies, and donning our first masks, I knew that this would be a year of more reading than I'd done previously, and that's saying something. I had just finished reading "A Gentleman in Moscow," which I'd loved for its vivid characters, insightful historical perspective, and excellent writing. To keep the party going, I Googled "if you loved 'A Gentleman in Moscow'" and my search yielded "Cher Ami and Major Whittlesey."

Judging a book by its cover, I saw a painterly landscape, a flying pigeon, and the Penguin Press logo. I've long been interested in events of the early 20th century, and this was a World War I tale, so I figured I'd give it a whirl. This book turned out to be among my favorite reads of my least favorite year.



"Cher Ami and Major Whittlesey" is a story told in two disparate but uniquely interwoven voices, the first being that of Cher Ami, a pigeon. The first chapter opens: "Monuments matter most to pigeons and soldiers. I myself have become a monument, a feathered statue inside a glass case. In life I was both a pigeon and a soldier. In death I am a piece of mediocre taxidermy, collecting dust in the Smithsonian Institution's National Museum of American History."

Cher Ami is a dignified bird with humble beginnings, a dovecote at Wright's Farm in the Cotswolds, England. While early life seems idyllic for the feathered creature, the path



ahead is not a simple one. Despite his name, *Cher Ami*, which is the masculine form of the French for *Dear Friend*, the protagonist is in fact female—a mistake easily made by anyone but the most expert observer of pigeons. Cher Ami regards this misidentification as trifling, for she has a rich inner life that includes “an almost bottomless capacity for longing.” In addition to an abiding emotional depth and a tremendous capacity for loyalty, Cher Ami’s extraordinary physical stamina leads her to be trained as a messenger. It is the time just before the start of the First World War, when messenger pigeons will play a crucial role in delivering communications between officers’ tents and the front lines.

Chapter two is in the voice of Major Whittlesey. The Harvard-educated, one-time Wall Street broker is now a veteran of the Great War, and suddenly hailed as a hero. Troubled inwardly by the horrors of warfare, however, he sees no eventual relief from his anguish, much less any sort of future. His heroic status, he feels, is a sham, forcing him to show a brave face to an adoring, almost unbearable public, and also forcing him to lead a double life. For this soldier, the prospect of returning to civilian life seems almost more insurmountable than the atrocities and hardships he faced in the trenches of France with his troops.

The chapters alternate between Cher Ami and the Major, with each providing a unique view into the hellish world of the front lines, the bravery necessary to survive, and ultimately, the tragic folly of war.

This book turned out to be among my favorite reads of my least favorite year.

“Cher Ami and Major Whittlesey” is a beautifully written, fictionalized account of a true story of two unlikely characters who answer the call to arms with selflessness, and whose lives intersect in surprising ways that illustrate the life-affirming bonds of love and friendship.



EQ welcomes your comments on this article or the Issue: EQ@ElizabethLofts.org

RETURN TO TABLE OF CONTENTS

MURDER IS IN THE AIR

By Larry Rosenblum

"Something is happening here, but what it is ain't exactly clear." I don't know if you've noticed but the trees along 9th Avenue and Flanders are filled with crows. Sometime after sunset crows start roosting near the tops of the trees. First a few and then some more arrive. Until it feels like a sequel to Alfred Hitchcock's *The Birds*.



On a dry windless night there are hundreds to maybe a thousand crows filling the trees. They stay all night and around dawn they get noisy. Not just a few, but the whole damn murder are cawing. That's what they call a flock of crows – a murder. I've stopped setting my alarm in the morning because for 20 minutes they won't shut up. And then suddenly, they are gone.

So why are they doing this and why outside my windows?

It turns out this is normal behavior for crows. Crows roost for a number of reasons. They roost for warmth. No, crows don't cuddle, but cities are heat islands often 5-15 degrees warmer than the countryside. Roosting is safer. Besides the obvious safety in numbers, a flock offers better defense against hawks, owls, and other aerial predators. Similarly, crows will attack cats, dogs and other ground based threats. And yes they will dive bomb you if you are perceived as a threat.

"CROWS HOLD FUNERALS..."

Crows are highly intelligent. If you think all that noise is just their way of announcing themselves and staking out a space, there is so much more. Crows share information about food sources, threats, and more. Crows hold funerals for their fellow crows. No I am not making this up or overestimating crow behavior. It's to assess threats from predators.

So why are we so lucky? I can only speculate. First and foremost, crows like to hang around good sources of food. Crows are fairly omnivorous and so an urban environment offers lots of sources. Surprisingly, crows have poor night vision. So the Hampton Inn sign and the full length of first floor lights offer better lighting than the North Park blocks or Jamison Square.

This visit is temporary. The need for heat and sharing information on food sources is more critical in winter. Also, it's not mating season and so crows tend to be more cooperative. So hang on. The crows will leave when spring comes or when the food sources dry up.



EQ welcomes your comments on this article or the Issue: EQ@ElizabethLofts.org

[RETURN TO TABLE OF CONTENTS](#)

A BRIDGE TO HOLLAND

Newk's Time Again

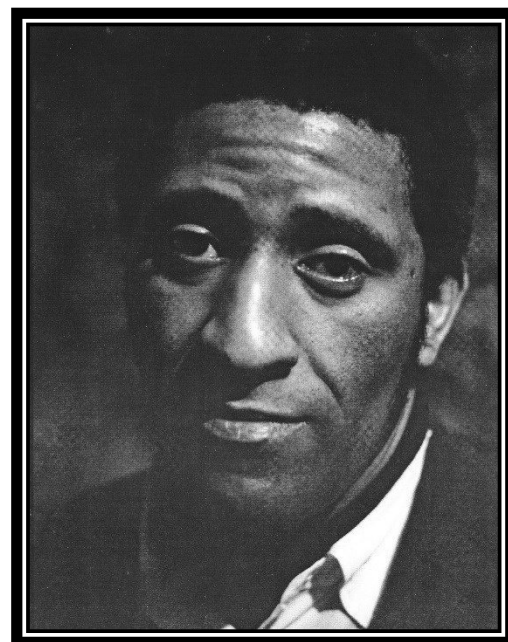
by **Elliot Ross**

Musician & Educator at Rhapsody Music School

"I can learn from him. We're here to learn. I don't know anybody that thought they knew everything, not the guys that I respected anyway. The guys that thought they couldn't learn were usually the guys that couldn't play that good."

This was Sonny's unexpected reply when Dutch jazz critic and presenter Michiel De Ruyter asked him his reaction to drummer Hann Bennink after the trio's first set on May 3, 1967 at the Academy of Visual Arts, Arnhem (Academie voor Beeldende Kunst).

My interest in Sonny Rollins grew just as naturally as my obsession with Jimi Hendrix, who brought me to discovering jazz in the first place. I absorbed as much rock and roll as I could as a freshman in high school. At the time, I was much more familiar with loud guitars and vocals than horn players or instrumental music. I was the guitarist in the high school jazz band in Silverton, OR and we were performing at a state Big Band competition in front of a panel of judges who would offer critiques after each performance. When we performed the Dizzy Gillespie tune, "Manteca," I played a distorted solo more like Frank Zappa than Freddie Green - whom one of the judges suggested I begin listening to, along with Wes Montgomery, if I wanted to play jazz. I began collecting as much jazz as I could find, beginning with classics like, "Kind of Blue," by Miles Davis and "Saxophone Colossus," by Sonny Rollins. I remember beginning to hear how these musicians played in a way that I never heard Hendrix play. I began realizing that this music was much deeper and more complex than I'd ever imagined. From then on, everywhere I went I carried a guitar and a backpack full of jazz cd's.



Eventually I moved to Chicago to study jazz in college. One of my instructors was Bobby Broom, who had previously played a brief stint in Miles Davis' band and was also currently playing off and on with Sonny Rollins, among others. Years later, I had the pleasure of hearing Broom and Rollins play together in NYC at Central Park, and again here in Portland at the Schnitzer Auditorium. I tried meeting up with Bobby after the show but it was only after I'd left and crossed the river that he called me and told me he'd planned on introducing me to Sonny!

As a full-time music teacher, it is difficult to find time in between teaching to work on my own original music. It's even harder to sit down and enjoy listening to records let alone write about them. When I was asked to write a music column, I knew I would have to reserve free time to really do some focused listening. Deep, like how I used to listen when I'd carry a backpack full

of CD's and listen on headphones while I wandered around town. As the holiday season approached, my wife secretly poked around to find a record I might not already have in my collection. She asked if I had heard about these recently discovered recordings of Sonny Rollins in Europe. I told her I was thinking about writing about the recordings for this column, and she then surprised me with the records, wrapped for my birthday! We recently celebrated 10 years together but in that moment I truly knew she was the one.

I was aware of jazz musicians traveling to perform all over Europe in the 60's, while rock music took over the airwaves in the States. Jimi Hendrix's, "Are You Experienced?" would be released about a week after these special Sonny Rollins performances occurred. Later that month, Janis Joplin would headline the Monterey Pop Festival. It was not an easy time to be a jazz artist in the United States. Sonny described in a recent interview with Downbeat Magazine, "I had first come to Europe in 1959, and it was really wonderful, because the European people had a different idea about music," Rollins said. "The American idea of live music is more like, it has to have a commercial value to it. And that's OK. But in Europe, they know all about Bach and Brahms They don't know the history [here] in the United States. [That's] not a putdown of the United States, but the people in Europe love jazz and recognize the value of jazz. They seem to have a deep understanding of music, plus they treated Black musicians much better than we were treated here in the United States. All of that made Europe a wonderful place."



Enough has been written about the physical features of this very special release (3 Vinyl LP's or 2 CD's with very elegantly detailed liner notes featuring beautiful photos and great interviews with band members.) Instead, I would like to share my own emotional reaction to listening to the full 2 hours on repeat while reading the liner notes. Sonny Rollins in Holland features performances from VARA television studio (Hilversum), Go Go Club (Loosdrecht) and Academie voor Beeldende Kunst (Arnhem) in the Netherlands between May 3 and 5th, 1967. These dates came about unexpectedly following some gigs in England when Sonny was asked to play a short tour in the Netherlands.



The studio recordings are very clear - they have an eerie quality that reminds me of our present circumstances, which prevent us from performing in front of an audience. In the recording, you can hear how empty the room is while they played at 10:30am. The studio performance was a much needed warm up for their gig later that night at Go Go Club in which the recordings are more raw. The band is in their element, performing in front of a completely blown away audience that was perhaps not ready for Sonny's renditions of familiar tunes like, "Sonny's Mood for Two." The liner notes describe an audience member who complained to his wife that it didn't sound at all like Lionel Hampton's version. Another man was supposedly so worked up that he cut off his own necktie. The band made it clear they didn't care whether the audience was feeling it or not, they were going to swing hard!

One of the venues from this tour, described in the liner notes, is something I imagine as I listen to the records again and again. The Persepolis - 65 feet long x 20 feet wide, egg crates on the ceiling, water dripping from the ceiling and so little oxygen that the candles would burn out. There is a great pair of pictures showing a young Dutch man sitting in a chair less than 2 feet from Sonny with his head turned inside out from the energy in the room. Imagine seeing Sonny Rollins play at a club in Amsterdam in 1967! Damn!

Sonny played with one of his most unique bands in Holland. Hann Benninck and Rudd Jacobs filled out a trio like Sonny had never led before. They had very big shoes to fill following his previous bands with Elvin Jones, Shelly Manne, Roy Haynes, Percy Heath, Wilbur Ware, to name just a few. The pressure they felt to follow Sonny's prowess only fueled them to listen and react on a level they'd never played at before. Fellow musicians who attended these performances commented that it was perhaps the best concert they had ever witnessed. Sonny is here, at the top of his playing, the peak of his creativity and in the midst of deep spiritual development. He had been a close friend of fellow tenor master John Coltrane; the two were musical brothers. They would meet at Sonny's apartment to practice and share deep discussions for hours. Coltrane was sick with liver cancer and was turning down engagements at the Village Vanguard to practice. Coltrane died two months after these dates from Holland. It is believed that these performances were heavily influenced by Sonny's visits with Trane.



Sonny took a break from recording between 1966-1972. He was not happy with his own recordings when he heard himself. He spent much of that time studying yoga in an Indian ashram. It shows in his playing, as he has patience and focus in his restraint to sit back and listen to the bass and drums, but also will take control and lead the band wherever he wants to go. Sometimes, he will intentionally launch them into an unexpected song in the midst of another piece. Yet, it's as fluid as the water dripping from the ceiling. He quotes both Chopin and Ellington in his solo and somehow makes them sound as one. Sonny said... "Jazz is the concept of being able to relate to something spontaneously, intuitively, and honestly, and beatifically."

We are so lucky to have these recordings to give us a glimpse of what he sounded like during his sabbatical.

Sonny, who recently turned 90 years old, still speaks as a man who is excited and happy to see this album released, even over 50 years later!

I have had all 3 LP's playing on repeat for over a week now and haven't even begun to tire of them. Sonny's tenor voice is like hearing your grandfather or uncle retell your favorite stories in a different improvised fashion. Hearing this collection of unearthed gems has been one of the brightest joys for me as we begin the New Year. Like an unexpected visit from an old friend when you need them most.

Thank you, Sonny.

For more information about Elliot's music and instruction please visit

www.elliottrossmusic.com

www.rhapsodymusicsschool.com

Sources

Downbeat Magazine, "When Sonny Rollins Went Dutch"

<https://downbeat.com/news/detail/when-sonny-rollins-went-dutch/P2>



EQ welcomes your comments on this article or the Issue: EQ@ElizabethLofts.org

RETURN TO TABLE OF CONTENTS



REEL REFLECTIONS: CLASSIC FILMS

By Paul Roelofs

This article begins EQ's exploration of classic films. (Sorry, no modern-day lightweight movies discussed here.) Hopefully, this and future "Classic Films" articles will engage Elizabeth film buffs in an appreciation for movies they haven't seen – or gain a deeper understanding about ones they've watched in the past. We'll touch on familiar films and hopefully introduce some titles that are less well-known, but no less authentic classics.

First, a quick personal word about how motion pictures have played a role in my life. A number of family members and family friends spent their entire careers in the film industry – and I spent a good part of my own career in the management and marketing side of the business.

My uncle, Al Roelofs, was an Oscar-nominated art director who designed sets at Paramount Pictures, working on many classic films coming out of that studio over the years. Set decorator Frank McKelvy lived across the street from my parents while I was growing up. His amazing seven Academy Award nominations included Alfred Hitchcock classics *Vertigo* and *North by Northwest*. Both men were great raconteurs, quick to share fascinating and often hilarious events they witnessed on and off the set. As a youngster, I was transfixed by these stories. So, let's say I got hooked on movies.

What makes a motion picture a true "classic"? The term can certainly mean different things to different people. Likely we can all agree a classic film is a distinguished work of cinema. It's aesthetically significant. And it's one that transcends time. Classics are sometimes defined by the impact of the entire film or by memorable characters. Perhaps it's simply an unforgettable scene. But always, it's a motion picture that stands up to multiple viewings, and with each repeated viewing it reveals new depths or revelations that provide the viewer with a greater opportunity to relish the experience.

There are many characteristics of classic movies we can explore, including diverse genres, clever plots, great actors, influential directors, unforgettable characters, striking cinematography, and more. The suspense/thriller genre includes many of my favorite films. So, perhaps that's where we can begin.

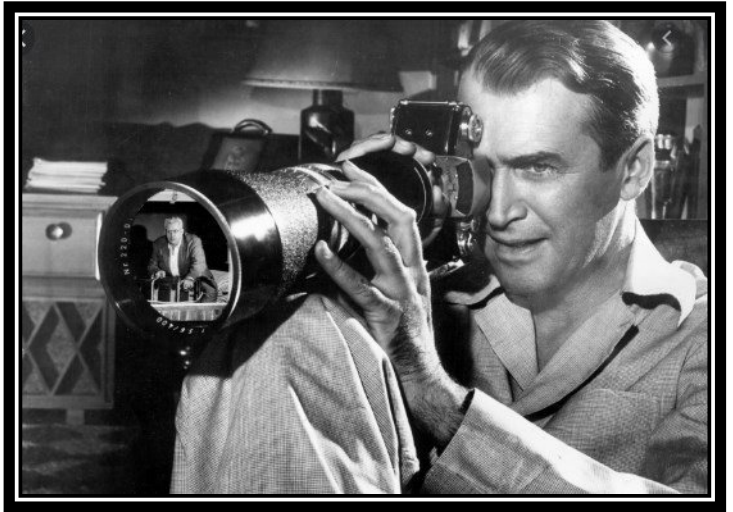
Alfred Hitchcock is notably the master of suspense, and likely each of us has a favorite Hitchcock title. One of my personal favorites is Hitchcock's 1954 Paramount classic, *Rear Window*. It's widely-recognized as an extraordinary example of suspense and terror – a top-rated thriller. So, let's take a closer look.

The Plot

Rear Window stars James Stewart, as L. B. "Jeff" Jefferies as a globe-trotting photographer. One of his daring exploits lays him up with a broken leg in a hip-to-toe cast. That confines him to a wheelchair in his small Greenwich Village apartment in the midst of an oppressive New York heatwave.

The cast includes a stunning Grace Kelly as Jefferies's girlfriend, Lisa Fremont. The wonderful character actress Thelma Ritter is featured as visiting nurse Stella, who pops in daily to tend to Jefferies as he recovers. Raymond Burr appears as the eerie antagonist, Lars Thorwald – a role that's far removed from Burr's later Perry Mason persona.

The rear window of Jeff's small second-floor apartment looks over a courtyard and onto other equally tiny apartments. It's here where Jeff quietly passes time alone, occasionally observing the private lives of his many neighbors. As his confinement wears on, Jeff becomes a casual voyeur. Hitchcock often explored the curious nature of voyeurism. It's a running theme in many of his films, but it's central to *Rear Window*. Jeff's curiosity begins harmlessly enough, but gradually innocent curiosity turns to semi-professional spying. He soon begins to use binoculars and then a long telephoto lens, a tool from his job as a photographer.



Jeff is drawn to a particular apartment across the courtyard where he witnesses constant arguments between jewelry salesman Lars Thorwald and his bickering wife, who spends much of her time sick in bed. One night Jeff is awakened to the sound of a woman screaming, and later notices Thorwald making repeated trips out of his apartment in the middle of the night, carrying his large sample case. Mrs. Thorwald is nowhere to be seen. Did Thorwald murder his wife? Was she – or parts of her — in the sample case?

Jeff's focus on Thorwald, becomes more obsessive by the moment. Jeff soon tries to draw reluctant Stella and Lisa into his intrigue. They feel very uncomfortable and accuse Jeff of being an immoral voyeur – nothing more than a Peeping Tom. Moreover, they don't believe Jeff's story about Thorwald.

“...Tell me everything you saw – and what you think it means.”

But in *Rear Window*, spying becomes contagious. During one visit, Lisa realizes she should take more than a passing interest in Jeff's obsession. She slowly gazes out at Thorwald's apartment saying, “Let's start from the beginning, Jeff. Tell me everything you saw and what you think it means.”

Soon, Jeff asks his old friend, police detective Tom Doyle (portrayed by actor Wendell Corey), to investigate. But Doyle pushes back. He isn't impressed by Jeff's flimsy "evidence," nor does he approve of Jeff's amateur sleuthing. But details keep piling up that prove impossible for Jeff to ignore. Will Jeff's fantasy become reality?

Jeff and Lisa soon send Thorwald an anonymous note accusing him of murder, in hopes of seeing his reaction when he reads it. This works so well that Jeff places an anonymous phone call to Thorwald, telling him that he'll go to the police if he doesn't meet him at a nearby bar.

The minute Thorwald leaves his apartment, Lisa slips in and begins hunting for evidence. She discovers Mrs. Thorwald's wedding ring, but is abruptly interrupted by Thorwald's return. Jeff is terrified and completely helpless to rescue Lisa, but he's able to summon the police just in time. Lisa gets a trip to the police station for breaking and entering, but before she goes, she waggles her finger in Jeff's direction to reveal she has the needed evidence – the missing wife's wedding ring. Thorwald spots this gesture and soon understands what Jeff has been up to.

Thorwald then breaks into Jeff's apartment – and while Jeff manages to fend off Thorwald momentarily using a succession of blinding camera flashbulbs – a desperate struggle ensues. It now looks like Jeff is about to get a trip out of the rear window that he's spent so much time looking through.

Creating a Masterpiece of Suspense and Terror

In *Rear Window*, the viewer is taken on a journey of suspense and terror. Film historian Steven Jacobs describes the film's plot as, "The purest expression of a cinematic idea." Writer John Michael Hayes collaborated with Hitchcock to pen an Oscar-winning screenplay. It's rich with clever dialogue. It's double edged, at the same time witty and macabre.

For Hitchcock, creating the script was everything, noting, "I wish I didn't have to shoot the picture. When I've gone through the script and created the picture perfectly on paper, for me the creative job is done – and the rest of it is just a bore." But of course, it must be shot. And with *Rear Window*, the excellent screenplay comes alive in a very compelling and thrilling way.

The brilliance of *Rear Window* is Hitchcock's ability to create a suspenseful thriller limited to one man's perspective. He establishes a strong sense of confinement which plays an essential role in the film. From Jeff's small room at the rear of his apartment, the setting is close and the heat is steamy, further contributing to the claustrophobic feeling of confinement.



The entire apartment complex appears cramped and confining. The set was a replica of an actual block of Greenwich Village apartments, erected entirely on a Paramount sound stage, where the floor of the stage was deeply excavated to accommodate the entire height of the four-story building. This set alone represented 25% of the film's entire budget – more than twice the cost for the cast.

For *Rear Window*, Hitchcock assembled excellent actors and a crack creative team, many of whom he had relied on for past successes. Altogether, James Stewart appeared in four Hitchcock films. Grace Kelly was in three. Trusted cinematographer

Robert Burks photographed twelve of Hitchcock's most famous films during his great run from 1950 through 1960. George Tomasini was Hitchcock's go-to editor during the same period, collaborating altogether on eight films. Hitchcock called on famous film composer, Franz Waxman, who scored Hitchcock's classics *Rebecca* and *Suspicion*, to fashion the perfect music to enrich *Rear Window*.

It's cinematographer Burks' masterful use of light and shadows that alert the viewer to impending terror. His creative panning and zooming techniques give a realistic view through Jeff's eyes. He draws upon dramatic camera positions and angles to intensify the viewer's involvement, with shots that become tighter and more skewed as the film's climax develops. These elements present a feeling of German Expressionism, as Jeff hides himself in shadows to conceal his voyeurism.

James Stewart is exceptional in his lead role as Jeff. In many scenes, he's both alone and immobile, so he must rely on his eyes to "speak," thus communicating tension, helplessness, terror, and considerable suspense.

Whether seeing *Rear Window* for the first time or once again, prepare yourself for viewing one of the most compelling thrillers of all time, with an ending that is classic Hitchcock.

Renting *Rear Window* is as easy as going to Movie Madness <www.moviemadness.org>, the Portland video store located at 4320 SE Belmont Street. *Rear Window* is also available to rent or purchase on Prime Video – Amazon.com.

And while you're at it, consider taking a look at another, lesser-known Hitchcock suspense thriller, *Strangers on a Train*, from 1950. It features Hitchcock's most deliciously evil character, sociopath Bruno Antony, portrayed brilliantly by Robert Walker, Jr., (yes, more sinister than Norman Bates in *Psycho*). The thrilling master scene that concludes *Strangers on a Train* goes down as my favorite in any movie.

We encourage you to share your favorite classic film titles with your neighbors. Visit the dropdown menu on the Community page of the Elizabeth Lofts website <www.elizabethlofts.org> and post your favorite classic film titles.

For questions about *Rear Window* and other Hitchcock films, drop me an email at classicfilms@elizabethlofts.org. Perhaps all of this may evolve into an Elizabeth Lofts Film Club. Are you interested? Have fun at the movies!



EQ welcomes your comments on this article or the Issue: EQ@ElizabethLofts.org

RETURN TO TABLE OF CONTENTS

LOFTS HAPPENING: Get to Know Our Staff

MONICA HARVEY

By Paula McGee

We have an amazing group of people working every day to help make our lives and our homes safe, secure and lovely. It's hard to get to know these important people as we pass briefly in the lobby or a hallway, trying not to spread any germs. We thought you might enjoy learning a bit about our staff and their lives outside of the Elizabeth. In this edition of EQ, we interviewed Monica Harvey, concierge.

Did you grow up in this area? Or how long have you lived around here?

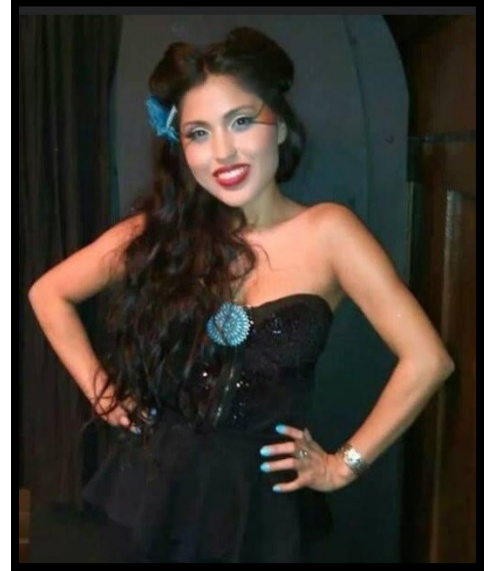
I sort of grew up in the area. I was born and raised in Farmington, New Mexico. I lived there until I was almost 12 and moved here in 2004. I have been an Oregonian for over 16 years now. It was a culture shock at first coming from that small town, but I grew to love Portland. It was a serendipity moment for me. I loved exploring new things, seeing new scenery and meeting new people. I was scared and sad to leave my home state at first, but many good things have happened to me since I have moved here. I do miss my extended family and culture a lot, especially since Covid happened we are unable to take our annual trip home. I sure miss stocking up on New Mexico chile and other Navajo rez (reservation) goodies, like eating mutton and this red berry beverage paste called chil'chen.

What brought you to The Elizabeth? What type of work were you doing before?

I was working in Customer Service and Retail before. I was also working a second job with various retirement communities and head start programs. I guess in a way, I have always liked working with people. This is my first job being a Concierge, but it sounded great so I applied. Every year and every day are always good learning opportunities.

What do you like to do in your free time?

I like going hiking, but since the pandemic there are not really a lot of places you can go. During the summer, I enjoy being by water. It is always therapeutic for me. I am still learning about new places and I love that Oregon and Washington have many hiking trails. When I am at home, I usually try to do something artistic with my niece, something creative. We usually do some painting and paint on small canvases. We are



also learning how to bead, I am still a beginner. I also try to watch documentaries that showcase something new like “how are things made.” Informative things, that way I can learn something new, and keep the old brain moving.

What are your interests/hobbies?

That is a tough question, I feel. I am always trying to keep myself entertained. My mother always calls me a nomad, I can never really stay in one place at a time. New experiences are a joy. I enjoy going to music festivals and shows, I have seen numerous dj’s.... Summer festivals are my favorite. I enjoy going to car shows and tattoo expos. I am very interested in designing a wedding dress, that is one thing I want to accomplish for a hobby. For right now, I sort of just tear up and re-sew old clothing and try to make something new from it.

I think you told me you were in school - are you still? What are you studying?

I was in school for Nursing, well actually trying to accomplish the prerequisites for that. As of right now, I am still trying to decide if that is the line of work I really want. I think I may change gears and study to be a Medical Laboratory Tech. It has the same amount of schooling (pre-recs before applying to the program).

What are the best parts of your job and what are the worst/hardest? And what, as residents, can we do that would be helpful.

Oh gosh, I love being a part of the Elizabeth. When I started, I had to look up what a Concierge really did. Any time I work anywhere, I always strive to work hard and give my all. This job has really taught me how to multi-task and remember things. I am forgetful when it comes to names at first, but getting to know all of you, talk and connect even if it is talking about weather, makes me remember. Especially, when residents have dogs, seeing all of them, and giving them a treat, I am like, “Oh there goes, so and so with their puppy.” Being at this job, for as long as I have, I can honestly say it is an amazing community. You are all so kind.

Anything else you would like to share?

Well, since I have known many of you for 5 years or so, I would like to take the opportunity to say how grateful I am to all of you for your generosity, humility and patience you have shown me. It is with great endearment and some sadness that I announce that I will be leaving to Columbus, Indiana this year. My boyfriend has been given a new career opportunity, so I will be leaving with him to start a new path as well. It is yet another big move for me, so I hope that this year is a blessing for us all! I hope to come back sometime soon. The Northwest will always hold a special place in my heart, all of you have made working here really enjoyable.



EQ welcomes your comments on this article or the Issue: EQ@ElizabethLofts.org

RETURN TO TABLE OF CONTENTS

AROUND TOWN

Compiled By Larry Rosenblum

In the Building

There is a lot going on in the Elizabeth Lofts.

Book Club - The Elizabeth Book club continues meeting on the second Monday of each month at 4:30 via ZOOM.



The Elizabeth Book Club will be meeting on February 8 at 4:30 pm via Zoom. The book being discussed is The Shadow King by Maaza Mangista. In March, the group will discuss The Lying Life of Adults by Elena Ferrante, and in April, Never Let Me Go by Kazuo Ishiguro. If you are interested, please contact Judy Douglas at judyvdouglas@verizon.net.

Knitting Group – They start with knitting, but they make friends. The club meets in person with masks on the first and third Wednesdays of the month @ 7pm. Contact Chris Steele at Chris@bsteele.com for all the details.

Welcoming Committee – This recently formed group is still looking for volunteers to welcome new residents to the building and generally make the Elizabeth Lofts a more warm and friendly place. If this interests you, please contact Andrea Roelofs at welcome@elizabethlofts.org to offer your help.

EQ - the newsletter you are reading right now! We are not just a pretty face. We are also an opportunity to exercise your creative muscles. We need writers, photographers, editors and graphic designers and artists. Contact us at EQ@elizabethlofts.org to volunteer.

ELEC – the Elizabeth Lofts Emergency Committee is a group of residents who have come together to make people and the building safer, more secure and more resilient in the event of an emergency.



We need volunteers to help us plan for disasters or other threats by joining the committee or as special advisors on issues like medical care or construction. We also need people who we know in advance are ready to help when need strikes. If you would like to learn more or can help, contact ELEC at elec.leads@elizabethlofts.org.



EQ has given up on its list of in-person live performances and theater thanks to Covid. Too many events were speculative and we will all have to find other ways to have fun.

Virtual Events and other Activities

Portland's 5 Centers for the Arts have a [series of virtual events](#).

Portland Center Stage at the Armory has [recordings of their virtual offerings](#), from original works to staged readings to community partnership events. Look for [upcoming events](#) too!

12 local virtual [classical music performances](#).

["Looking at India"](#) – photographs by Christopher Rauschenberg. Online Jan. 7-30

[The Shows Must Go On!](#) Every Friday, Sir Andrew Lloyd Weber (or whoever runs his YouTube) has been posting videos of concerts, tributes, and filmed productions of Andrew Lloyd Weber shows.

[The Last Show Ever](#) – Comedy Improv online at Kick Stand Every Friday @ 7:30PM

The National Symphony has a [series of live online performances](#). ["Music that Travels through Space"](#), Jan. 17. ["Music that Celebrates Home"](#), Jan 31. And lots more!

["Bridge Over Troubled Water"](#): A Tribute to the Life & Legacy of Rev. Dr. Martin Luther King, Jr."
A film on Jan. 18th. May be available on YouTube after 1/18/21.

The Presidential Inauguration – Jan. 20 @ 12:01PM

[Wine & Vinyl Hour](#) – Every Thursday @ 6PM Mayer Hawthorne performs on YouTube Portland's Social Distance Ensemble – Jan. 22nd @ 6PM and a different concert every Friday streamed live by the [45th Parallel Universe](#).

[Helix: A Night of Mystical Improv Comedy](#) – Jan. 28th and the last Thursday of every month.

[Alisa Weilerstein](#) – Cello. She performs Jan. 30 @ 7pm online at Chamber Music Northwest

[Fertile Ground Festival](#) – Jan. 28 – Feb. 7. Hard to describe but supported by the Portland Area Theater Alliance. Streaming on Facebook and YouTube.

[Portland Winter Light Festival](#) – Feb. 5, 6, 12, and 13th

[Biamp PDX Jazz Festival](#) – Feb. 18-27

It's the Year of the Ox! The Lan Su Chinese Gardens (239 NW Everett) is celebrating a socially distant [New Year](#), Feb. 12-28 and holding its [lantern viewing](#), Feb. 25-28.

[Online music concerts](#) – pop music

[Oregon Symphony](#) – music, talk and the Symphony's story time for kids

The Grammy's has compiled a [list of streaming concerts](#) from a wide range of musicians.

[Metropolitan Opera](#) , [Berlin Philharmonic](#), [Seattle Symphony](#), [Theatrical Performances](#) – most are pay-per-view

Britain's [National Theatre](#)

[The Globe Theatre](#) – some content is free

[Playbill's](#) list of live theatrical performances. Check back each week.

[Portland Art Museum](#) and the [Joryū Hanga Kyōkai, 1956–1965](#) exhibit through April 11.

Portland Art Museum's [Film and New Media Happy Hour](#), [PAM and NWFC at Home](#), and a podcast [Art Unbound](#).

[British Museum](#), [National Gallery of Art](#), [The Met](#), [2500 more museums](#) – seriously!

[Open Culture](#) – online classes on all kinds of topics and seminars

[Harvard Online](#) – yes that Harvard and lots of classes are free

[Coursera](#) – A large collection of free online courses

[Learn Out Loud](#) – audio and video personal development courses

[Personal Growth Courses](#) – the name says it all

[Sky Watch](#) – you need to find a dark place and a cloudless night for [meteor showers](#).

If you have a library card, [Kanopy](#) provides access to free movies, books, podcasts and more.

[Open Library](#) – online free books

[OverDrive](#) – portal to public libraries for e-books and audiobooks

[Stitcher's](#) collection of podcasts

[1000 Free Audiobooks](#)

[LibriVox](#) – ebooks and audiobooks in the public domain

The [Oregon Zoo](#) has Zoom meetings with the animals

The outdoors is usually an option and the Oregonian came up with a list of Oregon's 7 Wonders and then reconsidered what else deserved to be on the list. [Check out the list](#) and then go exploring.

Don't forget free virtual get togethers. [Zoom](#), [Google Hangouts](#) (requires free Chrome browser), [Houseparty](#) is especially good for playing games, [Facetime](#) for iPhone users, Facebook's [Messenger](#), and of course [Skype](#).

There is more fun than we can mention. So check out the [Willamette Week's](#) or [Portland Mercury's searchable list](#) of events in the area.

We endeavor to make this list accurate, but some events may change their dates or be cancelled due to Covid and a few may have occurred before we could publish.



EQ welcomes your comments on this article or the Issue: EQ@ElizabethLofts.org

RETURN TO TABLE OF CONTENTS