

EQ The Elizabeth Lofts

Quarterly Newsletter

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THE SAILBOAT LIFE

Summers, exploring the Northwest from the comfort of a Viking.

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GET TO KNOW OUR SUPPORT TEAM – Imelda Lomeli

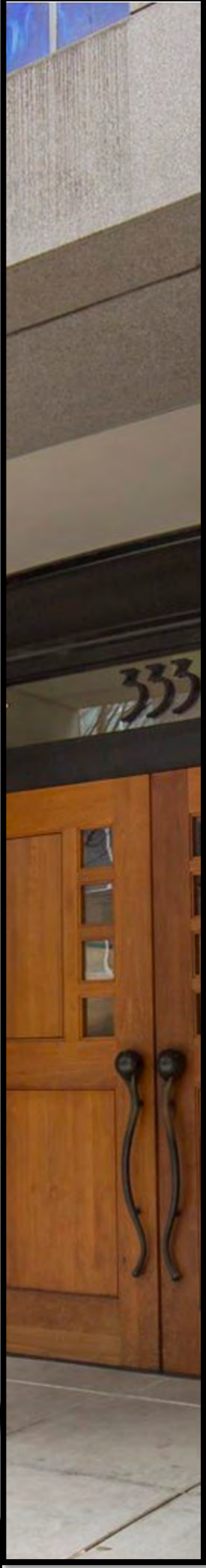
Imelda shares her family and background in folkloric ballet and quinceañera choreography.

HAPPENING IN and AROUND THE ELIZABETH

Updated options for entertainment, education, and observation, locally accessible.

January 2022

Editing by Paula McGee, Design & Layout by Michelle Heckman





NOTE FROM THE EDITOR

As we ask you to open EQ 10, I can't help but think about the number 10. I remember as a kid, I couldn't wait to reach it. Numerologists say it's the completion of a cycle. Power in numbers was never my thing, except when there are more on my side than less. Nine EQs done; how many more to go? Fasten your seatbelts. We hope the best is yet to come.

In this issue you will find:

Terri and George take us on sailing adventures and we almost become first mates.

Bonnie shares not just her memoir's Intro but walks us through falling hard for the magic of movies. Bonnie has a way of making us all feel like we can say:

"All right Mr. DeMille, I'm ready for my close -up."

Flor, our new local intrepid wine merchants. Rarely have I entered a wine shop where the magic just surrounds you. Andy and Sergio are your hosts.

Chris gets up close and personal with our new neighborhood robot Billie. Plus, the treats are the talk of the Pearl.

Busy with the robot, Chris couldn't make it to Mumbai, but she did visit two new Pearl eateries.

Larry draws us into an allegory that is all things Portland.

Imelda has a story of magic lest we forget it's sometimes found exactly where you look for it - in family and tradition.

Happenings is just that, literally and figuratively.

We hope you enjoy these articles and, as we look to the future, may it be abundant!

Bob Garsha

for the **EQ** Staff

January 2022

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THE SAILBOAT LIFE

By Teri Tong and George Hicks

I wish I had paid more attention. Or perhaps that I had a better memory regarding my sailing lessons in the early 90's. Little did I know I would be spending several months every summer living on a sailboat in the years to come. Luckily, my sailing partner and Captain has 40+ years of sailing experience and also is adept at guiding a less experienced first mate, although I prefer the title he has bestowed upon me... "The Admiral."

THE BOAT

"Viking" is a 37-foot-long fiberglass sailboat that was built by Tartan Yachts in 1978. She has a diesel engine for when the wind is not blowing enough or in the right direction (which is a lot of the time) and fuel capacity that gives her a range of more than 600 miles between fill-ups. She has comfy bunks for six but it's usually just the two of us on board. There is one head with shower, a full galley with stove, oven, refrigerator with freezer and ample storage for food, beverages, of course, and utensils. She is equipped with a rowing-sailing dinghy for going ashore and exploring the various anchorages we visit. When she's fully loaded with fuel, water, food, clothes, sails and extras, we can easily stay out for three to four weeks before needing to re-provision at a marina along the way. She keeps us warm while underway, at the dock or at anchor with a forced air heater and a diesel fireplace. Besides all of "Viking's" navigational equipment, she carries ample entertainment to keep the crew happy, while at anchor, in the form of a good reading library, stereo system, flat screen TV and almost three hundred DVD movies. She is kept in [Anacortes](#), WA during the off season and is launched each Spring for the three to four month sailing season.



The Captain & The Admiral



George moved her up to Anacortes five years ago after a rather harrowing trip we had bringing her home to Portland. Even though the weather channel predicted decent conditions, the wind kicked up unpredictably and the waves increased in both height and intensity. It became so severe that we had to close the companionway door and fasten ourselves to the boat's cockpit in case we were knocked over. We were followed by ten-to-twelve-foot breaking waves for 10 hours! I sat on the cockpit floor while George steered the boat. As the Admiral, I would not allow the Captain to leave the wheel as the waves had become so violent that I couldn't hold it steady or predict the steering direction to keep the boat from being breached by the waves. We just hoped that Viking's rudder and steering held. Did I mention that by that time it was dark and we were 30 miles offshore? This was by far our scariest boating experience. It was an easy choice to relocate her home port after that!

PAST SAILING DESTINATIONS

Our sailing is centered on coastal cruising here in the Pacific Northwest. During the past two years, our route has been limited to voyages in Puget Sound and the San Juan Islands due to



COVID-19 travel restrictions. In previous years, we've visited the West Coast of Vancouver Island, [Desolation Sound](#), the [Broughton Islands](#) at the north end of Vancouver Island and all the way up the coast of British Columbia. George has taken the boat, with my help and the help from family and friends, on the 3,000 mile round trip all the way to [Juneau](#), AK and back to Portland during one season. Much of our time is spent exploring the rugged channels, bays and fjords of the British Columbia coast while keeping a keen eye peeled for weather, water conditions, boat traffic, navigational aids, hazards and wildlife. Here is a [good site](#) to get an overview of another sailor's experience in the area.



Sailing toward one of the many fjords in Desolation Sound, BC

We've seen orca, humpback whales, dolphin, super schools of mackerel, sunfish, sea otters, seals, sea lions, plenty of eagles, ravens, [mergansers](#) and both black and brown bears. George went swimming while a black bear watched him from the shore.

I remained on board just in case I had to take the boat home by myself. Some of our more memorable encounters included sailing with a super pod of more than 100 [Pacific White Sided Dolphin](#); having a large male orca pass under the boat, roll on his side and look up at George eye to eye; listening, while on deck, to the breathing of nearby humpback whales at night; seeing a humpback breach, fluke flap and spy hop more than thirty times in a row just a few hundred yards away, and watching a good sized iceberg from an Alaskan glacier slowly turn over to expose its sapphire blue underside as we slowly circled it in awe and disbelief. Hopefully we can take "Viking" back up the British Columbia coast to visit some new and favorite places this coming season.



Stellar sea lions hanging out in the Broughton Islands, BC

A TYPICAL DAY

Lots of planning happens before we pull anchor or leave a marina. After weather, tides and currents along the route are considered, we begin our journey for the day. We travel during daylight hours only and a typical distance of 35-45 nautical miles. Please keep in mind we only travel six to seven kts/hr. Hopefully, at some point, the sails will be raised and the engine turned off. Watching the wind direction and speed, knowing when to tack or gibe, George confidently commands "The Admiral" on how to trim the sails, pinch up or fall off (AKA steer right or left). We are on the constant look out for anything in our path. Logs, rocks and crab pots are our nemesis! Fog, ferries and cruise ships can also be a challenge. Tugs pulling large barges or log rafts present unique navigational puzzles to solve as well.

Lunch is prepared and enjoyed while on the move. When the desired destination is reached, the cove or bay is analyzed for the best and safest spot to anchor. After setting the anchor, if time permits, the dinghy is dropped into the water and the "neighborhood" is explored, we go for a walk and say "Hi" to the nearby boats. About this time happy hour starts (it's after 5 somewhere), the fireplace is started (it's much colder on the water up north) and dinner prepared. It can range anywhere from barbecued chicken and salad to beef stroganoff. Dessert is a must! We are on vacation, after all. As the evening progresses, the weather report is assessed (again), a movie is watched and the next day's adventure is discussed. If it's a nice anchorage and we have the time, we may stay for several days or more to better explore it.



Preparing dinner with the fireplace warming up the cabin



Viking in Port McNeil, BC

There have been so many fantastic experiences over the years. We've learned much about the indigenous cultures of the Pacific Northwest and some of its fascinating folklore. The boat is now decorated with a few native carvings to commemorate places we've visited. It's difficult to choose just one place but, if I HAD to pick, [Ocean Falls](#) located on the Central Coast of British Columbia, would be at the top of the list. In 1906, the Bella Coola Paper Company established a plant there due to the potential of its hydro power capabilities. In 1912 an entire town began to be developed to support its production. At its height in 1912, the population grew to 3,900 residents. It had its own 400 room hotel, a hospital, K-12 school system, post office and even a swimming pool. But the operation dwindled over the years and by 1990 only about 70 residents remained after Crown Zellerbach, its owner at the time, completely closed the mill 10 years earlier. When we

visited a few years ago, the population was down to 25 permanent residents, according to the owner of the ice cream shop in the small remaining 'hotel.' It was fascinating and sad to explore what was left of the town, to see the decaying buildings and to imagine the lives and fun that must have taken place there over the years. The water from the dam is still roaring and is now the source of power for the crypto currency operation, Bitcoin, as [reported to us by one resident](#).

I also love getting my city 'fix' when we dock right downtown in both Vancouver, B.C. and Victoria, B.C. The views are phenomenal and the convenience of walking right into town is so enjoyable after weeks of trees, water and sky. Plus, it's great to stretch our legs and get some experience with civilization again, although after months without haircuts I can't say we look our most presentable!

SO, WHAT WE HAVE LEARNED

1. Two people must like each other very much to spend three to four months on a small sailboat.
2. Sailing is more work than most people imagine. Hoisting sails and even making the bed require some muscle. Besides providing the required brawn, George constantly monitors depth, wind speed and direction, tides, currents and other boats' positions while at anchor. I am thankful for his expertise and years of experience that keep us safe and happy.
3. Spending the summer on the water is a perfect complement to residing in the city, especially during the pandemic.

4. Yes, I can survive without a daily shower ... but regular oral hygiene is a must. I am a retired dental hygienist, after all.

5. We have had the pleasure of meeting many great folks from all over this part of the world. Boaters, in general, possess a wonderful spirit of community and almost all will help you in a pinch, similar to the folks here at the Elizabeth!



Sunset in the San Juan Islands

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

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AUTHOR SPOTLIGHT: Bonnie Koehler

Meet Bonnie Koehler, author, former Hollywood film editor and recent addition to the Elizabeth

About Bonnie

Bonnie Koehler and her fluffy dog Fifi arrived at The Elizabeth from Los Angeles during last summer's heatwave after retiring from a career as a Hollywood film editor. She's returned to her hometown to hang out at Powell's, paint, write, renew old friendships and spend time with family before moving to the Lake Como region of Italy in 2024.

Bonnie grew up in Oregon's Tualatin Valley and Eastmoreland, where her parents met as Reed College students after WWII. She moved to sunny California to hear Van Morrison live and attend Stanford University during the Summer of Love in 1968, graduating with a degree in Art History and an award-winning student film. She introduced herself to Francis Coppola after looking him up in the San Francisco yellow pages and launched her life-long, passionate adventure in cinema. She worked side-by-side with Milos Forman on *One Flew Over the Cuckoo's Nest*, George Lucas on the first 3 Star Wars and, after moving to Los Angeles, dozens of other feature films and prime time TV dramas, including *Law & Order: SVU*.

Bonnie is an Oscar-voting member of the Academy of Motion Picture Arts and Sciences. She is currently writing a memoir: *PRETTY LITTLE HEAD: 50 Years on the Cutting Room Floor* and she graciously has shared the introduction with us.

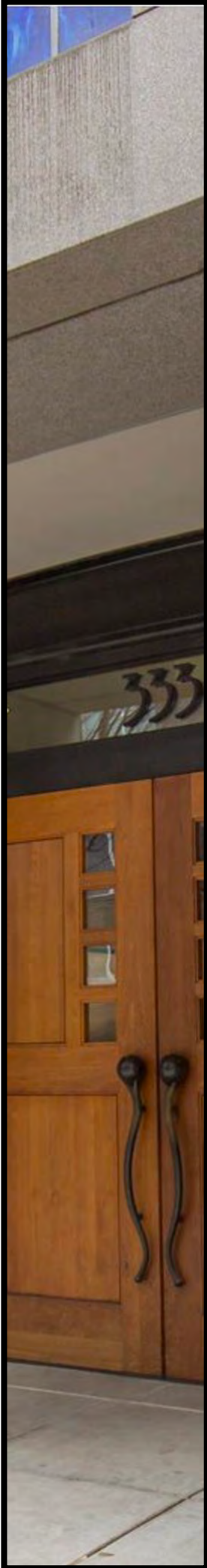


PRETTY LITTLE HEAD: 50 Years on the Cutting Room Floor

INTRODUCTION

The art of cinema editing, manipulating pieces of film to tell a story, is a perpetual delight and revelation to practice. In the world of movies, it's the Master Art. The work of all the other industry artists is transformed by us as it passes through our hands. Millions of random, raw pieces enter our cutting room, and one polished film is released from it. Film editing was born with the movies. It's the only art unique to cinema.

As the world of professional movie-making opened up before me in my twenties, I wanted to bear witness to the time, the place and the cavalcade of creative people I met along the way. I took notes. Over five decades my pleasure in the process of cutting film has



only grown and deepened. It informs the way I view the world, and the way I viewed the world from childhood forward, led me to it.

When I entered a cutting room five decades ago, which now feels like yesterday - 50 years before *that*, in 1920, motion pictures could not speak. They were still in their silent infancy. All of the old timers I encountered told me that the day *they* began in the 1920's, 30's and 40's, "felt like only yesterday", too. Now I understand how vivid their beginnings still were for them, as mine are for me. Moving pictures were invented only three yesterdays ago, during my grandparents' childhood, in the 1890's.

A farm in the fertile Willamette Valley of Oregon, now surrounded by pinot noir vineyards, may be an unlikely place to start when entering the movie business, but growing up there allowed me to roam and daydream at will. We had an old log house with a wood burning stove, chickens, cherry orchards, a forest and a river winding through it. My imagination knew no bounds. My sister and brothers and I played hide and seek in the woods and discovered pheasant nests hidden in the tall grass. We painted our faces with raspberries and rode make-believe Indian ponies, channeling the spirits of the Native American tribe who had once lived in the very forests and fields where we now played and fished on our riverbanks: the Tualatin - known in the Pacific Northwest as The Storytellers, before they vanished. After dark we projected shadow shows on the walls of the barn with a flashlight beamed through colored-cellophane and paper cut-outs, inventing adventures in far-ranging magical places.

Young Walt Disney also grew up on a farm. Looking back to our unbridled childhood, all the steps from there seem to lead directly to Walt's "When You Wish Upon a Star"¹ world. In 1955, before we had ever been to a movie theater, we acquired our first console television set: a big Packard Bell wood cabinet with a built-in mono speaker, fishbowl screen and a portable antenna on top. TV shows were free and broadcast through the air like radio, Dad explained. You had only to adjust the "rabbit ears" to receive them. I spread my arms wide to see what else I could catch. I made a blanket fort inside the cardboard box our TV came in and peaked out as the snowstorm of pixels took shape. We watched *The Wonderful World of Disney* in black and white and imagined the bright colors. I was thrilled to discover that other people made up stories, too. That same year I was given a ViewMaster² stereoscope viewer and scenic "3-D" slides for Christmas and six Golden Records story sets to listen to while turning the pages of coordinated illustrations. I was awash in imagery, from *Snow White* to the Grand Canyon.

After graduating with a degree in Art History from Stanford in 1972, I caught the San Francisco Bay Area film wave at its crest and rode it for ten years. Good timing landed me in the cutting rooms of some of the decade's greatest hits, iconic films seen by millions around the world, elbow to elbow with their creators. Every movie we made was a pleasure to work on and my colleagues were soul mates. I was swimming in good fortune.

When I moved to Los Angeles in the early 1980's on a pilgrimage to the source, the last whiff of the old Hollywood of the twenties and thirties was still in the air. I could feel it on the old studio lots - MGM, Twentieth Century Fox, Goldwyn, Warner Bros., Paramount, Disney - and in the angle of the light on palm-lined streets at magic hour. At night the balm-like word "palm" hovered in my consciousness and transmogrified to mean the arch of God's hand lifting me up to the stars in the night sky.

It wasn't the glamour of Hollywood that attracted me, though that was a happy thing that was always there, but the evidence of the work and the artists who had done it. Because the film industry in its formative years was very physical as it invented itself from scratch, creating handmade stories, there was evidence of

¹ "...Makes no difference who you are. Anything your heart desires will come to you."

² ViewMaster device and slide reels were invented and manufactured a few miles from our farm.

those who had led the way in all the equipment stored on stages and in backrooms, rubbed to a shine by constant use. I could put my hands on elephant doors, Moviolas, arch lights, projectors, rewinds, dolly tracks and velvet curtains from the silent era grasped by talented makers at the dawn of Hollywood. At night I could feel them reach out and take *my* hand. In the endlessly unspooling reel of images, I was now a frame linked forever in the double helix of storytelling.

Charlie Chaplin's tragic irony anchored me in every shadow, I could hear Shirley Temple's taps as I hustled down every stairway. I would find myself on a stage with Klieg lights from the Roaring Twenties or in a dusty editing room that still smelled like fresh nitrate as if the editor had just stepped out for coffee. I could sit in the private theater where Orson Welles watched his films come to life, see myself in Betty Davis's makeup mirror, or pirouette across a floor where Fred, Ginger, Mickey and Judy had danced moments earlier and talk to old pros who had worked with them. There were few film schools then and this was mine. Before the digital era, the heavily physical film industry was still underpopulated. As a reserved, former homecoming princess in a king's world, I turned heads in every room I entered. I was a listener in a land of raconteurs:

"Oh Judy was a tiny thing. Cute as a button..."

"I knew Liz when she was just a child. Her violet eyes sparkled like gemstones..."

"Mr. Astaire, he always remembered your name. Had a good word for everybody."

"Clark Gable's voice, you could feel it as much as hear it. That was a Man's voice."

"DiMaggio. He pulls up in that big car of his, opens the door and SHE steps out. Every part of her body moves, alive, porcelain white, too delicate for the sun. There was only one Marilyn."

I had the feeling then that all the great stars of the Golden Age of Hollywood and their legendary editors, writers and directors had just stepped through the door to the Commissary. They would be back any minute now and I could join them, my once-around life made all the more real against the backdrop of their multiple, timeless, projected ones.

One night while working late on the Goldwyn lot I got a whispered phone call from an engineer friend to come by the Foley Stage. In the dark recording booth, we watched Gene Kelly through the thick glass duplicate his own tap dancing steps in perfect synch, while watching himself on the wall-sized screen³. He was still an innovator and perfectionist, adding extra tap sounds to embellish his original movements to create a third dimension. (He had the cutest, tight-muscled derrière.)

On the same lot a luminous, white-haired Cary Grant drove by and winked at me from his Rolls Royce convertible one afternoon, beaming that smile I had dreamed of since I was 8-years-old and watched *NORTH BY NORTHWEST*. He and Robert Mitchum, whose pictures from LIFE Magazine covered my bulletin board, were my dream guys (along with JFK) when I was swooning my way into adolescence. From suave, witty and sophisticated to dark and brooding, I fell asleep every night looking at their pictures.

I rented an office in the old Writers' Building at Goldwyn in which I could write at night before heading home from the cutting room. I loved the slightly stuffy, floor wax smell of the hallways, the 1920's, cool, thick-walled Deco / Mediterranean architecture and the feeling of decades of other bards' spirits still wandering the building at all hours. It must have been lively once, with the rat-a-tat-tat of typewriter keys and ding of return

³ The film was XANADU, 1980, a few months before it was released.

bells floating from a hundred rooms, every letter celebrated. I've never been afraid to be by myself at night in the dark on a studio lot. For me, there I'm never alone; studio lots are some of the most inspiring places in the world, a step closer to Heaven.

Many women film editors over the years have been interviewed and anthologized, but I know of no other who has published a memoir with notes directly from the cutting room over the span of a long career. When I entered the film business in the 1970's I entered a man's world. And not just any man's, the men I worked with had extraordinary egos, vast powers of persuasion, talents and vision. They could seduce the chrome off a Cadillac and were breaking entertainment barriers every day at high velocity. I had crushes on all of them and romances with some of them, but spent decades trying to bend the asymmetrical collaborative arc, tilted against me, towards justice. I was always too young, then suddenly too old. The point of view of a woman who can survive in such a place is bound to reflect a unique voice, the voice of an outsider who was also a maker, an idea-gusher, a problem solver, a trusted collaborator, a confidant, an artist, a muse and an insider.

Tradition holds that editing rooms are discrete places. As in a confession booth, the filmmaking magic of all who enter there is safe. Film editors are diplomatic, generous and humble by nature. To a fault. The art requires it. All the stories I've chosen to reveal are mine. I've lived them, loved them, survived them and own them.

All the memories in this collection are triggered by the things I once carried on my journeys: hotel room keys, airline tickets, love notes, journals, gifts, my favorite splicer - the amulets and talismans I found as I searched through decades of boxes to down-size when I moved back home to Portland. Boxes I saved from my cutting rooms in the Bay Area and Los Angeles and on location in Salem, Seattle, Pittsburgh, Minneapolis, North Carolina, New York, Vancouver, B.C., Toronto and Rome - to build for myself a record of my lifelong fascination: chasing the moving image projected in the dark.

Like hundreds of professional Hollywood film editors, I've enjoyed relative anonymity. And though you've never heard my name⁴, I've been able to sculpt stories seen, felt, dreamed about and remembered by millions of people. That's a wonderful secret to have. The work itself has been a bountiful reward.

This memoir is a love story about my passionate affair with the creative process, how hard I fell for the magic of moving pictures as a young girl and where my devotion took me. Once upon a time, far, far away. It was the *entertainment* industry I jumped into after all, and it was deeply entertaining.



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

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⁴ Though you may have seen it late at night on LAW & ORDER, HOUSE, M.D. and EUREKA reruns. Or STAR WARS, The EMPIRE STRIKES BACK or RETURN of the JEDI, etc.

KNOW YOUR NEIGHBOR: FLOR WINES

825 NW Glisan St., Portland, OR 97209 | (503) 206-4736 | florwines.com

By Bob Garsha

Sergio and Andy's photos courtesy of Jennie Gassner jenniegassner.com

In January, EQ sat down with the owners of our new neighborhood wine bar, Flor Wines. I spoke with owners Andy Fortang and Sergio Licea.

EQ: Why don't you each tell us about your journey into the Food and Wine Industry.

Sergio: For me, I was born and raised in San Francisco. I was always aware of the food scene from a young age. My parents really never dined out, so it was a path of self-discovery for me. In my 20s, it changed my life in a lot of ways. I had been doing music and book retail. One friend in San Francisco took me to a wine bar called Terroir, a natural wine bar. That style gets thrown around a lot now. I remember the all-encompassing feeling I had, the wine, the vibe, I was struck by how much it reminded me of when I get turned on to a song that I haven't heard or a passage in a book. I started to take full advantage of this bug that had bitten me, and I tried to find a job in the food and restaurant scene. Music and books were facing a parallel decline, and the wine industry seemed esoteric to me and very communal. So, I started working wine retail and restaurant jobs in the city. I fell in love with the work. How rewarding it was and how hard and demanding it was simultaneously. I have to credit a friend, Lawrence Pawlicki. He was one of the most brilliant people. He knew more about wine than anyone I had ever met.



Sergio

Bottlings, samplings were connecting it to food. My friend took the book approach. What's the story behind this label of this wine? How is it made? I now take that approach. It's not just the pleasure in this glass but the why, the how, was this made? What is the story this vintner is trying to tell? He passed away last year, but he continues to be an inspiration. Another mentor was Peter Granoff, a master sommelier who could break down a bottle of wine into its science. It's one of the most extraordinary things I have ever seen. So, on the one hand I had this genuinely philosophical approach, and on the other, the science of it all.

Andy: I grew up in NYC, pretty much lived there my whole life outside of a few years in college, and then I moved to Portland in 2007.

Restaurants and food and wine have pretty much been my entire life. At 15 I was sitting down with my family for dinner and I asked why we couldn't have something different than what my mother had prepared. And after some discussion, I went into the kitchen and made it. I just loved the process. At 15, through great happenstance, someone knew someone, and I got to work in the kitchen of Grammercy Tavern on weekends and some other days for free. I kept doing that until they offered me a summer job, and by then I was thoroughly bitten by this food bug. I'd come home after school and watch food shows. I went off to college and still wanted to be a chef, but I thought I should learn about the front of the house if I had a restaurant someday.



Andy



Andy (cont): I fell in love with that side of it. I still love to cook and it's a large part of my life at home. I remember being in the kitchen and this sous chef looked down at me as we were working the line. He said, "you are not going to do this, you are done," and I said, "what do you mean?" But I knew what he meant. My passion had shifted to the other side of the doors. Soon I was at another restaurant, and the wine director left and they offered me that job. I felt underqualified for it, but they said, "we trust you, and we trust your palate." So, I jumped into the world of wine headfirst. Before I moved to Portland, I was out here with my wife, interviewing with a restaurant group. Before taking the red-eye home, we had dinner at Le Pigeon which was just a few months old. The next day back home, I was at my desk and Le Pigeon had posted an advertisement for a restaurant manager. So, I applied there, said no to the corporate restaurant job and have been a part of the Le Pigeon, Little Bird, and Carnard ever since.

EQ: Grammercy Tavern is a pretty big benchmark.

Andy: Yeah, Tom Colicchio was the chef-owner. Through some random event, my mother knew someone who was a friend of Tom's brother, and through all those people, they asked on my behalf if I could get a summer job there. No one thought anything would come of it, but a couple of weeks later (this was before Top Chef) Tom Colicchio called our house; this is 1995/96. Landline and all. He said "This is Tom Colicchio, are you Andy?" I didn't know who he was, but he said, "I hear you are looking to work in the kitchen. Why don't you come over?" The funny part is not only did I not know who Tom Colicchio was, I thought-- I don't want to work at a bar!! I was fifteen. [laughs go around].

EQ: Tell us about Flor, Le Pigeon, and the Carnard connections.

Andy: Wine has always been a massive part of what we do at the restaurants, and it is something we have been able to grow over the years. We got to know the wines and the people who enjoy wine, what they like. They'd look to us for certain wines. Doing a retail shop was discussed, but it was never really a serious thing and then the pandemic hit. When the pandemic began in the spring of 2020, that was a hard stop for restaurants. We could not have people in the restaurant. We were grappling with what this Covid thing was. We knew we had to do something to create revenue, so we sold wine among several other pivots. That seemed to go really well. We built up a lot of trust with our customers and in our selections. We were selling tons of these curated wine packs, including opening up our list and selling it at retail. We did that consistently for a year and a half. Last winter, we turned Carnard into a holiday gift and wine shop. An experiment. Then we thought we should do a retail shop when things return to normal or near-normal. There is a place for it in what we do and do well.



FLOR Entry

About a year ago, I reached out to Sergio. We had worked together at Little Bird. I told him that we were thinking of doing a wine retail business and would love to partner with him. Over the years at Le Pigeon and Canard, I've learned that a big part of our success is partnering. Chef Gabriel and I are partners. We have learned to support each other and have each other's backs. I would not want to do a business in the future without a partner who I respect, trust, and whose company I enjoy. When I thought about that, Sergio was the only person who came to mind.

EQ: Sergio where were you, and what were you doing when Andy called with this idea?

Sergio: I was at home. I was trying to figure out what to do essentially as well. I managed Ava Gene's at the time and was to help open up their new restaurant, Cicoria. So, I was going to be in charge of the complex. But as there were more shutdowns, I really wasn't sure where to go. My kids were two and four, so I spent a lot of time at home. I was planning on working a harvest, then the valley caught fire; it felt like nature's way of telling me, yeah, just



stay home dad! So, I waited, but seriously I just trusted in the relationships I've developed, and I knew it wasn't time for me to act but to be still and let things happen. A non-movement movement almost like wine. My wife was encouraging me to not just seek out things but to hang out, and something will come. The very next day, Andy called. Sometimes it's good to listen to the gray area, and it became very much a sign that this was the right thing to do.

EQ: Why this spot on NW Glisan?

Andy: We did not start out by looking at this area per se. We started out thinking we would do what we did at Le Pigeon—these curated packs of wine, some selected boxes, and plenty of internet sales. So we thought, when we find a space it doesn't have to be fancy, mostly warehousey with a small area in the front with some shelves and a comfortable place to sit. Thinking people could pick up their wine, maybe have a glass and it would be more of a community than just hitting send on your computer and coming over and picking up your wine. Our vision for that small place - to sit the wine on shelves - just kept growing and expanding. Coming out of the pandemic, my thought was to have a lot of little things in one that probably would serve us well. So, we learned we wanted to have a good retail shop, continue the curated packs, and we definitely wanted to have a place where you would want to spend a little time. Like when you go to Powell's, you don't go to grab one book. You want to look around, maybe strike up a conversation.

So, we started looking for places like that originally on the eastside, central to where the restaurants are. Partially for convenience, you can also get there easily from all over Portland. But we could not find what we were looking for, so we broadened our search. A pedestrian-friendly area with decent parking, so when you want to sell people a few heavy items, it's easy to get them in the car. We had not really thought about the Pearl. Around here, it's pretty easy to park, and then we walked into this space and it really grabbed us. You can't build history into a new building, but this has this wondrous feeling. Two little rooms already made. It felt this place was waiting for us. And it has been embraced by the neighborhood. The design firm we used put this place together.



Chill Space

Sergio: Yeah, they deserve somewhere in the neighborhood of about 95% of the credit. [chuckles]

Andy: We looked at their renderings and we said that's beautiful, then we said that's going to cost us. [laughs]. It had to be done; it had to be created.

Sergio: What you see is pretty much their first draft. To their credit, we were talking about a feeling more than about aesthetics. We were talking about places we had been that we enjoyed spending time in, not necessarily "we like the tables here in this direction or a chair there." So I think translating that was probably the coolest part for them.

EQ: How do you see the customer experience?

Sergio: From my background in retail, I always thought it was really fantastic when people came into the Tower Records I managed and heard something playing that they would never have come in to buy. Then we get to know their tastes. The same would happen with the bookstore. With wine, it's just a bunch of bottles on a shelf, but if you have a glass of something we happen to have open, it's essentially like ingesting something like a book or music that you weren't expecting to ingest in the same way. The experience is to come in here, allow yourself to get exposed to wine, and we make ourselves available to actually converse and find out about your palate. If we have that approachability and this becomes a constant place of discovery, we are doing our jobs. Education on wine is

crucial and it's ok to say what you don't like. That is why we will have a diverse list of glasses available. It's like in the music business when I turned kids on to Miles Davis, I still think about them and their listening growth. For us, it's the same with wine.



Andy: Anyone who walks in here, you need to treat with the appreciation that they chose here. I think this is lost in many wine shops. For us, it's just an extension of the restaurants. I learned this at Grammercy Tavern when people were just lining up beating down the doors to get in. They did not have to come here; they could have stayed home or gone somewhere else. I feel that everyone who comes in here, not only do I appreciate them but also want to hear about their likes and dislikes. Anyone can grab a bottle at the grocery store, but if you come in here, you are making an effort; I don't mean an effort to see us but an effort to go to a store that only sells wine. That's what gets me going.

EQ: Tell us about the styles of wine we will find here.

Andy: Sure, it's about wines that we are passionate about. Wines that we care about, ones that we like. That we think make sense to share. So, that creates a subset of the wines we want to sell. Like at the restaurants, it will be primarily European and West Coast. A little more French, a good chunk of Spanish, some Italian, and Northwest California and Oregon. Plus Champagne. We want to add to the conversation and the customer experience. So you may not find a popular wine here, that doesn't mean we would not order it for you; sure, we would be happy to. But we would rather have someone say, I love this Sauvignon Blanc, and we can say "we don't have that, but here - try this" and they say "that's really great, I like that even more." See, then we know them and their tastes, so when they come back in, and we have a new wine that meets their sensibilities, we can say, "you really liked that now try this!"

We have a wide array of values and prices. Value is relative, and it's experiential. What meets one person's comfort zone may not meet another's, and we get that. Take Champagne, it may be all the way from \$24 to \$300, but we are going to do our best to make sure that \$24 bottle is as good as it gets in that price range, and it's our hope the \$300 bottle will be all that you hoped for.

EQ: When I walked in, I could not help but notice the glassed-in cellar. Tell me a little about what's in there?



The "Cave"

Andy: Some days we call it the treasure room or the Cave. There are bottles in there that have cellar age, some that are pretty rare. For me, it's exciting because not many people get the opportunity to walk into a cellar, feel the temperature change. It's an experience. So, it's like saying these are special and it's fun to look. You will find \$40 bottles in there and some for \$1,000-2,000

Sergio: For me, it's essential to carry price points for everybody. This will not be a place where you get our attention if you walk over to an expensive bottle. As you noticed, I was just working with a customer who was buying wine for his gallery for First Thursday. I just gave him options, and he

was happy to be in his budget and left with three very good bottles of wine. I think each price point has value and palate attributes to it. In my mind, it makes people shy when going into a room and seeing things arranged in a certain way. We are asked all the time if someone can go into the Cave, and it gets to me sometimes because it is

just a room. Some bottles need to be in there. If someone describes what they want in an \$80 bottle and I can give them that taste and enjoyment for less money, I will.

EQ: How about live entertainment some day?

Sergio: Absolutely, we can pivot, but I think it will be when people are more socially comfortable after going through what we have been through the last two years.

EQ: I have to revisit the curated packs. Tell us about those.

Andy: This started during the pandemic at the restaurant. First, we were just selling wines from our list. Then we had this pent-up demand and we created something called our super pack, 6 bottles for \$125.00. The theme is often seasonal or 3 or 4 bottles of a Chateauneuf du Pape. At that time, it was fun for us to flex some of our wine muscles, and it was also great to create volume for our distributors. Cases of wine were coming through that usually didn't, and this was when people could not go out, so it was an adventure pack. And people were just super loyal to it. We have customers, I want to call them guests because that's how I do it in the restaurant, they have been getting packs once a month for almost two years now.



EQ: What would make a better Portland?

Andy: Phew, I am not running for office nor do I want to be. But I think the way the city government is set up, it lacks the ability to be agile. So when, let's say, we combine the exponential increase in houselessness, which was really exploding before the pandemic, with dealing with Covid in the city, and you add in the upheaval of the social justice protests and the police response, there wasn't really a great way to handle that. As an example, if you have an issue with tents in a park, or with protests, you have multiple city departments, overseen by different commissioners, that all have to coordinate. Which makes it pretty challenging.

You have the Department of Transportation, the Department of Housing, the Police Department, the Parks Department, just to name a few, and add in all the Covid changes placing a strain on the Departments. How can you nimbly address that park in question? This city wasn't set up to deal with it in any coherent way. It's the only city with this unique system where you have five commissioners, including the mayor, all elected at large. All elected and then they don't represent any specific region of the city. The mayor's power is nearly the same as the other commissioners, no one is really in charge. It doesn't make for sound policymaking. There is something problematic when you have a commissioner suing another city agency. Beyond why or fault, things should never devolve to that. There should never be cause for that in the first place or the suit. That's not very sound nor is it a good look. It's pretty dysfunctional. Before you can applaud or blame any one of them, you have to look at how it is set up to run. It has to change so we can have policing that works. So we can work on houselessness in a way that helps the homeless, and preserves a sense of safety for all the city's citizens. Keep our neighborhoods vibrant. We need to have the structure in place for those things to happen.

Sergio: What hopes do you have for Portland in the near future? It's something all major cities are struggling with right now. How are we reshaping our society right now with the digital platforms and the stay-at-home measures? When can we come out of our hiding? Hiding in masks, hiding at home. I come from San Francisco, a city that has seen many homeless people. I've seen it! I have grown up with it. Seeing it in my neighborhood when I was young, seeing people here lose their minds over it, is a little different take on it for me. San Francisco has always had it. It comes with the terrain. I know Andy mentioned structural changes. For me --it's so goes society, so goes Portland, that's how I see it. We have to tow that fine line of enforcement, for lack of a better word, and empathy. That said, it's the long game right now during Covid and how we can come back to this special place where we all chose to live.

Andy: From our experience at Little Bird, we know there are just some fantastic blocks and neighborhoods in Portland. I loved that block, Big Pink overlooking us. We chose that street rightly or wrongly, but it played into its demise as the area changed. The restaurant wasn't perfect, but there were some contributing factors as well. You can always remodel or redecorate your house, but you can't change where it is. The thing about Portland that you can't lose is the confluence of two rivers. You have the coast an hour away, Mt. Hood an hour away, you can be out in the woods in half an hour and feel no one is around you. You can be in wine country in 45 minutes. This is a pretty awesome spot that is unchangeable. So, we've got that. Let's fix the other stuff.

Sergio: I would add it's the people! All the things Andy mentioned are why we moved here. I remember the first few weeks I was here and people talked to me. I had this reaction: they are just going to ask me for money. I was used to that in San Francisco. That's my background. But no, they were just being nice, and I needed to adjust. Just being more open, being friendlier, not carrying that big city mentality.

With the current problems facing Portland, we are starting to see that 'look down, I don't want to make eye contact' vibe. But we need to enjoy and embrace our friends and our colleagues. We don't call other shops or wine bars competitors here in the wine world. We call them colleagues. Again, at the end of the day, it's the people who make this city. It's there. I just think it's hidden right now, but it's ready to come out.

EQ: Finally, what's the next chapter you hope to write here at Flor?

Andy: Buy wines in January, not just December!
[laughs]



Sergio: Seeing regulars come in, seeing familiar faces. Getting to know people's names. Filling the tables, the couches, it hasn't felt entirely lived in yet. More focus on wine glass pours, wine clubs will begin too. For me, establishing patterns, seeing people I am beginning to know, getting them wine that many people can't get or don't know about. We are doing many things right; we are planting seeds that we almost don't know we are sowing. So, we look forward to not just seeing those seeds grow, but we will grow with them as well.



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NEW IN THE PEARL

Reviewed by Chris Steele

BROOBEE

433 NW 10th Avenue

Looking for a cup of coffee? Maybe a pastry to go with it? Long lines can be daunting, especially if you *need* that coffee. There are many options in the Pearl.

Check out Broobee, in The Gregory at 433 NW 10th Avenue, where you can obtain a consistent cup of coffee and a unique show.



A robot "broorista" named Billie will make and deliver your coffee while you have a friendly chat with the cashier – a live human.



After paying, customers are given a QR code on a slip of paper and told which door will deliver the order: A, B or C.



Billie places the completed drink above the designated door, the code is scanned, and the cup is lowered for pickup.

The robot can make a variety of espresso drinks, and there are many flavor options you can add yourself with a variety of syrups.

The delectable goodies available are provided by The Hungry Hero Bakery, owned by the winner of Netflix's Sugar Rush: Christmas, Alex Wilson, who also owns Broobee.



An oatmeal raisin cookie was a perfect complement to my pumpkin spice latte.



Satisfied masked customer and Elizabeth Board member

TWO New Options for Indian Food in The Pearl

OPEN TANDOOR

1037 NW Flanders Street

Open Tandoor has started serving Indian food at the corner of Flanders and 11th in The Gregory, having completely renovated the previous Lebanese restaurant space.

This is the second location for Open Tandoor, with a first location on the east side. The business originated as a food truck, Portland Masala. Their expertise is reflected in tasty meat and vegetarian menu choices.

I particularly enjoyed the chicken curry. Entrees offer a choice of rice or naan, and I would suggest selecting the rice and adding a side of naan; this will be my plan on our next visit. We rely on takeout these days, but there was plenty of seating available for a socially distanced meal.



THE SUDRA

100 NW 10th Avenue



On the vegan side, The Sudra, a plant-based Indian restaurant, has opened on Tenth and Couch. There are three other Portland-area locations as well, indicating the popularity of the menu.

Bob and I tried some take-out, although at the early time of our pick-up, the restaurant was offering some excellent socially distanced seating.

Our dinner was tasty and the lack of any meat or dairy was not an issue. I especially enjoyed the turmeric roasted brussel sprouts. We shared an order of potato samosas served with blackeyed pea korma and coconut yogurt.

Our entrees each had a kale salad with tahini dressing. The chickpea cutlets included a yummy ginger-molasses root vegetable side. Even if you do not follow a vegan diet, this restaurant offers a tasty yet healthy meal.



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GOOD VIBRATIONS

By Larry Rosenblum

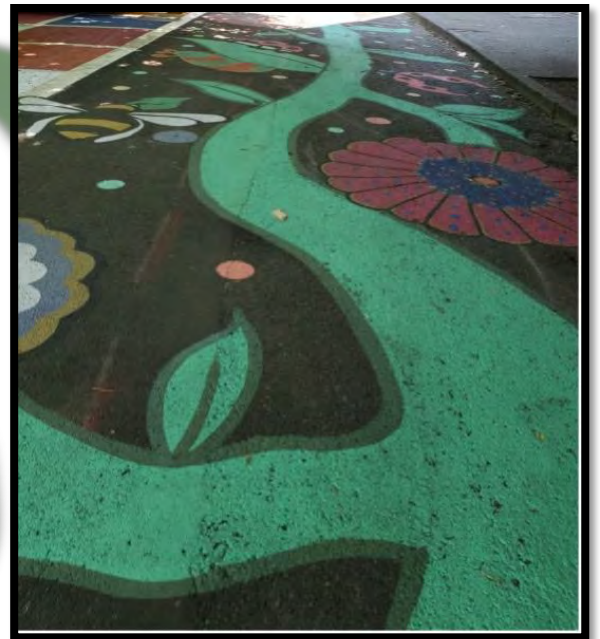
It's January. The skies are gray. It's been raining forever. And Omicron is here. It's easy to forget that things will get better. But there are good signs all around if you know where to look.

There is a new plaque on the Flanders Street Bridge.



The Nob Hill Bar & Grill has a sign proclaiming they have sold a million burgers and they found a way to turn lemons into BBQ.

The new food cart pod at Burnside and Park has Portland's version of a yellow brick road only, being Portland, it's green.



The road figuratively leads through the Hoyt Arboritum redwood forest

to the witches castle.



.....But don't worry. Dorothy already liquidated the witch.

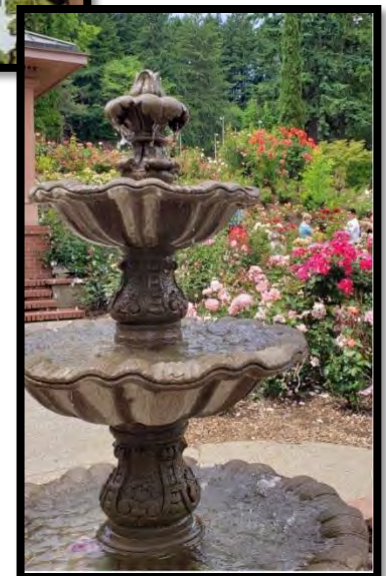
So come into the sunshine, into the light (singing is optional) and this green road will lead you to the Green Man who hangs out on 6th and Davis.

Legend or myth has it that if you are struck by one of his arrows, you are granted a vision of things invisible to others.

Like this Jackalope,



or maybe even the Rose Garden in full bloom.



So rest easy. The best is yet to come.



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GET TO KNOW OUR SUPPORT TEAM:

Imelda Lomeli

By Paula McGee

Behind the Scenes with Imelda Lomeli

We have an amazing staff who do such a great job of making our lives and our homes safe, secure and beautiful. In our comings and goings, we stop at the concierge desk to pick up a package or ask a question, or run into Imelda and Paul in the hallway or around the building. We may chat a moment, but it's hard to get to know these important people in those brief encounters. In this issue, we asked Imelda Lomeli to share with us a bit about herself and her interests.



Imelda, would you introduce yourself?

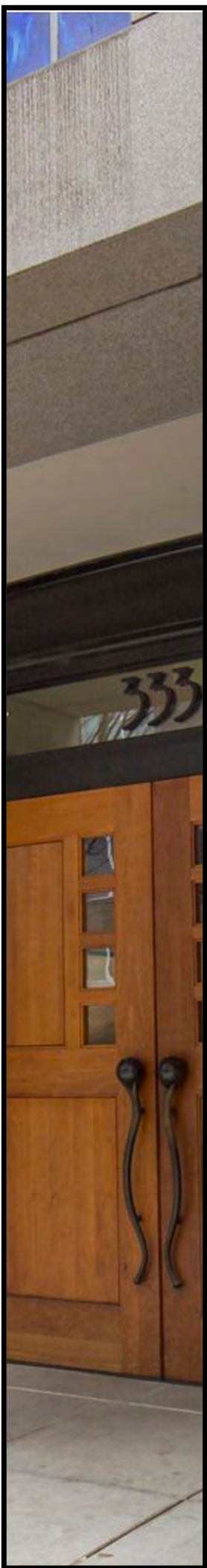
Hi, I'm Imelda, I grew up in the city of Jalisco, Mexico. I moved to Oregon in 1995 and have been here for 27 years.

What do you like to do in your free time? What are your interests/hobbies?

I am a happy proud mom of 3 children; Julieta 24, who is a biologist, Bryan 21, who works with his father in construction, and Isaac 8, who keeps busy with sports and his homework and loves to sit around all day playing his video games. We used to have a Mexican restaurant and that was a lot of work and very stressful because when we started it, we had Julieta and Bryan, little ones, they needed a lot from us! So we decided to give our children more quality time.

I like to cook typical Mexican dishes, which my family loves so much, and I enjoy a very good family movie. I like to go to the gym from Monday to Friday and I am a bit busy taking Isaac, my youngest son, to karate and soccer!

I used to teach and still like folkloric ballet. I have very beautiful memories and many experiences! In my spare time, I create choreographies for quinceañera, which is a Mexican traditional celebration of a girl's 15th birthday. The tradition of the quinceañera dance is when the birthday girl dances with her father, making it her first dance as a young lady. Many times they are accompanied by chambelanes, who are male cousins or friends of the girl, or they can have just ladies depending on who the girl wants in her quinceañera court. There is also a surprise dance. There are all kinds of music but it depends on the taste of the birthday girl.



This ritual can be celebrated outside or inside of church with the young woman being accompanied by her parents and godparents. They come before the priest or deacon to receive a special blessing in the church. It can also be celebrated in a more formal way with elegant clothing, flowers, music and decorations, and with more than one priest celebrating. This dance is a special way for you to say thank you to the father figure in your life. If you have more than one father figure, you can dance with all of them!

Each girl's story is unique, so their dances should be unique as well. One of the most popular traditions of the quinceañera is the changing of shoes, which is sometimes carried out during or before this dance. The quinceañera traditionally wears flat shoes during the ceremony. Then, at the reception, before the first dance, the father (or other special family member) will change the quinceañera's shoes from the flat ones to their new high heels. This is another perfect way to symbolize the transition from childhood to adulthood!

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

I started cleaning empty apartments in McCormick Pier, then they remodeled them to condominiums. When they made them condominiums, I stopped cleaning inside and started just doing maintenance outside and then CMI offered me full time! I started working at Elizabeth Lofts on January 25, 2007.

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.

All the work is easy for me, I do not see anything that is impossible for me to do! I really enjoy seeing each one of you in the hallways, in the elevators and around the building. It is difficult for me to get there only when there is snow, something that I really enjoy and I love to see it snow, but I am afraid to drive in the snow!!



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HAPPENING IN and AROUND THE ELIZABETH

Compiled By Chris Steele

In the Elizabeth



Book Club – The Elizabeth Book Club continues meeting on the second Monday of each month at 4:30 via ZOOM, until such time as an in-person meeting is possible. The book for February will be Lincoln Highway by Amor Towles. Listings of past books, future reading plans and contact information can be found on the Elizabeth website.

<https://www.elizabethlofts.org/community/elizabeth-book-club/>

Knitting Group – Knitting for all levels or just socializing if no current project is in process. The club meets in person with masks on the first and third Wednesdays of the month @ 7pm, but resorts to ZOOM when Covid concerns are high. Contact Chris Steele at Chris@bstele.com for all the details.

Welcome 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 Bob Garsha at welcome@elizabethlofts.org to offer your help.

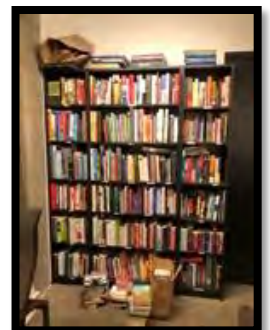


EQ – The newsletter you are reading right now! We are not just a pretty face. We are also an opportunity to exercise your creative muscles. We need writers, photographers, editors and graphic designers and artists. Contact us at EQ@elizabethlofts.org to volunteer. We would love guest contributors as well if you have something fun to share with neighbors.



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 either in an ongoing capacity 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 can help, contact ELEC at elec.leads@elizabethlofts.org.

Community Room Bookshelves – We continue to collect a variety of reading options. If Covid and rain (or snow) are confining you indoors, check out what is available!



Live Events

In most instances, attendees will be required to show proof of COVID vaccination or a negative test result (within 72 hours of the event). Face masks are required for entry. Check out the venue instructions for the event of interest or for possible cancellations due to Omicron.

[Portland's 5 Centers for the Arts](#) has a large variety of scheduled live events.

[Portland Center Stage at the Armory](#) has upcoming events and their 2021-2022 season is underway, including a repeat production of [Hedwig and the Angry Inch](#). For those not yet ready for live performances, there are [recordings of virtual offerings](#) still available.

For various events check out [Portland Mercury](#) for all things happening around Portland.

[Oregon Festivals and Events](#) has a calendar of future events if you are looking for something new to do.

Check out some [live concerts](#) coming to Portland. Tickets are going fast for some shows.



[BODYVOX](#) has announced their new “Effervescent” season of dance.

[Chamber Music Northwest](#) is presenting their 2021-2022 season which they say is the most dynamic and diverse season ever.

Tickets are on sale for the [Oregon Symphony](#).

Check out the [Oregon Ballet Theater](#) for some seasonal favorites and some unusual new offerings.

[Broadway](#) comes to Portland again. Check out the musicals coming this season – including HAMILTON!



Enjoy a mysteriously delightful dinner at the [Dinner Detective](#) at the Embassy Suites downtown. It is America's largest interactive comedy murder mystery dinner show.

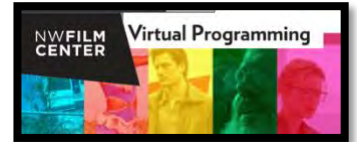


[Beyond Van Gogh](#) is receiving rave reviews from those who have gone. Enjoy this immersive art experience. Tickets are sold online and some showings are sold out.

Jazz lovers should check out events coming to the [Jack London Revue](#) or enjoy dinner and music at [Wilfs](#).

Virtual Events

[NW Film Center](#) at the Portland Art Museum has a variety of virtual programming worth checking out as well as films, events, classes and workshops.



[The Shows Must Go On](#) is a listing on YouTube of a variety of music from many of your possibly favorite shows.

Portland's Social Distance Ensemble has a different concert every Friday streamed live by the [45th Parallel Universe](#). This season is about creativity amidst calamity.

[British Museum](#), [National Gallery of Art](#), [The Met](#), [2500 more museums](#) – visit museums across the world without leaving home!



If you are ready to put your free time to good use, check out the various online classes at the [Dandelion Chandelier](#).

Ready for a Night at the Movies?

[Living Room Theater](#) (10th and Stark) and [Cinema 21](#) (616 NW 21st Ave.) offer more than the usual fare.



For a larger than life experience check out what there is to see on the IMAX screen at [OMSI](#)



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