

EQ The Elizabeth Lofts

Quarterly Newsletter

A NOTE FROM THE EDITOR

(Mark your calendar ... 1st Thursdays returning to the Elizabeth in March!)

THE JAPANESE TEA CEREMONY

Jan Waldmann shares a deeper understanding of the Tea Ceremony and its history.

TOURIST ATTRACTION IN OUR BACKYARD

Chris digs up information on our very own tourist attraction! It includes historical background and resources for further exploration.

NAN WALLER

Steve Rose brings us another engaging interview. Nan Waller, the 2022 recipient of the William H. Rehnquist Award for Judicial Excellence, shares highlights of her personal and professional journey.

YOGA IS IN THE HOUSE

Larry shares his observations as a novice yoga participant.

A PASSAGE TO OSLO

What an opportunity to attend the Nobel Peace Prize Ceremony! Larry shares his experience and observations.

EQ RECURRING FEATURES

BOOK CLUB Bonnie offers the Book Club recommendation "A Gentleman in Moscow". Early reviews are "outstanding", "must read", "don't miss it".

KEEPING IT REEL Faith describes Le Boucher (The Butcher) as "a quiet thriller with a soundtrack you won't be humming later."

NOTES FROM THE LIBRARY HUMOR, although a small library section, Bill highlights the topic and entries in this important category.

RESTAURANT REVIEW: JOJO: COMFORT FOOD

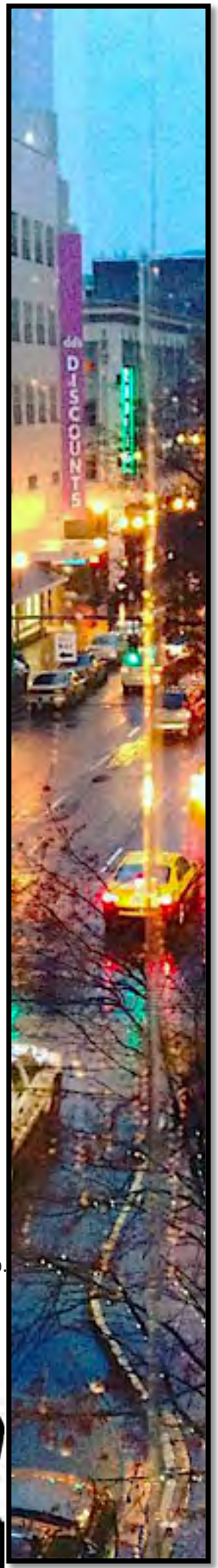
Larry explores the menu of a Food Truck with a newly opened brick-&-mortar shop.

HAPPENING IN and AROUND THE ELIZABETH

Chris has pulled together links to the latest on Elizabeth in-house community activities, and updated options for entertainment, education, and observation, locally accessible.

January 2023

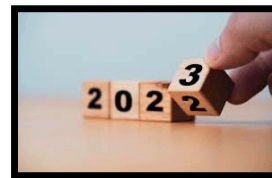
Editing by Brenda Peterson and EQ team
Design & Layout by Michelle Heckman



NOTE FROM THE EDITOR

Bob Garsha

Welcome to our 14th edition.



I have been thinking about the events we all experienced in 2022 and how they will impact our entry into the New Year. Will they shape us for tackling all that lies ahead, and will we step forward each day with conviction to make it the best day possible, or will we hold on to the not-so-great days of 2022?

Of course, like many January gym memberships, we want to set new goals, climb new heights, and live days of joy as we wander through this landscape we have all chosen for home - Oregon. May our ventures in 2023 make us and others a little happier, a little wiser, and form in us a resilience that the New Year should bring

The table of Contents, as usual, is a preview of what lies ahead for you, the reader.

Enjoy all that this issue offers to get your year off to a great start; it is our pleasure to bring these articles to you.

Bob Garsha

for the **EQ** Staff

January 2023



First Thursday will be returning in March, featuring an artist talk, beverages, and more. Stay tuned for more information but mark your calendars **for March 2**

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THE JAPANESE TEA CEREMONY

ENJOYING A BOWL OF TEA

By Jan Waldmann

Portland has become a wonderful hub of tea culture, with loose-leaf tea cafes and stores carrying abundant sources of tea from around the world.

The tea culture is deeply rooted in the Japanese culture, and the traditional Japanese Tea Ceremony is known as **chado** -- the way of tea.

The formal gathering often takes place in a tearoom with a tatami-mat flooring and is much more than just enjoying a bowl of tea; it is an experience for both for the host and the guest to share quiet and undisturbed time together.

In today's world, it is sometimes important to just stop and take a moment to seek sanctuary from the everyday mundane duties of our lives. The traditional Japanese Tea Ceremony can be used as a tool for this "slowing down".

A full formal tea ceremony can last for hours and include a full meal, the laying of charcoal to heat the water, and two preparations of matcha. However, with the same feeling of hospitality, community, and connectivity, one can make tea in the comfort of a living room or alongside a hiking trail. The overall experience set by the host can be summarized by the basic Japanese philosophy of tea: Wa, Kei, Sei & Jaku, loosely translated as Harmony, Respect, Purity, and Tranquility.

For me, little did I know when I entered a tearoom in Tokyo, Japan more than 50 years ago that it would change my life. I was an American traveling in Japan and wanted to taste traditional matcha – powered green tea. As I sat in an authentic tearoom, I became aware of a deep beauty that can only be experienced in the moment though its history spans centuries of Japanese culture.

Jan Waldmann began the study of Chado, the Way of Tea, in 1971, while living in Japan. Over the years, she studied in both Japan and America, receiving her teaching degree from Urasenke Foundation in Kyoto, Japan in 1989. Jan teaches both privately and at Lewis & Clark College in Portland, where she teaches a class in the Art of Tea. She specializes in blending the traditional philosophy and movements of Chado with contemporary views of the ceremony itself.

*The Community Committee will be hosting a Tea Ceremony led by Jan Waldmann in the Elizabeth Lofts Community Room on February 4th from 11 AM -2 PM.
Email community@elizabethlofts.org to register.*

EQ welcomes your comments on this article or the Issue: EQ@ElizabethLofts.org
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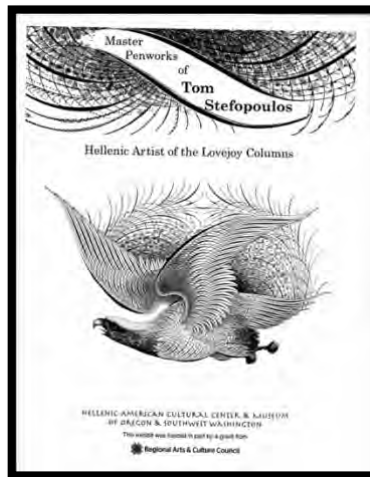
TOURIST ATTRACTION IN OUR BACKYARD

By Chris Steele

We walk past them every day. The Lovejoy Columns represent an artifact of the Pearl District history of rail yards and warehouses.

There is a brief explanation of the artwork displayed on one of the columns, but did you know that there is more of the history available on our [Elizabeth Lofts website](#)?

The [Greek artist, Tom Stefopoulos](#), had a thriving commercial art business in Seattle prior to coming to Portland to work in the rail yards. His work on the Lovejoy Columns, 1948-1952, was completed in between trains while working as a watchman. He climbed on top of boxcars to reach the location of this early “graffiti.”



Yelp and Trip Advisor each have rated the columns 4.5 out of 5 stars. A comment on Trip Advisor said, “One of the coolest art exhibits you’ll ever see.” Another noted that it was across the street from Ben and Jerry’s. There is even a [Facebook page](#) for the columns.

The columns can also be seen in their original location in the movie - [Foxfire](#) (1996).

Even in 1948, there was news coverage of this unique artwork. The [Hellenic-American Culture Center & Museum](#) has a more complete display of art by Tom Stefopoulos.

Be sure to take your out-of-town visitors to this very local attraction.



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NAN WALLER

By Steve Rose

Judge Nan Waller was Presiding Judge of Multnomah County for six years. During that time, she was instrumental in implementing the electronic filing of judicial papers and in the development and construction of the new county courthouse. She is the 2022 recipient of the William H. Rehnquist Award for Judicial Excellence, one of the highest judicial awards in the country.



Steve Rose sits down with her to discuss all that and more.

Disclosure: Steve is an ex-law partner with Paul Bovarnick, Nan's husband.

S.R. Good afternoon. I am sitting here today with Judge Nan Waller, who is one of the more accomplished people in town who does not seek the limelight. Nan, it is great to be with you today!

N.W. Good to be with you, Steve.

S.R. Nan, tell us where you were born.

N.W. I was born in Chicago, but I consider myself to be a fifth generation Oregonian. My parents were in Chicago for my father to get his PhD at the University of Chicago. My early family members came to Oregon by wagon train and by sailing ship around the Horn. Some of them came in the 1840s before Oregon statehood and some of them came in the 1860s.

S.R. When your dad got his PhD, did your parents come back to Portland?

N.W. Yes, that was always the plan.

S.R. Your dad was a teacher, correct?

N.W. Yes, he taught at Portland State University. He was the head of the English Department and held other positions at PSU as well. He was also occasionally in Shakespearian plays. Shakespeare was his focus. Every summer, we would travel down to Ashland. My parents would pick two plays for the children to go to and every summer — to start this adventure — my dad would read us the Lambs Tale by Shakespeare. My father liked to act and Angus Bowmer, the creator of the Oregon Shakespeare Festival, and he were in a play together, and they had the best time.

S.R. How about telling us a little about your mom's family?

N.W. They came to Oregon by sailing ship around the Horn: — Ole Oleson and his father Ole Oleson. I have a desk in my house that they brought with them to Oregon by sailing ship. They built a house on a road that later became known as Oleson Road, named after them. That was in the Raleigh Hills area. It was a farm. There, eight sisters and one brother grew up.

My father had started school at Harvard, right around the start of the Depression. He decided he did not want to stay on the East Coast and went to the University of Oregon in Eugene. My

mother was the first woman student body president of the University of Oregon. It was during the war and my mother was quite indignant when anyone said she won because the men were off at war. My parents met in a class and decided they were made for each other.

I am one of five children. My mom worked as a teacher in kindergarten, and then went on to get her Master's degree in education. She ended up managing the talented and gifted student program for Portland Public Schools. My mother had a holistic view of talented and gifted students. She believed that the classification should not just be based on intellectual abilities but should focus on other gifts as well.

S.R. Tell us about yourself? Where did you go to school?

N.W. I started at Sylvan Elementary, then West Sylvan, and then Lincoln High School. My guidance counsellor said I should consider one of the Seven Sisters, so I went to Smith College for my freshman year. I was homesick, and I thought it was this feeling of being at an all-women's college but deep down I knew I was homesick for the west coast. So, after my freshman year, I transferred to Stanford. I studied psychology and sociology.

S.R. What did you think you were going to with that?

N.W. Go to law school. At Smith, I thought I would go into theater, not from an acting standpoint, but as an academic. At Stanford, I got very interested in child psychology and the sociology of families. It seemed that having a background in law would provide me a road to work on policy changes. I became the first lawyer in my family.

S.R. You went to law school as a means of effectuating social policy?

N.W. Yes, I graduated from Stanford in 1976. I immediately followed that up with going to the University of Oregon. I knew that I wanted to practice in Oregon. That's what my family did; we were all Oregonians.



S.R. What was Eugene like in 1976?

N.W. Well, I did not have a car, just a bicycle, so I fit right in. I belonged to food co-ops. I had a little house on Patterson Street, just the sweetest little house. Eugene was pretty laid back. I liked so many parts of law school, although I was so anxious: "Was I good enough"? That's always been my thing: "Am I good enough"? I was intrigued by law school and all the puzzle pieces fitting together. My husband Paul and I met on the very first day of law school, but did not go out during law school. We were friends and hung out in the same social circles. We finally got together at the end of law school, which was a good thing. Earlier, he was pretty laid back, and I was too neurotic, and I don't think it would have worked if we had started dating in law school. The summer of 1979 was glorious. We were studying for the Bar; we were together. I was tan; I was exercising; I was doing yoga — just a wonderful time. And we both passed the Bar. Then, we moved to Montana. Paul really saw Montana as the true West. We had an agreement we would go to wherever one of us got a job first, and Paul got one in Montana. He got a job with Legal Services, and I eventually got a job there too, in Billings.



S.R. What type of work did you do?

N.W. I did a lot of benefits litigation. But my very first ever court appearance was defending a man from the Crow Reservation who had been jailed for nonpayment of a fine. I thought he had been illegally jailed to prevent him from returning to the Crow tribe, where the court would not have jurisdiction. I found a judge on a Friday afternoon to plead for my client — the only judge there. He said, "I don't have time for this and a weekend in jail never hurt anybody." My client ended up having his fine paid and was released. That same judge years later got a DUI and had to spend a weekend in jail. One of the high points of my professionalism is that I did not write him a note saying that a weekend in jail never hurt anybody.

"YOU WIN BATTLES, BUT YOU LOSE WARS."

S.R. When you got back to Oregon, what type of work did you do?

N.W. Well, in Montana, we were big fish in a small pond. We were writing letters to senators. I was on the Board of Planned Parenthood. I was the President of the local NOW Organization — the National Organization for Women. I look back at it now and I was filing these cases in Federal Court that I had no right to be filing. But I learned great lessons as a lawyer. Best takeaway was: You win battles, but you lose wars. We left after four years because my mom had become ill, so we came back to Oregon. Paul got a job again with Legal Services in Hillsboro. I started interviewing with law firms. During my first interview, the partner looked at my resume, saw what I had been doing in Montana, and asked: "Are you really going to be happy as an associate sitting in an office?" I agreed that it probably was not going to make me happy. So, I worked in the Public Defender's office for a few years. It was really eye-opening -- criminal defense and juvenile defense. This got me back to why I originally wanted to go to law school — to look at what was happening with kids and families.

S.R. So after your work in the Public Defender's office, what next?

N.W. My mother had died; we had one child at that point. We wanted to have more kids, and we realized it would be hard with both of us working to be the kind of parents that we wanted to be. I stopped working, and I realized pretty quickly that I loved Polly, my oldest child, but I really missed working. So, a friend of mine, Linda Bergman, who was a judge, asked me if I wanted to volunteer as a juvenile court referee. I said, if I could do it part time, that would be wonderful. She said yes and, after a short time, she said we have money and we can hire you. I again asked if I could work half time, and she said yes. I worked there for 10 years. It was more than half time, but we managed to have two more kids during that time. I loved the work. I could get involved at a policy level enabling system improvement. After you see how the courtroom plays out, you can see how policy needs to be improved.

"WITH THE RIGHT SUPPORT, CHANGES IN BEHAVIOR CAN COME AROUND."

S.R. Being a juvenile court referee involves delinquency cases and dependency [custody] cases. Did you like doing both of those?

N.W. I did very much. Sometimes the changes you could see happening and that you could encourage were just beyond belief. At my house, around the dinner table, we asked our kids about their day, their hopes, and dreams, and what would they like to do when they grow up. Then, I started asking these questions to kids on the delinquency side. Many of these kids were getting involved at very young ages in behaviors that were going to lead, if no one helped, into the adult criminal system. Kids would just stare at me blankly. I saw one kid who had gotten into some pretty serious behavior who just burst into tears saying, "I don't have any hopes." At that point you see that, with enough support, kids can really change the course of their lives, even a child who has been through failed adoptive homes or who has lived with parents who have addiction or mental health issues. Let's face it, most of us have never been to the point of having to give up a child. With the right support, changes in behavior can come around. And sometimes, improvements can occur if parents are left with their dignity intact and can make the decision that is best for their child. We helped them through that process.

S.R. How did these case-by-case situations lead you to consider the need for policy change?

N.W. I think practice should always inform policy. So, as someone who has spent every day with people in front of me with great need, I knew I had things that I could offer. This leads to opportunity if you want to be involved. There was an advisory council for child welfare. There were task forces looking at children of color being in dependency in greater numbers than those of non-color. On the delinquency side, Multnomah County was one of the first sites with a juvenile detention alternative initiative. The goal was to reduce the reliance upon detention by developing good alternatives. I was very involved in that. It all came about when there was a lawsuit about confinement conditions in the juvenile

detention center. It was a horrific building. So, there was an agreement to build a new building, but we needed a plan to just not continue to house more beds. So, I was a part of JDAI, the Juvenile Detention Alternative Initiative. For a moment in time, reducing the disproportionality of kids of color was improving, but then budget cuts became a systemic obstacle for us.

"ONE OF THE THINGS I LOVE ABOUT BEING A JUDGE IS YOU HAVE TO BECOME KNOWLEDGEABLE ABOUT A LOT OF DIFFERENT THINGS."

S.R. What years were these, Nan?

N.W. From 1989 until 2001. In 2001, I was appointed to the Circuit Court, and I started as a domestic relations/juvenile law judge. I did that for 10 years. For five of those years, I was the Chief Family Court Judge. The Family Law Department handled all family law matters (divorces, custody, and parenting time cases), juvenile court, and probate. One of the things I love about being a judge is you have to become knowledgeable about a lot of different things. I had not practiced family or probate law but found learning both as a judge fascinating. In family law, you deal with the business side of things regarding marriage/domestic partnerships, as well children and parenting time. You can see how a marriage can come apart and what the court can do to assist in what is sometimes a very painful process. I stayed active on the juvenile policy side, looking into alternatives to detention, and did a lot of work on the dependency side regarding child welfare.

S.R. Then, after 2011, you became the Presiding Judge for Multnomah County. Did you have to run for that position?

N.W. The Chief Justice of the Oregon Supreme Court appoints the Presiding Judge, and then the Circuit Court Judges can confirm or reject the Chief Justice's choice. The Presiding Judge is the judge of the whole court. In Multnomah County, there are close to 400 staff who work for the court in four different courthouses with 38 Circuit Court Judges. I served in this position for six years. I worked closely with the Trial Court Administrator. We had to make painful budget reductions. I served three two-year terms until 2017. Then I became the Presiding Judge over the Mental Health Court and the competency-to-stand-trial docket.

S.R. What did that entail?

N.W. I hear all of the competency cases, determining whether criminal defendants are competent to aid and assist in their own defense. We put together a process to limit the amount of time people wait in jail for competency evaluations. I hear every aspect of competency cases including hearings when the Oregon State Hospital believes that a defendant no longer needs a hospital level of care and hearings when the State is requesting an order to allow for the involuntary medication of defendants in effort to restore their competency.

S.R. Let's backtrack a bit. You accomplished a lot when you were a Presiding Judge. The electronic filing of legal papers in Multnomah County and throughout the state was implemented. What was your involvement in that?

N.W. I was one of the four executive sponsors for the Oregon Judicial Department in bringing about the transformation from a paper system to an electronic system of filing legal documents, as well as electronic case management and financial management. We were involved in turning off this old system and turning on this new system. In our court, close to four hundred people had to be trained and those who chose not to learn this new system ended up retiring. It was a massive project. It took years to implement, both in Multnomah County and throughout the state. We had to update our computers. Many lawyers were anxious about the transition. They called this the "Big Bang" in Multnomah County. We were doing this all at once.

S.R. Let's talk about another "big bang" item — building the new Multnomah County courthouse.

N.W. The old courthouse was unsafe. There were 40 reports written about it over decades. We recognized that the cost of building a new courthouse would be astronomical. In the past, there was an agreement that the County would take on the cost of new buildings while the State would take on the cost of the staff and indigent defense. The County had

built other courthouses, but the cost of a new central courthouse was prohibitive. Given the dire condition of the courthouse, the Oregon Judicial Department and the County set out to get a statute passed to allow a financial contribution from the state when the condition of a courthouse creates an actual or potential threat to health and safety. If the building were deemed unsafe, and the circumstances were really dire, the state would make a financial contribution of up to fifty percent of the cost of the new building if there was a state function in the building. The Office of State Public Defenders, which handles appeals from trials, has a suite of offices in the courthouse, which meets the requirement of the statute in terms of having a state function in the building. I, along with Chair Kafoury and many others, went to Salem many times to help push this through the legislature. The old courthouse had 100-year-old bricks with 100-year-old mortar running through them. In some places, you could see daylight between the bricks. I had the opportunity to testify at hearings and meet with legislators. We were all incredibly grateful to all of the legislators who supported the change of statute and then approved the funding for the design and construction of the courthouse. The building was completed in 2020 at a cost of approximately \$350 million dollars. The partnership between the County and the state working with the Legislature moved the new courthouse across the finish line.



S.R. Kudos to you for your involvement and everybody else in getting this done.

N.W. It is a beautiful building. I feel safe every day. We wanted the public to have the best views. The courthouse hallways all look out onto the river and the mountains.

S.R. You were involved in the design aspect also?

N.W. Yes. I also got to help choose the artist who made the big glass installation in the lobby. Design of the courthouse was the work of many, many hands, including many people from the

community, Legislature and state government. The County had a mock-up of a courtroom made. We had judges and lawyers visit and give their feedback. We wanted this done right. We had focus groups of older people, crime victims, people from different parts of our community, courthouse users, and people with disabilities all give us feedback on what was needed and to point out all that was really lacking in the old courthouse.

S.R. Let me get into one more meaty topic which you have been working on, which is racial disparity in the legal system.

N.W. I have worked on issues of disproportionality in the juvenile justice, child welfare, and criminal justice system. There is a great disproportionality of people of color in the criminal justice system. I believe that, if we want to reduce the disproportionality in each of these systems, we need to also look at the disproportionality in all of underlying components — education, employment, health, and housing. All of those levers need to be pulled if we are ever going to get beyond the point where we currently are where there is such disproportionality despite decades of work to reduce inequality. We need all these things to change if we are ever going to see true equity. We all have implicit bias and there is no national light switch to use to turn off everyone's bias. Implicit bias comes from the culture we live in. There are all these cultural norms that enter our thinking that we aren't even aware of.

S.R. I heard that you are the recipient this year of the Rehnquist Award.

N.W. I am. It is awarded by the National Center for State Courts. It is their big judicial award, and one person gets it every year. It is given for judicial excellence. What a judge has done to really improve what is going on, what they have done in terms of not just on-the-bench work but what they have done off the bench as well. I'll be receiving it in Washington DC on November 17th. I'll be having dinner with Chief Justice Roberts before the award ceremony.

S.R. The award is named after the prior Chief Justice?

N.W. The award is named after Chief Justice Rehnquist, who saw the role of a judge as being a servant and that really resonates with me. That is how I have always viewed my role as a judge — that, in the end, I am a public servant, here to provide access to those who need help in whatever dispute they are involved in.

**PEOPLE HAVE "A STORY TO TELL SOMEONE
WHO WILL LISTEN AND TREAT THEM WITH RESPECT."**

S.R. Nan, this has been a pleasure, and I am taken back to when we talked about you deciding to go to law school. You wanted to do something that could effectuate policy, and you have succeeded.

N.W. Thank you, Steve. I'll finish by saying I love my job, even when I have handled parking ticket cases. People will go to great lengths to send in pictures, diagrams, and credit card receipts of how they were not parked illegally. That's procedural justice and people truly believe they have a story to tell someone who will listen and treat them with respect. It is more important than whether they have won or lost. It gives me great confidence that people will still look to the courts for dispute resolution.

S.R. It is my hope that will always be the case. Great talking with you, Nan.



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YOGA IS IN THE HOUSE

By Larry Rosenblum

I don't know the first thing about yoga. But my gym workouts don't do a thing for my balance or flexibility. So, when I heard that the [Community Committee](#) was starting yoga classes in the building, at the ripe old age of 69, I thought I'd give it a try. I'm glad I did! And if I sound a little too enthusiastic, just be grateful that I'm not explaining the wonderful opportunities in multi-level marketing.



The class meets in the community room. Elizabeth Lofts resident and yoga instructor Heather Ellis, E-RYT500, leads us in Meridian Yoga, a form of Hatha Yoga. Her goal for the class as a teacher is to share what she has learned about the physical and mental aspects of yoga. She hopes participants can feel more relaxed at the end of the class because both their body and mind feel more flexible or more open. For the acupressure component, she hopes that people can have access to self-healing even when they are not in class and just to start getting them in touch with points on the body, breathing, and concentration. Heather describes yoga as a means to liberate the mind from the body and a form of meditation. There is a long journey to get there, but she hopes that students can be liberated to just

focus on their breath during yoga and just be in the moment. That would be a positive step. She concludes each class by reminding us that the purpose of yoga is self-realization.



I like that the class is a discrete set of movements and positions and so it is not especially aerobic, but

breathing well seems fundamental to yoga. When we are really stretching, I often forget to breathe — also known as the opposite of what I'm supposed to be doing.

Most of the positions are not strenuous, but when Heather provides individual guidance or discusses the purpose or effect of a position we end up holding the position for a good while and my muscles debate the wisdom of attending. Intermingled between positions, we access



a set of acupressure points. These simply put pressure on a specific point on our body with the goal of beneficially affecting other parts of the body or mind.

Heather tells us that there is an energy that is eternally and universally present and our opening Om chant is our way of joining with this energy. We next warm up by tapping from toes to head and back to toes: first the front, then the side, and finally the back. In addition to stretching,

this tapping opens up energy pathways in our body. Heather uses the terms energy, Qi (pronounced *chi*), and *prana* interchangeably. One goal of yoga is to direct the energy where it is needed and others have said “energy, like water, should be moving to keep it fresh”. This energy moves along pathways, and Heather refers to organs such as the liver, gall bladder, or stomach to label these pathways. Anyone who has had a stress headache or a stomach ache from worry understands that mind and body are one. I have more trouble with the idea that what’s going on in my feet affects my hands, but I’m willing to keep an open mind since it’s usually empty anyway. And because I have enough trouble keeping jargon straight, I’m easily confused when she also uses [meridians](#) or [chakras](#), which have different but related meanings.



I won’t go through our entire 50-minute workout, but instead describe a few poses. We place one arm behind our back at the waist and the other over the opposite shoulder and join hands. Heather can do it, but my hands are lucky



to get within waving distance of each other. It’s technically part of the warm up, but obviously not for me. In another, I sit on my mat with my right leg straight in front and my left leg bent over the right with my foot on the floor. I place my right hand on my knee and my left hand behind me like a kick stand and then turn my head to left. So far, so good. Next, the left hand falls to the ground, and the right hand sweeps in a big arc over to the left. This feels like a game of Twister that I’m destined to lose because I’m not Gumby damn it! My least favorite pose is called Bow. Lying on my stomach, I bend my legs up and reach back with my hands and grab my ankles. Sounds like the start of a prison movie to me. Heather then tells us to lift our chest and knees up! Good luck with that. I mention these poses not merely to point out how poorly I’m doing, but I have noticed in my 3 months that I’m getting better – either able to do these or getting closer. Progress isn’t merely

possible; it’s real. In between these poses, Heather has us access acupressure points. These range from the head down to the feet. All we do is put a little pressure on them. Not surprisingly, the head acupressure point is good for headaches. The shoulder one is good for stress and one in my foot helps with pain. In all, we access more than a half dozen points. I’m not sure if I have noticed any benefit from this, but perhaps it’s too subtle or long term. At least it’s a chance to recover before the next pose.

I have to give a shout out to Heather. She is very good at gauging her students and has modified the routine to make the poses achievable. For example, initially we accessed the acupressure point in our feet by standing on one leg and pressing the point on the raised leg. I can hold that pose for 3 seconds before I fall over. I’m not alone. Now we do it sitting down. But to get us prepared someday for the original pose, we now stand on one leg as a separate exercise. For those like me, I rest my big toe of the raised leg to balance. Heather tells us to laser focus our vision on one place

and put our hands on our hips because this will help with balance. I don't know why, but it works. Heather also has the gift of a calm, reassuring voice. This leads me to understand that today's goal is to do what you can and believe that next time you may do better.

There is the a new [yoga web page](#) on The Elizabeth Lofts website. You can learn about acupuncture and see one of Heather's yoga workouts. There are even yoga poses you can do in a chair. Hopefully, this will whet your interest. Classes meet Mondays at 5:30 PM and Wednesdays at 10 AM. Classes are free, but, because the class asked Heather to add the Monday class, most students contribute \$5 per class to Heather for devoting so much of her time to us.

[Why not check it out?](#) If you're not careful, you might like it!



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A PASSAGE TO OSLO

By Larry Rosenblum

I have two older sisters. Being the baby of the family largely involves being ordered around and otherwise ignored. For once, it finally paid off. My middle sister Marilyn was awarded the [Tacoma Peace Prize](#) by the Sons of Norway and they paid the way for her and a companion to travel to Oslo. My sister invited me to carry her bags and for once I was glad to! Thanks to covid it was delayed two years, but this December we traveled along with the [2022 winner](#). We met the director of the [Nobel Peace Institute](#) who is the only person in the room when the 5 committee members select the Nobel Peace Prize winner. The former Norwegian prime minister, Kjell Magne Bondevik, discussed his current work at the [Oslo Center for Peace](#) helping to build the institutions and infrastructure necessary to establish emerging democracies. We found ourselves in the middle of a spontaneous symposium at the New University of Oslo on how and why people take the vital step from protesting and speaking out for peace and justice to actively working for it.

What I didn't know, because my sister keeps me on a need-to-know basis, is that the highlight of the trip is that we would attend the Nobel Peace Prize Ceremony.

As most people know, [Alfred Nobel](#) established the [Nobel Peace Prize](#). It is commonly considered ironic since he also invented dynamite, but this is partly misunderstood. Prior to its invention, nitroglycerin was the commonly used explosive, but it's highly unstable and too often tragically so. Dynamite is a stable variant and would have saved lives except it was also put to use making bombs. [Norwegians don't share the story](#) and there is some debate if the story is true, but newspapers mistakenly reported the death of Alfred Nobel instead of his brother Ludvig. One French newspaper went so far as to say "The merchant of death is dead". In reaction to the story, Nobel was so appalled that he changed [his will](#) to leave most of his wealth for the Nobel Foundation.



The peace prize is awarded in Oslo and all the others are awarded in Stockholm. In Nobel's time, Norway was still part of Sweden, but gained independence a few years after his death.

Why the peace prize is awarded in Oslo is a bit of a Rorschach test and Norwegians and Swedes give very different answers.

The ceremony takes place in the Radhuset or City Hall. It's a very large and impressive building and the Grand Hall holds more than a thousand people and is adorned with gorgeous



murals. Covering every wall, there are murals honoring Norway's history, culture, labor and industry, literature and folklore.



So perched in our position well in the back, the Nobel committee and this year's [Peace Prize recipients](#) are ushered in by 4 trumpeters. There isn't always a theme when there are multiple winners, although it's not hard to believe this year the committee delivered a sharp rebuke to Russia. [Ales Bialacki](#) won for his resolute stand for human rights, anti-corruption and the rule of law in Belarus. His wife accepted on his behalf because he is in jail and in January his trial for treason began. [Memorial](#) is a human rights organization that counts Alexander Solzhenitsyn as one of its founders and started out documenting Soviet abuses and now catalogs Putin's violations of human rights, arrest and murder of opposition and wide spread corruption. *Memorial* was shut down last year when Russia passed a law that made criticism of the government a crime. After *Memorial* closed, the director was asked what they will do now. She responded,

"Nobody plans to give up". And that kind of resolve may be the over-arching theme of the three winners. The [Center for Civil Liberties](#) is a Ukrainian human rights group that started before the 2014 Revolution of Dignity that forced the quasi-dictator Victor Yanukovich to flee to Russia. Today the group is documenting atrocities and war crimes committed by the invading Russian army.

The entire room stands in welcome to the three winners. (Sorry, photography is prohibited once the ceremony begins.) After they are at the front of the stage, the royal family of Norway follows. It's a large family. The chair of the Nobel Committee starts things off with a speech explaining why the three recipients so very much deserve the prize. She speaks like a diplomat, but if I can translate into everyday language. Russia has been acting like a big bag of dicks and these winners have been risking their lives for years to tell everyone in detail.



Next the Nobel medals are given and traditionally the king awards the medals to the winners. After a musical interlude, the peace prize winners each have a turn to speak. I imagined that speeches of peace prize winners would be inspiring and uplifting, but these winners are leading grim lives and their speeches reflected it. Natallia Pinchuk, the wife of Ales Bialacki, delivered his lecture. He called the entire country of Belarus a prison and warned that the people of Russia and Ukraine should worry that Putin has similar plans for them. Jan Rachinsky of *Memorial* described Russia in terms of a fascist state and compared Putin unfavorably to Soviet leaders (for whom he had no kind words). Oleksandra Matviichuk of the *Center for Civil Liberties* described the horror of war-torn Ukraine and asked the rhetorical question: If the West won't stop Russia in Ukraine, will they have the courage to stop them anywhere?

There was another musical interlude and then the royal family and the Nobel committee led a procession out of the hall. The audience remains in the room until the guests of honor have safely left the building and I could feel the energy and buzz leave the hall. Perhaps it's because there was no opportunity to mingle or at least gawk at some famous people.

Unfortunately, there was another chance to not mingle with the prize winners a few hours later. After the sun sets and it gets below zero with the wind chill, there is a torchlight procession along Karl Johan Gata to the Grand Hotel. Originally this was just to honor peace prize winners who appear on the balcony of the hotel, but it has evolved into an opportunity for many groups to march and show support for their cause. Once everyone was thoroughly frozen, the three peace prize winners appear on the top balcony. They wave to the crowd and enjoy cheers from the crowd and stunningly stay there for about 15 minutes without any coats.

So that's how our day ended. Frozen but happy. A witness to history and moved to make the world a better place.



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BOOK REVIEW

A Gentleman in Moscow

By Amor Towles (2016)

Bonnie Koehler presents the Book Club Recommendation

For a cozy, old-fashioned winter read, we suggest you curl up with one of our all-time favorite books: Amor Towles' 2016 best-selling novel, *A Gentleman in Moscow*. Extra copies are available for Elizabeth residents to borrow on our Book Club shelves in the Community Room.

The protagonist of the story, an intellectual Russian count, savors the delicious quotidian details of life - great literature, old friends, parenthood, music, a sensual life of the mind nourished by gourmet food and wine - over three decades despite his life sentence: post Revolution confinement by the Bolsheviks to house arrest in Moscow's elegant Hotel Metropol in 1922.

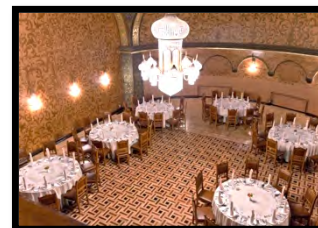
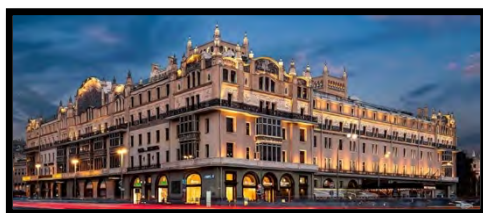
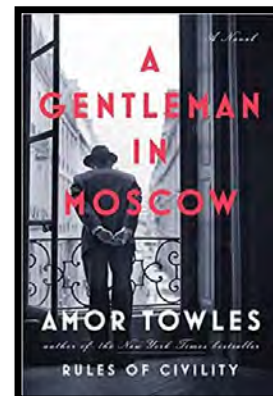
Witty, compassionate Count Rostov is wonderful company. And his unexpected accomplice, a young girl with a passkey to every door in the labyrinthian building, unlocks his heart. I found it comforting, while watching the evening news of the violent invasion of Ukraine, to share the musings of Rostov's refined mind as he ponders the span of world history against the evening news of *his* day: the tragedy of Russia's descent into violence under Stalin. One of Count Rostov's many talents is his ability, developed during his

childhood of privilege, to plan the perfect seating arrangements for dinner, creating opportunities for sparks to fly between unexpected but well-matched table partners. One of the many surprises of the novel is Count Rostov's ability to be a hands-on, street-wise realist when needed to save the life of a loved one.

The novel was recommended to our Book Club by Elizabeth resident Dita Pepin (see interview in the EQ - April 2021). Having grown up in the Netherlands, she became fascinated with Russian culture and its mysterious contrasts while a young ballerina studying with a dance teacher from the Kirov. Dita also observed the sad but intense passions of the Russian dancers with whom she performed in Paris. "I've never been to Moscow," says Dita, "but I've heard over the years so many stories about the grand Metropol and its central role in the life of the city. I had to read the book."

I'm hoping that as you explore the Hotel Metropol with Count Rostov and his friends you too might feel, even ever so slightly, what I felt while reading the book. Confined to my loft in the Elizabeth during Covid when the Elizabeth was still new to me, I was able to compare and contrast the mysteries of life in the two grand buildings and witness here in Portland, like the Count in Moscow, the evolutions of our city and country playing out beyond our doors.

*** Author Amor Towles will be speaking live in Portland on Wednesday, February 1 at the Arlene Schnitzer Hall as a Literary Arts Event.**





REEL TALK

Le Boucher (The Butcher)

(1970)

By Faith Smith

The year is 1970. A time before seatbelts, security cameras, Surgeon General's warnings, or background checks. A simpler though no less innocent time to be sure. It is a time when folks my parents' age ran things, and I and my peers were young and being led by these smoking, drinking, seatbelt-free grownups. When I first came across this film, about 20 years ago, *Le Boucher* seemed to tick all the right boxes: 70s nostalgia, set in France, strong independent female lead. Check, check, check. Plus, I'd just joined a cool new service called Netflix, where you could order a DVD from a catalogue and they mailed it to your house.



Le Boucher is a quiet thriller with a soundtrack you won't be humming later. Rather than carrying you along, the music instead punctuates and underscores the sinister turns of events. Director Claude Chabrol has been compared to Hitchcock, and while I understand why, I feel the style of this film has a distinct, how-you-say, French accent.

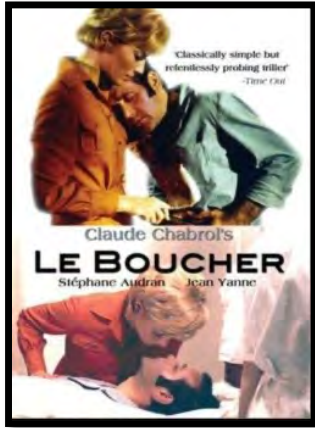
The story opens with sweeping views of the Dordogne river. There's a wedding in the rural French village of Trémolat and bells are ringing. We see a parade of bakers hurry to deliver cakes and breads to the adjacent reception hall, and suddenly, "Merde!" a boy drops the tray of rolls he's carrying and scrambles to pick them up.

A schoolteacher is marrying his love, and all are invited to sit and feast at the long tables in the stone walled reception hall. The newlyweds sit at the central table: the meat is brought out. After the father of the bride inspects the roast, another guest, the butcher, calls out, insisting that he do the honors of carving. Seated next to him is Mademoiselle Hélène, a young and strikingly attractive school headmistress (Stéphane Audran) who teaches with the groom. She stands out from the humble crowd—her wardrobe throughout the film consists of the latest Paris designs. Paul (Jean Yanne), the brooding and cynical butcher just returned from the Algerian War, offers her the first slice.

They drink, they smoke, they dance, and later they go out for a walk, and more cigarettes (there are lots of cigarettes). With the band music hanging in the background, romance is in the air and we're rooting for these two. Paul asks Hélène "Why did you leave Paris?" She's evasive. A failed relationship brought her to this quiet village to start over. Undeterred, he asks if he can come by sometime if he finds a great cut of meat: "I do the buying and the slaying. The business end is handled by others. I have time on my hands."

Hélène lives where she works. We see her in her small apartment above the school, sitting in a yoga pose amid thrift store furniture and art prints tacked on the wall. She is independent, self-sufficient. The school is small, just the two teachers for the young children of the village. When the butcher pays a visit to her class at the end of the next school day, proffering a joint of meat, she invites him to join her for dinner and then out for a movie. The meat is cooked rare (20 minutes for 2 pounds, oh la la!).

Meanwhile, there's talk of a murder in a nearby village. Police patrol the sidewalks and drive through the main road. The citizenry is on alert.



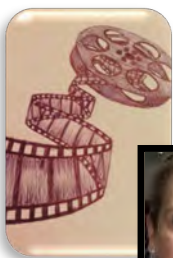
Later, during an expedition hunting for mushrooms, H  l  ne presents Paul with a small birthday gift—he hadn't even realized it was his birthday—a fancy lighter. He immediately lights a cigarette with it and seems delighted. We suspect we may see more of this lighter later. The friendship appears to solidify in a later scene, my favorite, when H  l  ne and her class gather in the courtyard of the school. To the accompaniment of 18th century formal dance music playing somewhere, the students, many dressed in tri-corner hats and full petticoated skirts, are instructed in traditional noble dance. H  l  ne, looking strikingly modern in her trousers and sporty blouse, is joined by Paul, in another surprise visit, sporting full period regalia. He takes H  l  ne's hand and they lead the children in a stately Chaconne. In the distance, police are gathering with search dogs.

What I love about this movie, besides H  l  ne's fabulous 70s dresses, the surface innocence and charm of village life, the children who are the same age I was at the time of filming, is the fierce independence of Mademoiselle H  l  ne. Having had a disappointing love affair earlier in her life, she's content to be alone, and is secure in keeping the butcher at arm's length. Which may or may not serve her. You'll have to see.

I also love the ancient village buildings, particularly the schoolhouse, time-worn, sturdy, serviceable. Chabrol's use of doors slamming, locks heavily bolted, an echoey stairwell where you don't have to see the character using it to hear whether the climb or descent signals lightness, or panic. And the bells, those ancient bells. Their primitive, echoing knell reaches everyone to celebrate, to worship, to mourn.

Alas, after writing all this, I have discovered that, unless I'm missing something, you cannot stream this movie online! However, you can buy a DVD on Amazon, or, if you all nicely form a line, you can borrow my DVD. Just ping me.

Also, if you do treat yourself to this film—or any French film that offers the choice of subtitles or dubbing—I beg of you please, please opt for the subtitles. Sure it's a bit of extra work reading and watching all at once, but the actors' voices are nuanced in a way that dubbing is not. I've heard some of those dubbed voices, and they sound shouty and American. Not what you want with films such as these.



Faith Smith has agreed to write a "regular" article on movie reviews! Her previous reviews:

- [EQ13: Bandit](#)

We look forward to future reports.



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

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GREETINGS FROM THE LIBRARY HUMOR

By Bill Melcher

After discussing our largest library section in October, *FICTION*, I thought it would be "FUN" to contrast it with our smallest one, *HUMOR*. Humor contains only five selections at present, but it runs quite a gamut.

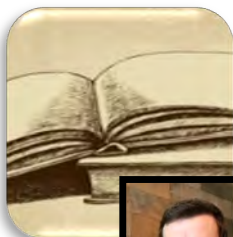
Dave Barry -- "the funniest man in America" according to the New York Times -- is represented with *Dave Barry Turns 40*, (which dates the title).

The Comic Toolbox is a "how to be funny if you're not."

Hand Drawn Jokes For Smart Attractive People, my favorite, contains cartoons rejected by the New Yorker for being too risqué (think The Far Side).

uRbaN DICTIONARY is an extensive compilation of street slang for us wannabes. Who hasn't said -- "fo' shizzle, my nizzle," but can you pull off "fo' sheezy, mah neezy?" -- That takes confidence!

The final book, *The Book of Questions*, is with the other four because as often happens with books, I didn't know where else to put it. It is partly thought provoking -- sometimes asking when you last stole something -- part parlor game, asking whether you would rather vacation with your parents or work overtime for free?



Bill Melcher Bill Melcher, the Elizabeth Librarian, has brought order to our community room library. He has agreed to write a "regular" article on the status of the collection.

Previous reports:

- [EQ13 -- Fiction](#)

We look forward to future reports.



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JOJO: COMFORT FOOD YOUR MOM NEVER MADE

By Larry Rosenblum

Jojo started life as a food truck. A popular food truck. So in September, the owners decided to open a brick-and-mortar restaurant at 13th and Kearney. For a place with food truck roots, the restaurant is surprisingly attractive with an open space, wooden tables, and lots of windows. The bar says they are serious about drinks with beer, wine, and cocktails on the menu.

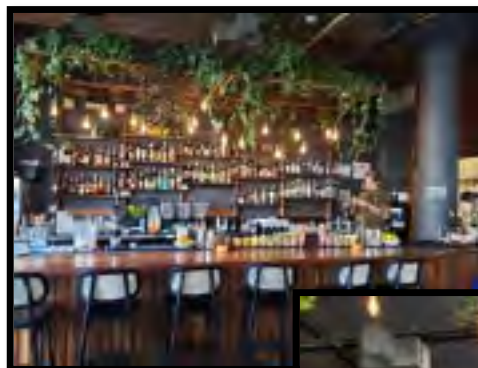
The heart of the [menu](#) is their chicken and potato wedges. Chicken comes either as deep fried or grilled thighs or 5 different chicken sandwiches and 2 specialty sandwiches. Potato wedges are known by a number of names. Back in Baltimore, we called them tater babies. In this place, they are called jojos. They come plain or loaded with toppings. They are seasoned and fried and come with your choice of 10 sauces.

If chicken doesn't hit the spot, there are 4 smash burgers, a BLT, a fried brussels sprout melt, and a vegan menu based on tofu (instead of chicken) or beyond burgers.

Make no mistake, Jojo is comfort food. You don't come here for low calorie healthy eating even if there is a salad on the vegan menu. But if you come for comfort food, this place works!

On my first visit, I tried the spicy fried chicken sandwich and plain jojos. While the chicken thigh is fried, frying doesn't overwhelm the flavor of the chicken. The crystal honey and the white Alabama mustard complement the chicken with a combination of sweet and spicy.

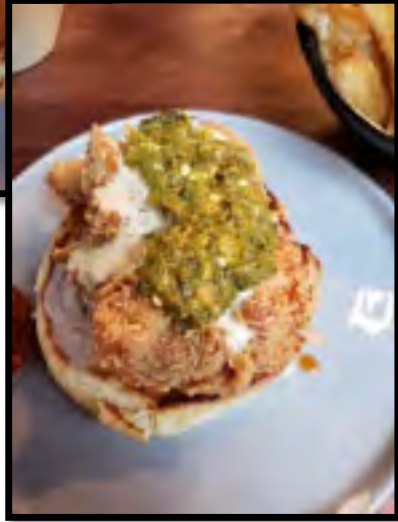
A couple words of warning about the jojos. They are seasoned before they are fried and some may find the peppery sauce too much. If you are looking beyond ketchup, the BBQ sauce (which is more sweet than tangy), the house ranch, or the sambal mayo work as milder alternatives. The signature jojo sauce is a mix of ketchup and mayo. This sounded too much like Russian dressing for me to give it a try. The serving size of the jojos is definitely big enough for two and don't even think about ordering the large size unless you plan on feeding the entire table. This is even more true for the loaded jojos — which might be a meal in themselves.





On my next visit, the mr. onion chicken sandwich was an even better choice. Topped with caramelized and white onions, cheddar cheese, shallots, and chives, the blending of flavors worked very well with the crunchy yet tender chicken. Despite knowing better, I ordered the jojos again and risked the Alabama white mustard which led me to furiously drinking lots of water. (FYI, beer works better to cut the bite.)

So if your mom is not available to fix dinner, Jojo will more than do in a pinch. You may want to go there even if your mom is available.



Jojo (the Restaurant)
902 NW 13th Ave, Portland OR 97209
Open every day 11 am - 10 pm

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HAPPENING IN and AROUND THE ELIZABETH

Compiled By Chris Steele

In The Elizabeth

Here at the Elizabeth, we are dedicated to creating a neighborly environment. Listed below are some of the opportunities to become involved and meet other residents.



Yoga Class – This new class meets on Mondays at 5:30pm and Wednesday at 10am in the Community Room. Bring your yoga mat and enthusiasm as Heather walks you through yoga for beginners and advanced. Check out the videos on the [Elizabeth Lofts website](http://elizabethlofts.org).

Book Club – The [Elizabeth Book Club](http://elizabethlofts.org) continues meeting on the second Monday of each month at 4:30, usually in the Elizabeth Community room. The book for February will be River of Doubt, Theodore Roosevelt's Darkest Journey, by Candice Millard. Check out the book club shelf in the community room for past reads.

Welcome Committee – Welcome to the Elizabeth Lofts Welcome Committee whose mission is to generally make the Elizabeth Lofts a more warm and friendly place. Being involved in this group is a great opportunity to meet and welcome new residents to our community. If this interests you, please contact Bob Garsha at welcome@elizabethlofts.org to offer your help.



Community Committee – Our passion is to establish a vibrant culture here at The Elizabeth. Connecting individuals through social activities we feel is the essence of the Community. We hope you join us as often as you can. You ask we listen. Residents can make suggestions for events. Reach us at Community@elizabethlofts.org.



EQ – the newsletter you are reading right now! Contributing to this publication is 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.

Events Websites to Check Out

Covid-19 attendance policies are still in effect in some venues and can vary and change at any time. Requirements may be determined by each performance, so it is important to verify before attending.

[Portland's 5 Centers for the Arts](#) has a large variety of scheduled live events at local venues. This is a handy site for browsing entertainment opportunities throughout the area. You can search by venue or by event type based on your own interests.

[Portland Center Stage at the Armory](#) has a variety of events on their schedule including dramatic and musical theater and even offer some free exhibits and First Thursday offer opportunities to explore exhibits and events without cost. This venue is so convenient to our building and offers quite a variety of events. For those not yet ready for live performances, there are [recordings of virtual offerings](#) still available.



The [Portland Mercury](#) has listings of things to do around town, from free events and festivals to events supporting activism and social justice. Articles on current events and politics are available to browse. Check out the [Best Bites](#) of 2022!

[Oregon Festivals and Events](#) has a calendar full of future events throughout the state if you are looking for something new to do, including [First Taste 2023](#) coming at the end of January

Check out a wide variety of [live concerts](#) coming to Portland; select your music style and or dates and find your next event.

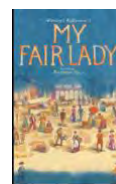


For those more interested in classical music, [Chamber Music Northwest](#) has posted their 2022-2023 season. The site also has a listing of [Free Masterclasses](#) to watch online.

Check out the [Oregon Symphony](#), including [livestream concert](#) tickets are for those not yet ready to go to an in-person event.

The [Oregon Ballet Theater](#) has subscription packages for the 2022-23 season on sale, and there is much to explore on the website if you are a fan of this artform.

[Broadway](#) in Portland has some musical and non-musical productions coming this season including [My Fair Lady](#).



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; the menu looks enticing, and the event sounds hilarious.

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

WILLAMETTE WEEK

Check out [Willamette Week](#) for lots of great music and fun things to do.



The Portland Art Museum has some interesting current exhibitions. [Symbiosis](#) is on display until February 12, 2023. It is a multisensory installation in which the human body will be redesigned to merge with technology and nature itself. Sound interesting? Check it out! Additionally, the museum is currently displaying Sandro [Botticelli](#)'s masterwork *Maddona of the Magnificat*, a round painting and variant of Botticelli's celebrated Maddona and Child painting in the Uffizi Gallery in Florence.

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](#)

Have you missed an issue of EQ? All back issues are archived on the [Elizabeth Lofts website](#).



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