

# EQ The Elizabeth Lofts

## Quarterly Newsletter

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Can it really be FOUR YEARS?? Looking forward to another four. . .

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Chris Steele revisits a pandemic activity which is still rewarding and continues. Also, it's fun!

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Faith reflects on discrimination and the state of democracy in her review of the 2001 movie FOCUS. What would the critics have said, if it had been released today?

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#### BOOK CLUB - Van Gogh & Hockney

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**THE YELLOW HOUSE:** Van Gogh, Gauguin, and Nine Weeks in Provence (2006) - The Elizabeth Book Group selection for August.

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### HAPPENING IN and AROUND THE ELIZABETH

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





## NOTE FROM THE EDITOR

***Bob Garsha***

### **Four Years On**

That's right; you are reading EQ 16, the conclusion of four years of work. What started as an idea became a reality through the hard work of a few residents. We toiled, and we persevered. Not much has changed; friends we called writers and editors have left, and new writers and editors we call friends have arrived. Sometimes I am amazed by the breadth of discussion in these pages.

I am happy to say we are looking forward to at least another four years. Time and your readership involvement will be the measure. As one of our writers said to me recently, "We want to inspire response and help people come back time and time again to our EQ." That is such a sustaining comment.

Thank you to all who have contributed and gained even a little bit from this endeavor.

Bob Garsha

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# MUSICAL INTERLUDE CONTINUED

By Chris Steele

In the sixth issue of EQ, I wrote an article about pandemic relief through music. In the article, I mentioned Community Jams (“CJ”). This group has continued to be a source of musical enjoyment for my husband, Bob Steele.

During covid, there were options to record your own music with a backing track or instructions about how to jam online with others via an application called NINJAM. With relaxed covid restrictions, CJ has expanded, and they now meet several times each week in person in studio space rented by the group.



The group was initiated by Rob “Bodhi” Wolff as Portland Casual Jams. When Bob Steele first joined the group, Bodhi would write words and chords on a white board prior to any song being played. Bob Steele gained a knowledge of music theory and then wrote a software application allowing players to view the words and chords on a large screen for the group, and on individual tablets when music is played in an outdoor setting. The application can change the key to accommodate each singer. Users

can add new songs if there are personal favorites they would like the group to play. Truth be known, Bob Steele is not a natural musician, and took up the bass guitar when he retired, although he did play the instrument (very poorly) in a band when he was 15. When we arrived in Portland, he discovered CJ, and “they care more if you’re there, trying, learning, and having fun than the perfection of your music.” Bob is slowly improving his playing skill and appreciates the patience the group has for his inexperience.

If you play an instrument or enjoy singing, this is a venue where you can jam with other musicians in groups set by experience level. Sessions are listed at Meetup.com. All instruments are welcome. In addition to standard guitars, keyboard, and drums, there have been violins, flutes, and the occasional clarinet and sax. There are many singers, and songs are rotated so each one can select the song and key of their choice. There is a beginner jam song list, and everyone is welcome and encouraged to participate. More experienced musicians enjoy the ability to improvise on the melody during songs, and Bodhi will indicate who is up for a solo, but only if they express that interest.



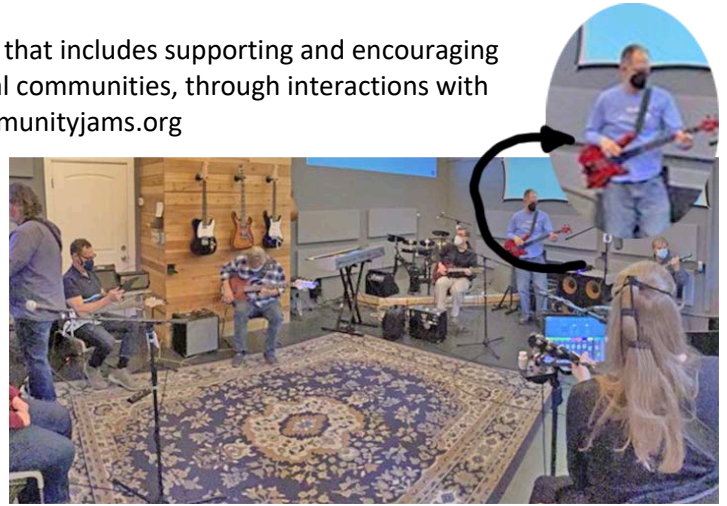
The group has performed at nursing homes and has met at Willamette Park to jam outdoors. They mostly enjoy meeting to play and appreciate music as well as make friendships and improve skills.



Community Jams is now incorporated as an LLC with a mission that includes supporting and encouraging musical collaborations and projects that benefit the larger local communities, through interactions with live music. Information on the group can be found on the [communityjams.org](http://communityjams.org) website.

CJ funds its non-profit through donations, and members can contribute what they are financially capable of contributing – no one is turned away if they cannot donate. The group also has a community outreach effort during December where they visit various care homes and festivals to bring live music and caroling to their Portland neighbors.

Videos and photos are found at <http://communityjams.org/index.php/gallery/>



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# YOUSSEF EL-MANSY

By Steve Rose

At Intel, Youssef El-Mansy was corporate vice-president of technology development. When he retired in 2014, Intel led the world in the design and manufacture of microprocessors. Steve Rose sits down with his long-time friend to discuss Youssef's personal journey.



**SR: What is Moore's Law?**

**YEM:** Moore's Law refers to an observation made by Gordon Moore, one of the founders of Intel. He observed that the number of components or transistors in one computer chip had been doubling every two years. This impacts the speed and functionality of the chips. This observation became a goal at Intel.

**SR: What was your role?**

**YEM:** I led the process development, which is the technology capable of doing this. I first led that effort in the Portland area and then companywide for the last five-six years of my employment.

**SR: When you retired in 2004, what was your position at Intel?**

**YEM:** Vice President of Technology Development.

**SR: When you retired, was Intel leading the world in both design and production of microprocessors?**

**YEM:** Absolutely! In production, we were more than one technology generation ahead of our closest competitor. In design, you cannot measure it equally.

**SR: What does one generation mean in time?**

**YEM:** Two to three years. In terms of technology development, that is an eternity.

**SR: Let's advance ourselves to 2023. Where is Intel now?**

**YEM:** Intel is currently playing catchup to the leaders. Two years ago, Intel was behind a generation. Now, they may be behind a half of a generation.



**SR: How has that happened?**

**YEM:** Through a number of missteps. In the technology universe, nobody stands still, everyone innovates all the time. Andy Grove, Intel's CEO coined the statement, which was the guiding principle at Intel, "Only the paranoid survives." When you are ahead a generation, inertia carries on a while. For the ten years after I retired, things seemed hunky-dory. Then, all of the sudden in one year, it looks like everything falls off.

During those ten years, a lot of innovation did not happen. They did not anticipate what the new product world was going to be. Technology people got more conservative in terms of executing the new technology.

**SR: Did Intel not put the time and money into development?**



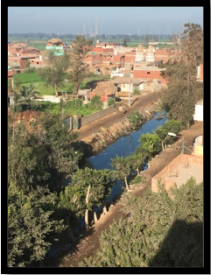
**YEM:** Intel put in the money, but they lost the vision to continually innovate. The rest of the technology world was not standing around watching.

**SR:** You told me that Andy Grove wrote a book called *Swimming Across*, about his experience as a Hungarian refugee becoming the CEO of Intel. Andy Grove suggested you write a book about your experience coming from Egypt. Tell us about where you are from.

**YEM:** Karadwa, Egypt, a village near the city of Desouk.

**SR:** What was your house like?

**YEM:** A mud house with no utilities, no running water. For the first fifteen years of my life, that was it. We used to get water from a stream in front of my house. I remember vividly — in 1961 — we had our first running water. It was one faucet for the village. Electricity did not come to my village until 2000.



I had four brothers and two sisters. The family slept in the same room. My dad inherited three acres from his father and, by the time my dad passed, it had grown to about fifteen acres. This land is about 45 miles southeast of Alexandria.

**SR:** The stream in front of your house was actually a canal tributary of the Nile River?

**YEM:** Yes. There is a canal for clean incoming water and another for unclean outgoing water, sort of like arteries and veins.

**SR:** For irrigating your farm, you had a waterwheel. How was that powered?

**YEM:** By cows and water buffaloes. They would walk in circles for hours and hours, with covered eyes.

**SR:** Did you work on the farm as a kid?

**YEM:** Oh yes, every summer. That was my summer vacation.

**SR:** What were you growing on the farm?

**YEM:** We grew cotton, rice, wheat, and corn.

**SR:** Were you raising animals for consumption?

**YEM:** Animals were for work. They do all the labor, the waterwheel and all the tilling. We used their babies for our meat consumption.

**SR:** What about school?

**YEM:** The school was called kottab, and it was in my village run by a sheik, who was also the head of the mosque. I went there from four years old until seven years old. I was taught to read, write, do math and the Koran, which we memorized. Then from seven, I went to an elementary school in Desouk. Because I knew how to read and write, I skipped first and second grade and went immediately to third grade. My grandmother lived with me; she rented a room for us to stay in.

**SR:** Did your dad have any reservations about you going to the school?

**YEM:** My dad could not read or write and, but he did business with people who had an education. He thought, that is how I want my kids to be. So, getting an education to him was non-negotiable. I lived in Desouk through high school for eight years, until I was sixteen. Desouk was eight miles from my village, but you had to walk a few miles to get on a bus.

**SR:** What did you do after you finished school in Desouk?

**YEM:** I went to school in Alexandria, the school of engineering, at Alexandria University.



**SR: Was it hard to get accepted?**

**YEM:** If you had the right grades, you could get in. I graduated at the top of my class, so I was accepted and had the choice of any school. Engineering was the top college at the time.

**SR: What was it like moving to Alexandria to go to school?**

**YEM:** Same as Desouk. You go and rent a room and you live there. My brother, Fathy, lived with me. He was a year younger and not yet in college. He also went to the university to study engineering.

**SR: Was there tuition?**

**YEM:** There was until 1961, after that Nasser made it free. I did receive a scholarship. I studied electrical engineering, which my grades allowed me to do. Electrical Engineering was the elite course of study at the time. I graduated in 1966 at the top of my class with a Bachelor of Science degree. The top two graduates were immediately drafted into becoming teaching assistants, you had no choice, but it allowed me to obtain my Master's degree. That was from 1966-1970.

In 1970, I was accepted to do my PhD from a university in Canada, Carleton University in Ottawa. I applied and sent my transcripts to MIT, Stanford, Harvard, and Berkeley, as well as couple of universities in Canada. In 1970, because of the Six Day War, there were no diplomatic relations between Egypt and the US. I could not travel to the US, and Carleton offered me a scholarship.

**"I left Egypt with \$20 in my pocket – " <<<**

**SR: Had you ever been out of the country?**

**YEM:** No, that was the first time.

**SR: What was it like going to Ottawa?**

**YEM:** Wow, I left Egypt with \$20 in my pocket — that was the maximum they would allow. During the layover in Brussels, I saw a big store in a mall. I had never seen anything like that before and I wanted to buy something, so I spent \$6 on an umbrella, one-third of my net worth. When I got to Canada, part of my scholarship was a travel bursary and I received \$300 right away, so I wasn't penniless for long.

**SR: How long did you stay in Ottawa?**

**YEM:** I stayed there nine years. It took me four years to get my PhD; then I worked five years after that. My PhD was in 1974, in what was called Electronics. In 1971, I was joined by my wife.

**SR: Was there an expectation when you graduated that you would return to Egypt?**

**YEM:** Absolutely, that was not an expectation but a requirement. However, before I finished my PhD, a company in Ottawa recruited me. I wrote to Alexandria where I was still employed as a teaching assistant and asked if I could stay and get some work experience in my field. They summarily fired me. In hindsight, it was their loss.

**SR: What company did you go to work for?**

**YEM:** Bell-Northern Research, the research arm of Bell Canada, the telephone company. I was working on chips and transistors and all the things I would do later. At this point, it was applied physics.

**SR: You stayed with Bell until 1979. What did you do then?**



**YEM:** My manager there moved to Intel, and he immediately recruited me. Every Friday, he would call me and say just come for an interview. In March of 1979, I came for an interview here in Portland.

**SR: When were diplomatic relations between the US and Egypt established?**

**YEM:** Sometime in the later 1970s. After the 1973 wars, Sadat started doing some rapprochement.

**SR: What was next at Intel?**

**YEM:** They wanted me to fly to Santa Clara for an interview and I said no. At that time, my impression of California was very bad. I told them I wanted a good place to raise my family. I liked the Portland area a lot when I first saw it.



**SR: How many people worked at Intel in 1979?**

**YEM:** I want to say a couple of thousand, which was not the critical factor. In 1979, Intel's revenue was \$500 million. When I retired, it was \$60 billion.

	1979	1978	Percent Change
Total Revenue	\$500.0	\$490.0	2.0%
Operating Income	\$100.0	\$90.0	11.1%
Net Income	\$50.0	\$45.0	11.1%

**SR: Had Intel already been selected at that point to provide microprocessors for Microsoft?**

**YEM:** No, when I joined in 1979, microprocessor technology did not even exist at Intel. The main business for Intel was memory. The microprocessor came later when a Japanese company contracted Intel to design chips for calculators. Intel also designed these chips for other applications, incorporating them in its first microprocessor.

**SR: Were you on the ground floor of the development of the microprocessor?**

**YEM:** Of the technology — yes.

**SR: You moved to Portland in 1979, what was your first position?**

**YEM:** It was in engineering. My first role at Intel was in technology evaluation, which was an innocent name for looking at the competitors' products and finding out what they were doing. At the time, Japanese companies were making better memory devices. Intel wanted to know why. I was assigned that task. Along with another engineer and a technician, we used reverse engineering to find out how it was working.

**"no. I think you can do it." <<<**

**SR: Did you figure it out?**

**YEM:** Absolutely. We figured it out and wrote reports, which got noticed. Late 1980, a year and a half after I had joined Intel, I was at a conference in Washington DC, and I was invited to lunch by an Intel VP who was three levels of management above me. He said we have this 64K DRAM (memory) program, which was Intel's main product at the time, and it is struggling. He told me that he would like me to manage this project to re-do it. I said, are you crazy? I have no management experience. He said no, I think you can do it. So, that was the beginning of my career in technology development.

**SR: So, he put you in charge of increasing memory for Intel?**

**YEM:** Yes. It took us a year to beat the competition. We did it and the rest is history. I recruited a couple of key people. I got heavily involved and we ended up doing a monumental job on this project. Among all the programs that we did, this is the one I am most proud of. I didn't know anything. I didn't have the experience. These were the key formative years of my career.

**SR: It is an amazing story. On a personal note, you are married to the same person who came over in 1971?**

**YEM:** Yes, she was from the same village. She is my cousin. We have three children.

**SR: Do any of them work at Intel?**

**YEM:** My son works at Intel. One of my daughters used to. She is now becoming a Professor at Portland State University. She is getting her PhD and was already offered a job in the Department of Chemistry.



**SR: Her husband works at intel?**

**YEM:** Yes.

**SR: And your daughter Heba's husband also works at Intel?**

**YEM:** Yes. They all worked for me at one point, but not directly.

**SR: Has life in Portland been good?**

**YEM:** Has been great actually. I ended up meeting great people in Portland. My oldest friend now is you. As my family grew, my social interactions lessened and lessened. My social interactions are mostly my family. I have nine grandkids and three kids — that is all I need in interactions.

**SR: And, you have retained a place in the village in Egypt?**



**YEM:** Not retained it, we grew it. We added on to one of the buildings since your visit. The farm has about 100 acres, the biggest farm in the area. My nephews run it. The farm is doing great.

**SR: How often do you go to Egypt?**

**YEM:** We used to go every year, now every three or four years.

**SR: Any regrets leaving Egypt and moving to the US?**

**YEM:** Oh no. In Egypt, I'd be a professor. Other than that, there are not a lot of opportunities.

**SR: Has moving here allowed you to fulfill your potential?**

**YEM:** Absolutely. How else would I have been able to do what I have done if I stayed in Egypt?



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# BEST IN CLASS -- HAIKU

By Bonnie Koehler

The [Community Committee](#) recently hosted a Haiku workshop on Saturday, May 20<sup>th</sup> in our Community Room. The 2-hour workshop was taught by **James Rodriguez, a published haiku poet from the Portland Haiku Group.**

Bonnie offers a look into the process and creation of Haiku.

I heard my first haiku poem when I was five-years old. My mother wrote it during a challenging time in her life when she was raising three small children on our remote farm. With her husband working in the city all day, she was left to innovate and found inspiration in the journeys of other young mothers who had come before her.

*Sacajawea*

*Five thousand miles of childcare*

*How did she do it?*

It was the 1950s and we were living on 20 acres of orchard land along the Tualatin River. Getting to the nearest school bus stop two miles from our farm required us to walk across a dangerous railroad trestle. Just wide enough for a train, the narrow concrete bridge spanned a muddy excavation site 100 feet below that would become the I-5 freeway. (You can drive under it today, just North of the Nyberg Exit.) The trestle was not intended for pedestrians and there was nowhere to walk but down the middle of the track. The freight trains that raced through at all hours didn't bother to whistle or follow a schedule. Twice a day before stepping onto the bridge, our mother reminded us to "stop, look, and listen". Then she would shepherd me and my sister briskly ahead of her, while carrying our wiggly new-born little brother in her arms. Unable to hold our mother's occupied hands, my sister and I kept our heads down and stepped carefully on the wooden ties to keep our shoes from getting caught in the melting tar or tangled in the metal tracks. A stumble could be deadly. Alert for the rumble of an on-coming train, we walked in silence, focused on the job of crossing to safety.

By the time my parents finally won their suit against the School Board and forced the yellow bus to come to our door, my mother, studying other mothers in history at the library, had found a hands-free solution for carrying her infant: she had a Native American woman on the Warm Springs Reservation make her a traditional papoose board with shoulder straps, right out of an Edward Curtis photo. Decades before "baby gear" was a manufactured thing you could buy, it was a lace-up, beaded, baby backpack, used for hundreds of years by indigenous women. Mom could now carry our brother and hold hands with me and my sister at the same time. The warm fire-smoke smell of our leather papoose board as we walked across the trestle kept the image of Sacajawea, crossing Oregon with her own son on her back, in communion with us - and turned the scary journey into an adventure.

I've always admired the power and spareness of my mother's haiku. So I was keen to learn more about the traditional poetry form on a recent Saturday morning when I attended a HAIKU WRITING WORKSHOP in our Elizabeth Community Room with a group of fellow residents.

And what could be more poetic than to have the expectation-dashing experience of meeting a haiku teacher who is also a military veteran and truck driver, conversant in the argot of putting



chains on a big rig in a snow storm - "throwing iron". James Rodriguez, from Washougal, Washington, first encountered haiku poems in sixth grade and has been writing them ever since. He is a member of the World Haiku Association, is frequently published, and runs workshops throughout Oregon and Washington. We were lucky to have him at The Elizabeth as our mentor for the morning. Jim was a reassuring and dynamic coach for all of us who were eager to listen but shy about writing our own haiku.

First lesson: the form does not have to be 5-7-5. That traditional shape can be simple and beautiful in English, but actually stems from a "lost in translation" misunderstanding of the way the Japanese language breaks down sounds into written symbols. Trying too hard for the 5-7-5 shape can cause a writer to add extra, unnecessary words to a poem that wants to be as spare and simple as possible. You may use 5-7-5 if you like for haiku, but it's okay to use a variety of syllable counts. Somewhere between 10 and 17 is best. Whatever serves the poem. The fewer words, the better. Cut, cut, cut.

The Haiku Society of America defines a haiku poem this way:

***" HAIKU is a short poem that uses imagistic language to convey the essence of an experience of nature or the seasons intuitively linked to the human condition."***

Jim presented us with a famous example from the Japanese poet Kabayashi Issa (1763-1828):

O snail  
Climb Mount Fuji  
But slowly, slowly!

And a variation on HAIKU called SENRYU -

***"...is a poem structurally similar to haiku, but highlights the foibles of human nature, usually in a humorous or satiric way."***

Jim gave us this example of that form from his own work:

gazing at the azaleas  
I add two spoons of salt  
to my tea

Jim explained that in this example something concrete, something that we can see, is happening in the first 2 lines - and then bada-bing - a twist to self-effacing humor or an epiphany. The "whoops" of the last line of this poem works as a fun surprise, because, like the writer, we are preoccupied with the beauty of the azaleas. The poet has guided our gaze.

When writing modern haiku in English, some poets prefer to use no punctuation and write all in the lower case. Writer's choice. Use whatever keeps the text clear, simple, and to the point. Use sentence fragments. Avoid lists and rhymes. Create concrete images that collide - BOOM. Start big, then go small. For maximum impact, set up the picture as clearly and sparingly as possible, then make the third line a surprise, an aha moment.

Three examples from Jim:

the cat brings in  
another dead mouse  
welcome home

harvest time  
the combine followed closely  
by buzzards

under fire  
the windshield peppered  
with bugs

Set up, pivot, twist. Use action verbs and unexpected subjects. Pack heartfelt ideas into a small space. Write in the present tense. Jim instructed us to avoid being judgmental and allow the reader to reach their own conclusions. *Show, don't tell* - then stop short and let the reader *finish* the poem. Don't tell the reader how to feel, let them *have* the experience and find out for themselves.

For example, is the following haiku about a school shooting on Valentine's Day referring to the grieving parents, the lost children, or both?

valentine's day  
all the beating hearts  
that stopped today

Haiku in ancient Japan was written about the vast, verdant, natural world. But you can also write haiku about the concrete, inner-city. Here's an example of the workshopping Jim did with us in class.

I started with a rough, sloppy image for a haiku about the dramatic contrasts and contradictions of living in the Pearl:

walking my dog  
Cool breeze, cobble-stoned streets  
A man appears and threatens me with a knife

Then, cut, cut, cut. Jim pruned it down on the white board to become a tight haiku:

sunrise  
my dog pauses  
the man with a knife

After workshopping the idea of all the different greens in Portland and shapes of leaves as you photograph flowers, plants, and trees, we came up with:

green leaves  
the click of the  
camera

In discussing the haunting, Hitchcock-like masses of crows swooping through the city, sometimes appearing to watch over us, we came up with:

by the river  
a plethora of crows  
one follows me

Jim emphasized that the most important part of writing haiku is to have fun and make a picture. But for staying power, also try to reference one of the four seasons with a "season word" or image - like "snow" or a blooming flower by name, or the specific blue of the sky. It works best to write in 3 lines with a total of 10 to 17 syllables. Make sure your poem has 2 parts, the setup and the twist - it's the "implication of the relationship" between the two parts that matters. That's where the pop and friction reside. Describe what you are experiencing through your five senses, so that the poem is "sensuous". Write from your own immediate, witnessed experience in the present tense. Don't make things up. Haiku don't have titles. They stand on their own.

What can you do with the haiku you create, Jim asks? “Why not illustrate them, collect them in a notebook, or display them? You can write haiku in your journal every day, enter them in a contest, publish them, or share them at a poetry reading or online.” Or in a tweet?

Here are a couple more of Jim’s poems from his years on the road:

the whine  
of the tires  
changes

just the tip  
of the snow gage  
throwing iron

The Elizabeth HAIKU WORKSHOP gave us all the tools to capture and preserve forever specific moments in our lives, making them cross-cultural, timeless gifts we can share. Just like our own Washington Park sculpture of Sacajawea with her infant on her back, well written haiku carry us across space and time.



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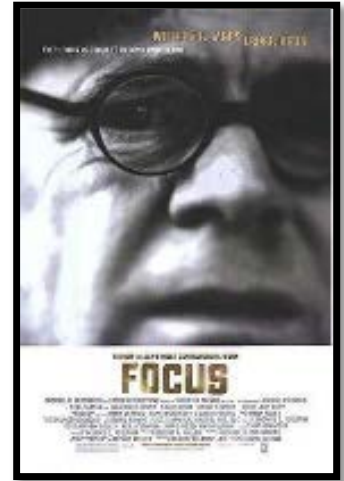
## REEL TALK

### Focus (2001)

By Faith Smith

In the final months of WWII, in a quiet tree-lined Brooklyn neighborhood, Mr. Lawrence Newman (William H. Macy) is awakened by screams from the street below his window. Peering between the slats in the blinds he witnesses his drunk neighbor roughing up a young girl who screams in Spanish for help. The neighbor brutalizes the girl and leaves her for dead. Lawrence is terrified, but he takes no action. Much is at stake. He's worked hard to own his house. He takes care of his wheelchair-bound mother. He has a good job.

The next day, Lawrence, who is a tenured personnel executive for a big-name midtown firm, arrives at his desk in a glassed-in office facing an army of female typists. His boss drops by to quietly reprimand him for not sufficiently screening employees who might be Jewish. Lawrence, who is a gentile, is also ordered to get glasses, so he can better see who he's interviewing.



Enter the gaudily glamorous Gertrude Hart (Laura Dern), who is applying to be a typist, and Lawrence is smitten. But his boss is standing just outside, and Lawrence wants to keep his job. She looks Jewish, he quietly concedes, drawing a circle around her last name. Realizing she's applying for work at yet another "restricted" firm, Gertrude gives him a piece of her mind: "I was born Episcopalian if that's what you mean, but you are what you look like, right?"

All his life, Lawrence has played it safe. Never had time to date—too busy building his career, caring for his mother, paying off the mortgage. His focus has always been on safety and stability, avoiding making waves.

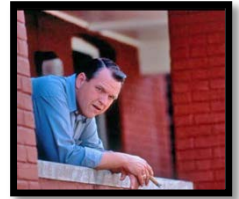
Based on a 1945 novel by playwright Arthur Miller, *Focus* was given a limited release on October 19, 2001. The film was not especially well received. Some critics at the time said the plot was heavy-handed, bordering on fantasy, not anything to be taken seriously. At that time, Americans' minds were on international terrorism. The overwhelming tragedy of 9/11 likely drowned out the significance of this story, with the national surge of Islamophobia that followed perhaps making it more difficult to convey the moral wrongdoing of antisemitism. Back in 2001, fascism was not a threat, right?

When the boss later announces to the newly bespectacled Lawrence that, for reasons of company "image" he will be moved to a back office, Lawrence quits his job in an indignant rage. His subsequent job search is sobering: As each door closes in his face, he falls lower and lower on the ladder. He ends up answering an ad for unspecified work in a squalid New Jersey company that doesn't seem too concerned about anyone's cultural background. When he arrives, hat in hand, the boss is out, but guess who's minding the store?

Gertrude Hart remembers Lawrence, and Lawrence confesses that he's never forgotten her. They argue. He apologizes. He gets hired. They start dating. They marry.



Lawrence invites his next-door neighbor, Petey (played exceptionally well by Meat Loaf) to the wedding, believing this to be the neighborly thing. Meanwhile, tough-guy Petey is part of a growing anti-Jewish group known as the Union Crusaders. Petey has tolerated his neighbor, but Lawrence has been targeted by the UC as Jewish, and the neighbors all believe Gertrude is Jewish, too.



The newlyweds try taking a getaway to a fashionable country resort where Lawrence has stayed before. Now they are greeted by stares and suspicion, and the owner turns them away because the resort is "restricted."



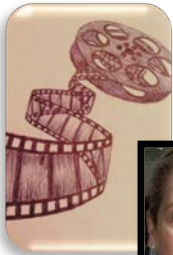
Back home, the violence is heating up. The Jewish-owned corner store is attacked. Although his own front lawn has been trashed twice, Lawrence is determined not to be associated with the grocer neighbor Finkelstein (David Paymer), and instead tries to join the UC. At the meeting, when he fails to applaud after a speech by a clergyman, those around him single him out as "one of them" and throw him down the front steps of the church.

Gertrude, seeing her bloodied husband, confesses that she knows more about the UC than she let on. An old boyfriend of hers was with the group and she learned there was no reasoning with them. "When they make up their minds about you, it's over."

I only saw **Focus** for the first time in 2017, just after Trump was elected, and I must say the timing was remarkable. I mean, who could believe, in this day and age, that our democracy could be under threat? It got me thinking: what would the critics' response be if they saw this film today?

You can stream Focus on Amazon for \$1.49 using this link:

<https://www.amazon.com/Focus-William-H-Macy/dp/B000IAORDW>



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

- [EQ13: Bandit](#)
- [EQ14: Le Boucher](#)
- [EQ15: Mostly Martha](#)

We look forward to future reports.



EQ welcomes your comments on this article or the Issue: [EQ@ElizabethLofts.org](mailto:EQ@ElizabethLofts.org)

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## GREETINGS FROM THE LIBRARY ELEC MATERIALS ADDED

By Bill Melcher

Summer is here, and it's hard not to notice the empty spaces on the Community Library shelves, signifying a large increase in reading and use of the library this time of year, which is GREAT.

There continues to be a steady stream of donations to the library, which is always appreciated and put to good use. It increasingly happens that choices need to be made as to what we include on our shelves and where another home might be found for extra books. I'm learning that there is no lack of community roadside libraries all around us, and to date, I've used at least ten of those for our surplus.

**Keep up the reading.**

**Keep up the donations,  
and I'll keep making it all work for YOU.**



### Emergency Materials



A notable addition to the Community Room comes courtesy of our Emergency Preparedness Committee (ELEC) and Larry Rosenblum.

They have put together a variety of materials related to possible emergencies (all of which can be found online as well). **Copies of Information About Emergency Supplies and Kits and Pocket Guides for preparedness have been placed on top of the short Book Club shelving.**

Larry encourages folks to take information and/or guides as they wish, and they will be replaced as needed.

You can reach Bill on email at: [library@elizabethlofts.org](mailto:library@elizabethlofts.org)



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](#)
- [EQ14 -- Humor](#)
- [EQ15 -- Romance](#)

We look forward to future reports.



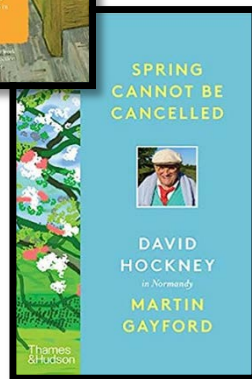
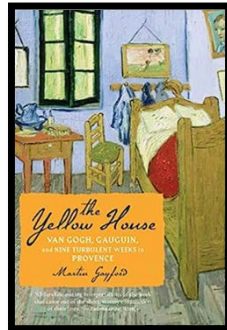
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# VAN GOGH AND HOCKNEY

By Bonnie Koehler

What does the mercurial Post-Impressionist painter Vincent Van Gogh have in common with today's whimsical British artist and media giant, David Hockney? Both artists share a daily passion for their work and a deep interest in the role and meaning of art across time. And both artists have been studied by the brilliant contemporary art historian Martin Gayford.



Reading: **THE YELLOW HOUSE: Van Gogh, Gauguin, and Nine Turbulent Weeks in Provence** (2006) - the Elizabeth Book Group selection for August - and **SPRING CANNOT**

**BE CANCELLED: David Hockney in Normandy** (2021) both by Martin Gayford. I was also struck by the curiosity both painters expressed in the work of other artists throughout history and around them in the moment. Clearly Hockney, healthy, wealthy, and still working at 85, and Van Gogh, broke and shot dead at 37, have lived vastly different lives in vastly different eras. But both artists share an obsession with the arrival of new seasons and ideas, and with

ways of capturing time, light, and the ephemeral moments in nature. Both draw and paint all day everyday [every day? see page 4] to explore new ways of rendering their visions.

Reading both books at once is a lesson in the professional artist's life in general: artists are aesthetic explorers driven to reveal the complex wonders of life by documenting them visually before the moment is lost. When studying together the landscape drawings and paintings of Hockney and Van Gogh I was struck by their shared sense of nature in motion, by their reproductions of the ground below their feet as a turbulent, fluid surface that moves in waves and never quite holds still. One has the sense of the world spinning so quickly, each day of making art is a race against time for both artists.

Writer Martin Gayford vividly recreates for the reader the daily life of painter Vincent Van Gogh in Arles, France in 1888. In the autumn of that year, Van Gogh rented a modest house in the center of the sleepy, off-the-beaten-path town and invited an acquaintance, the older and more prominent artist Paul Gauguin, to share it with him. Like Van Gogh, Gauguin's work was represented by Van Gogh's art dealer brother Theo in Paris. In 1888, Gauguin



was at loose ends, estranged from his wife and children, not selling well, and eager to save on expenses. He was planning another self-branding trip to the tropics where he could distinguish himself from the crowd of French painters by using his brushes to create lush, exotic foliage and brown-skinned, naked women. He saw the temporary living arrangement with Vincent as a chance to ingratiate himself with his art dealer by “looking after” his brother. And most importantly, Gauguin wanted to witness firsthand just how the volcanic Van Gogh captured his dynamic results on canvas. One of the many surprising things I learned from Gayford’s primary source research of contemporary witnesses was just how highly revered Van Gogh’s work was by other painters of his day, regardless of his lack of sales to the public. Other painters in 1888 knew Van Gogh was a force. He was onto something. His erratic behavior aside, other artists wanted to know what Vincent had tapped into. His work was a curiosity, admired and respected by his contemporaries.



1 *The Yellow House van Gogh (1888)*

And other painters wanted to know what he, Vincent the savant, thought of their work. One could say that the mentally unstable Van Gogh was lonely and craved companionship, but what he wanted from sharing his studio with another painter was about more than that. Van Gogh, a self-taught, rogue painter without an entourage, wanted the opportunity to compare, daily, his behind-the-scenes approach to making paintings with that of the socially suave, trained, and educated Gauguin’s. How does HE do it? What can I learn from him? How does he use his materials? Does he take shortcuts? If we paint the exact same subject at the exact same time -how will the results differ? When we hang the paintings on the wall and live with them, how will the ways we feel about them change over time? Which painting triggers the most powerful feelings when we look at it in a week, in a month? Why are Paul’s paintings selling (occasionally) and mine not?



2 *The Swineherd Gauguin 1888*

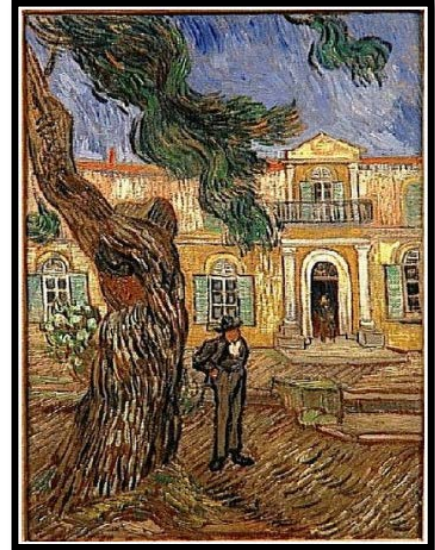
Cooking and sharing meals together gave Van Gogh and Gauguin the opportunity to talk endlessly, about every aspect of their work and how it related to the popular novels (Dickens, Zola, Hugo) and newspapers Van Gogh read voraciously. He was tuned into the world of toil and struggle. Van Gogh wanted to splash working class people across a canvas and force the world to look them in the eye. In contrast, as per Gayford, Gauguin wanted something lighter. He was “searching for an art that dealt not with appearance but with dreams.” Van Gogh loved to ponder out loud how their resulting works differed from those of their contemporaries. Between Van Gogh, Gauguin, and Theo, they knew dozens of other artists including Cezanne, Toulouse-Lautrec, Rousseau, Pissaro, Monet, Emile Bernard, Signat, and Seurat. Letter writing was a common practice in France in 1888 and Van Gogh not only wrote to his brother constantly, but kept in touch on paper with at least a half dozen other artists. Van Gogh spent so much time at the post office, the town’s Post Master was one of his best friends.

Together, Van Gogh and Gauguin shared, very briefly, the experience artists seek today when they attend Yaddo or other artist’s colonies and retreats - community communities of spirit and vision.

Tragically, Van Gogh's fragile mental health broke down again, and the two artist's communal moments were not to last. As his demons returned and Van Gogh became difficult to be around, Gauguin left, although the two continued to correspond. Van Gogh was hospitalized in Arles and eventually moved to the asylum in Saint-Remy-en-Provence where he painted daily. He lived only 2 more years, experimenting with new ideas, taking chances, and growing more bold as an artist every day.

130 years later, in 2018, the British artist David Hockney, after years in Southern California and the English countryside, thought he might also rent a house in France. As with Van Gogh, the choice was about the light and the dramatic display of seasons. But Hockney chose a house farther north, in Normandy, and bought it. He built a state-of-the-art studio next to the quirky cottage and got to work immediately interpreting the play of nature across the rolling hills and watching "the seasons come and go on the same subject" over time. Hockney, with all the confidence and gentle charm not bequeathed Van Gogh, balances a full social and professional agenda against his craving for companionable solitude. The isolated house gives him a chance to draw and paint all day every day, while keeping in touch with the distant, at bay world - via email. Instead of having Gauguin to talk to, Hockney has had an ongoing conversation with the insightful art historian and writer — Martin Gayford — across the years. They exchange emails several times a day. Their joyful book, **SPRING CANNOT BE CANCELLED: David Hockney in Normandy**, captures their shared enthusiasm around Hockney's new abode and takes a deep dive into timeless themes in art history from medieval tapestries to frescoes. They discuss many of my favorite topics, including the ways in which art alters our understanding and memory of history. And the way it alters the way we see every day. For example, after looking at Hockney's whimsical clouds against a blue-blue sky, I always see the clouds passing by my east-facing Elizabeth windows more playfully.

Hockney is fond of quoting Noel Coward's line - "Work is more fun than fun." Like Van Gogh, Hockney is always trying new visual experiments, but with vastly greater resources and skilled tech assistants to help him play with new media. Vincent would have been dazzled in Hockney's studio.



3 Asylum Saint-Remy-en-Provence  
van Gogh (1889)



4 Hockney

Both artists share an admiration for old Japanese prints. Hockney has studied the way Hiroshige's landscapes transcribe the illusive subject of falling rain and reproduced the effect in drawings on his iPad. And no one can render little drops of water hitting the surface or big splashes like Hockney. Both in his earlier paintings of California swimming pools and in his exploration of streams and rainy day puddles on his property in Northern England and Normandy. But again, like Van Gogh, the feeling is one of the close study of nature in motion, the earth stirring with life. Van Gogh used vibrant, squiggly lines to make the sun and stars vibrate.

“Everything is moving in a Van Gogh” says Hockney. “You just need to keep still and look at it.” Always a technical innovator, Hockney explored early polaroid cameras and used composite collages of dozens of still photos to give still pictures a lively, 3-dimensional feel. He was also an early adapter to Xerox reproductions, printers, and computers of all types. And he and Martin Gayford have explored the tools, like the rudimentary camera obscura used by Leonardo Da Vinci, that artists have played with throughout history.

David Hockney, like Vincent Van Gogh, has spent his life using everything he can think of to “create pictures that make an impact”. And both artists understand that a photograph can only reproduce a split second in time, while drawings and paintings can gather and compress the passage of time into one image, allowing it to enter through the eyes and expand in the mind of the viewer.



**There are a limited number of copies  
of Book Club books  
available for check-out  
(and return)  
on the Book Club shelves  
in the Community Room.  
NOTE the green dots**



EQ welcomes your comments on this article or the Issue: [EQ@ElizabethLofts.org](mailto:EQ@ElizabethLofts.org)

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# HAPPENING IN and AROUND THE ELIZABETH

Compiled By Larry Rosenblum

## In The Elizabeth Lofts

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

**Walking Group** – The newest group at The Elizabeth meets Thursdays at 8 am in the plaza. Walks are generally 4-6 miles and last about 70-90 minutes. Email Zeljko Grahovac at [Grahovac.zeljko@gmail.com](mailto:Grahovac.zeljko@gmail.com) to be added to the list or check the resident's Facebook page at <https://www.facebook.com/groups/elizabethloftsresidents> for information about time and routes. Here is a photo from the walk to the Rose Garden.



**Yoga Class** – This class meets on Mondays and Wednesdays at 10 am in the Community Room. The schedule can be a bit variable. Email Heather Ellis at [spinebenderyoga@gmail.com](mailto:spinebenderyoga@gmail.com) to confirm the schedule. Bring your yoga mat and enthusiasm as Heather walks you through yoga for beginners and advanced. Check out her videos on the [Elizabeth Lofts website](#).



**Book Club** - The [Elizabeth Book Club](#) continues meeting on the second Monday of each month at 4:30, usually in the Elizabeth Community room. The book for August will be The Yellow House: Van Gogh, Gauguin and Nine Turbulent Weeks in Provence - by Martin Gayford. 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](mailto: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](mailto:Community@elizabethlofts.org).

**First Thursday** – Geezer Gallery – whose art adorns our walls – also hosts art talks in the community room on the first Thursday of the month usually between 5:30 and 8 pm. Next gathering is August 3<sup>rd</sup>.

**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, graphic designers, and artists. Contact us at [EQ@elizabethlofts.org](mailto:EQ@elizabethlofts.org) to volunteer. We love guest contributors as well, if you have something fun or fascinating 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](mailto:elec.leads@elizabethlofts.org).

### **Event 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. It also offers some free exhibits and First Thursday opportunities. 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.

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

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.

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

Don't forget Powell's has a [full calendar](#) to conversations with writers.

[First Thursday in the Pearl](#) – art, culture, community along NW 13<sup>th</sup> Ave starting around 5 pm.



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

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!

## **Check Them Out Before They Are Gone**

[The Original Practice Shakespeare Festival](#) - Free Shakespeare in the Park! All summer long at various locations.

[Comedy in the Park](#) – Free stand-up at Laurelhurst Park. Fridays at 6:30 all summer long.



[Pedalpalooza](#) – Join some soon to be friends for a bike ride. Every day all summer long.

Chamber Music Northwest “–[The Anchoress](#)” is performed July 16 and 17<sup>th</sup>.

[Noon Tunes](#) – July 18 and 25<sup>th</sup> at Pioneer Courthouse Square.

[Portland Sketch Comedy Festival](#) – July 20-22<sup>nd</sup> at 3913 N Mississippi St.

[Waterfront Concert Series](#) – Thursdays 6:30-8:30 until August 10<sup>th</sup> at the Vancouver Waterfront Park

[Music on Main](#) – Free concert series Wednesdays 5-7 pm on Main next to the Arlene Schnitzer Concert Hall. Through August.



[Vanport Jazz Festival](#) – August 4-5<sup>th</sup> at Colwood Golf Center, 7313 NE Columbia Blvd.

[Vancouver Arts and Music Festival](#) – August 4-6<sup>th</sup> throughout Vancouver and Esther Short Park.

[Washington Park Summer Festival](#) – August 11-13. Dance, pop, and opera at the Rose Garden amphitheater.

[PDX Live](#) – Music of many genres August 9-24 at 6 PM in Pioneer Courthouse Square.



[Blue Sky Gallery](#) – The work of Eric Ostensson and Rebecca Marimutu are on exhibit through August 12<sup>th</sup>. 122 NW 8<sup>th</sup> Avenue.

[Elizabeth Leach Gallery](#) – Peter Gronquist (Manifest) and Ed Bereal (Still Disturbing the Peace) from August 3<sup>rd</sup> to Sept. 2<sup>nd</sup>. 417 NW 9<sup>th</sup> Ave.

[Art in the Pearl](#) returns to the North Park Blocks on Sept. 2-4<sup>th</sup>.

[Portland Parkways Bike Ride](#) – The last of the summer is around SW Portland on Sept 10<sup>th</sup>.

Their timing is still wrong, but the [Mt. Angel Oktoberfest](#) is Sept. 14-17<sup>th</sup>. Also jumping the gun is the [Portland Oktoberfest](#) at Pioneer Courthouse Square Sept. 22-23<sup>rd</sup>.



The Portland Art Museum currently has some interesting exhibitions. [Guillermo del Toro: Crafting Pinocchio](#) is a celebration and exploration of the inventiveness, passion, and artistic cooperation that goes into making a cinematic vision come to life. The exhibit is on display until Sept. 17, 2023. [Color Line: Black Excellence on the World Stage](#) is a retrospective look at the W.E.B DuBois collection of photographs for the International Exposition of 1900 in Paris. It is a frank rebuttal to the racism of the time. Through Summer 2023.

## **Ready for a Night at the Movies?**

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

[Flix on the Bricks](#) – 3 days of free movies at Pioneer Courthouse Square – July 21-23.

[Summer Movies at Oregon State Parks](#) – Every Saturday at 9 pm. All Summer long.

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

EQ welcomes your comments on this article or the Issue:

[EQ@ElizabethLofts.org](mailto:EQ@ElizabethLofts.org)

Have you missed an issue of EQ? All back issues are archived on the Elizabeth Lofts website.

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