

# EQ The Elizabeth Lofts

## 17 Quarterly Newsletter

### A NOTE FROM THE EDITOR

Bob surveys and considers options for plotting the course for EQ going forward. We need your input!

### TAISHONA CARPENTER

Taishona (Tai) Carpenter, The Black Gallery Manager and Board President of Don't Shoot Portland (DSPDX), shares thoughts on their connections and current work.

### MINISTRY FOR THE FUTURE - BOOK REVIEW

Bonnie explores the Kim Stanley Robinson book: and discovers a "new" author, genre, and motivation to be inspired!.

### TELL ME SOMETHING GOOD

Patti's initial article to "*Highlighting Charitable Organizations in our Community*" focuses on the Burnside Rescue Mission. She includes information on other available articles to locate parking.

### EQ RECURRING FEATURES

#### KEEPING IT REEL - **Seconds**

In keeping with the season, Faith brings us a 1966 Frankenheimer film she describes a " part sci-fi/horror, part psychological thriller, part dark comedy". Add Rock Hudson and you have a movie to remember.

#### NOTES FROM THE LIBRARY

Bill dabbles in a James Patterson novel, with reflections on Patterson's career, as writer/creator.

#### BOOK CLUB - Gathers for a follow up

The Book Club gathered for a dinner follow up to the book, THE WIDOWS OF MALABAR HILL.

### PARTY TIME & A FOND FARWELL

Larry and Stuart document the annual Summer (Wrap Up) Party, held a bit later than usual was a success - and a chance to honor Kati. We wanted to wish her congratulations on her new adventure.

### HAPPENING IN and AROUND THE ELIZABETH

Larry updates the calendar of notable events.

November 2023

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





## NOTE FROM THE EDITOR

Greetings

*Headwinds* — I have been thinking a lot about them lately. I can't seem to escape them.

Wikipedia says this:

*Efficiently being able to sail against the wind takes more practice and skill than any other sailing endeavor. Doing this well will enable you to sail anywhere.*

At EQ — for the past four years — we've gone in many directions and found our bearing through most ups and downs. It comes with a great deal of satisfaction, but it is a lot of work.

Our next issue will be a **Best of EQ edition**. We will have a panel look for some buried treasure in past EQs to present to you.

Our team will use that time to plan the very best way to bring you more articles. You can help us out by taking a brief survey that will be coming your way soon. Watch for it.

It's always been our goal to inspire, and I wouldn't be true to myself or our team if that mission ever falters.

We hope you enjoy this edition and the coming Best of EQ.

'Till springtime . . . .

**Bob Garsha**

for the **EQ** Staff

November 2023

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# TAISHONA CARPENTER

Marilyn Deutsch and EQ sit down with Taishona (Tai) Carpenter, the gallery manager of The Black Gallery and Board President of Don't Shoot Portland (DSPDX), both located in The Elizabeth Lofts.

**EQ: How long have you been here at The Elizabeth Lofts?**

TAI: The Black Gallery on NW Flanders opened in April 2023, but we had previously held exhibitions in the Flanders space when it was known as The Holding Contemporary. Our first exhibit in the space was in 2017.

**EQ: And how about the Don't Shoot Portland office at The Elizabeth?**

TAI: Our lease on NW Everett began in February 2023, but we officially opened our doors in June. We had seen that space over the years, but it never once crossed our minds that we could end up there.

**EQ: So how did you end up here and why?**

TAI: From 2017, when we had our first show in the Holding Contemporary gallery space, we forged a bond with the directors as their values aligned with our own - platforming art and artists that believe in social change, community action, and care. We know that most cities' downtown areas will always be a hub for people who require social services and are experiencing mental illness, food instability, and are in housing crises - all of that. Downtown Portland and the Pearl were experiencing that back in 2017, and the pandemic really exacerbated that. There will always be people in need. As a nonprofit that centers our work on community advocacy, it made sense for us always to have that element in our programming. So even when we were doing exhibits at Holding Contemporary, we would do a community feed down in the North Park blocks, which is quite close.

We would always try to make an impact while we were here. In addition to the free food feeds, if community members in need came by the gallery, we were able to offer them resources and water if they needed it, instead of locking our doors or pretending they don't exist, which is unfortunately a common response from some. With Street Response, you can help give direct resources, which is excellent. But even that is limited by specific hours and locations, etc.

Once the pandemic happened, the owners of Omnivore, a design studio in The Elizabeth, began working from home. Eventually, the Omnivore space on Everett [where DSPDX is now] became vacant.

I became the gallery manager at Holding in 2021, and we started conversing at the end of 2022 about what could be done with the gallery space while honoring it as an incredible resource for underrepresented arts. Holding was operating the gallery based on an experimental shareholder model, where members of the community, including arts advocates and philanthropists, could contribute a certain amount monthly as a shareholder. That would fund the artists who would come through and present here, while shareholders would in turn receive exclusive art items and perks.

It was just an incredible business model that created a strong community, too. People were drawn to Holding because of this alternative approach that placed artists first.

When Holding decided to leave the gallery space for a remote pop-up structure, that left the space open to what we should do.





**“And Boom”, it was pretty magical. We got the keys to both spaces on the same day.”**

As someone actively working between the intersections of art and social justice, I instantly thought we should take it over, as we'd already done exhibitions in the space. We enjoy the location especially because the work that we do focuses on very socially engaging community issues. I think this specific neighborhood can use that sort of influence - that sort of opportunity for support. To us, our programming works as a community builder, and furthers our presence in being here. We asked Holding, “Hey, can we speak with the realtor about making this happen?” And “Boom,” it was pretty magical. We got the keys to both spaces [in The Elizabeth] on the same day.

**EQ: Did Don't Shoot Portland exist as an entity before you opened the office in The Elizabeth?**



Executive Director of Don't Shoot Portland Teressa Raiford meeting with former First Lady of the United States Michelle Obama at the White House as an advocate for survivors of gun violence, State of the Union, February 2013. Photo by Jen Maler.

TAI: Yes. DSPDX began in 2016 as a 501(c)(3) nonprofit with three founding board members - two civil rights attorneys and a downtown business owner. Our mission has remained the same since then, but this is the first time we feel we have full autonomy in a space we've inhabited. We had a lot of shared spaces before where we had to deal with all the things, (both good and bad) that come with a situation like that.

It's essential for our work to have a physical presence in the communities we serve. So when the pandemic happened, we packed up and went into storage. We could still do our advocacy work remotely like everyone else, and were even able to provide micro-grants to smaller, grassroots groups on the ground that were organizing mutual aid throughout the pandemic. We would work to put on Weeks of Service here and there, whether it focused on free food and clothing distributions, neighborhood clean-up's, art/school supplies and book giveaways, and more. We would do these events throughout different neighborhoods, parks, schools, and community centers. So even though we didn't have a physical location at the time, we were able to 'pop-up' throughout town and show support to those who depend on us and the vital resources we provide.

**EQ: This was during the protests?**

TAI: Yes - we went into storage at the end of 2020, but were still a presence throughout the protests that followed the police killing of George Floyd on May 25, 2020. Being in storage was a barrier for us and the community. People became used to being able to come by our offices if they were facing discrimination and needed legal support, if their loved ones had been taken by police brutality, and when it came to protesting, they'd come by beforehand to make sure they were stocked up with medic supplies, signage, PPE, etc. Some were coming in to talk to civil rights attorneys at our office directly after a night of protests after being illegally detained. That's what led to us filing our law lawsuit against the city and Portland Police Bureau for their indiscriminate use of force and tear gas during a global respiratory pandemic. It was a major, historical win for us and has been in the news the last few years.

**EQ: Against the city?**

TAI: Yes, and also against Donald Trump and the response of Chad Wolf and Homeland Security where they were throwing people into unmarked vans and detaining people.

Many citizens were reaching out to us because they felt a need for action, they wanted to activate and mobilize themselves for social justice. Just asking, "what do we do to support this movement?" One of these makeshift groups who contacted us eventually coined themselves the 'Wall of Moms'. They were just a group of concerned mothers who wanted to show up in solidarity. They said, "We're just a group of moms. We want to be out there. How do we show up

in a nonviolent way?" I told them directly that they would be attacked and harmed because of the biases against Black Lives Matter organizing. And unfortunately, it did happen, which ultimately served as a way for everyone to see that simply showing up to align themselves with a message against police brutality would result in that exact violence against them.

There were also the Veterans that were coming out. They were reaching out to us. One night in particular, one of them got really hurt. It was just front and center, that footage. I think it was burned into many people's minds where he's literally saying, "Hey, I'm upholding a duty, an oath that I took. You took that same oath." Seeing that type of solidarity was important, but it wasn't comforting - it was traumatic for people to see that blatant violence inflicted on someone asking for nonviolence, it was traumatic for people even if they weren't out in the streets or a part of the protests, just seeing it on TV or social media.

All of you live down here too, so you might have seen or felt the effects after each nightly protest: there were thousands of empty shells of spent canisters on the ground and explosive marks from where projectile missiles were going off. It was just a lot.

**EQ: I want to ask you about the birth of Don't Shoot Portland, how it's evolved, and then the gallery and how it's evolved. So take whichever one you want first.**

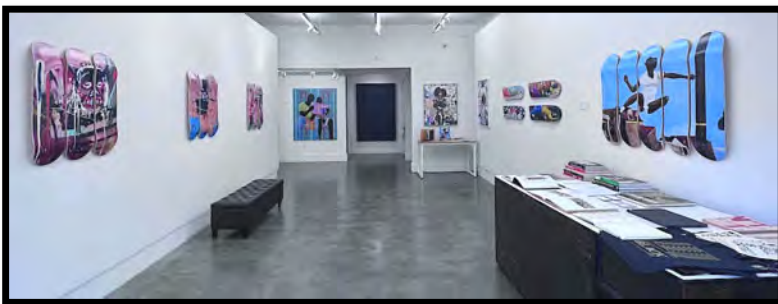
TAI: Don't Shoot Portland is a nonprofit; we've permanently established it as an arts and education nonprofit that promotes social justice and social change.

The gallery was our opportunity. It came about naturally, very organically. We had already been doing exhibits, but now it's an extension of DSPDX that is life-giving, supportive and creative, without taking away from any of the issues we're facing. I think art is a vital communication vehicle, whereas people can see a protest, get angry and upset, and even talk about running people over. People come in to see art and say, "Okay, well, I guess that's okay. They tap into their humanity a bit when they see someone else's lived experience through art. So I'm just thankful for that kind of understanding and protection that art provides.

**EQ: You mentioned that you used to do feeds and things like that. What do you still do? Could people who live or work in The Elizabeth Lofts be involved in this?**

TAI: Absolutely. I'd love to post something if The Elizabeth has a community board. Don't Shoot Portland has a newsletter filled with volunteer opportunities for different events that we're doing.

**EQ: Do you represent artists?**



Installation view of Hip Hop Lives The Remix: An Ode to Hip Hop, October 2023. Photo by Taishona Carpenter.

TAI: No. This year's two exhibits were a way for us to show our organizations' private fine art collection that we've acquired over the past few years. We don't represent artists like a traditional gallery. We plan to utilize our relationships to help promote artists that are wanting to use their work to advance social change, whether that's presenting artists in showings, connecting them to conservators, support in digitizing and cataloging, working with creative art licensing lawyers, etc.

**EQ: Are you getting many young people in the gallery?**

TAI: Yes, we've had visits from a wide range of ages, from elementary students to university classes and the elderly. The youngest children are usually familiar with the artists that we have on display, for example, the works in the corner of the gallery are by Frank Morrison, an artist and children's illustrator in New York. We've been able to establish a relationship with him, which is exceptional, and he follows and supports our work with his art. We spend time curating, pre-ordering, and purchasing for our book list year-round. At our annual Reclaim MLK march, we host a book giveaway to young kids that are attending the March with their families, lots of culturally rich and diverse literature that usually

(and unfortunately) end up on banned book lists. Most children that come in recognize his works through picture books they've gotten from our programming. It's a beautiful feeling. A lot of people also recognize another artist in our gallery, Kehinde Wiley, who we have limited works by on skateboard decks that support his artist-in-residence program, Black Rock Senegal.

**EQ: Portland Art Museum has one of his as well.**

TAI: Yes, PAM has one of his works in their permanent collection. He's famous for his revisionist style, and especially the portrait of Barack Obama as well as his incredible Hip Hop Honors series, which is the reason he's been included in our current show, *Hip Hop Lives The Remix: An Ode to the Culture*.

**EQ: Do you also sponsor artist talks here where you get up close and personal with the artist?**

TAI: Yes. We've done artist talks here and also enjoy getting to host hands-on workshops with artists leading the session. We are trying to do more fundraising in order to make our programming more sustainable. We want to start connecting with other businesses in the area and developing community partnerships that might also align with our values of using art and education to drive social change forward.

We've been entirely donor-based since 2016, which is incredible.

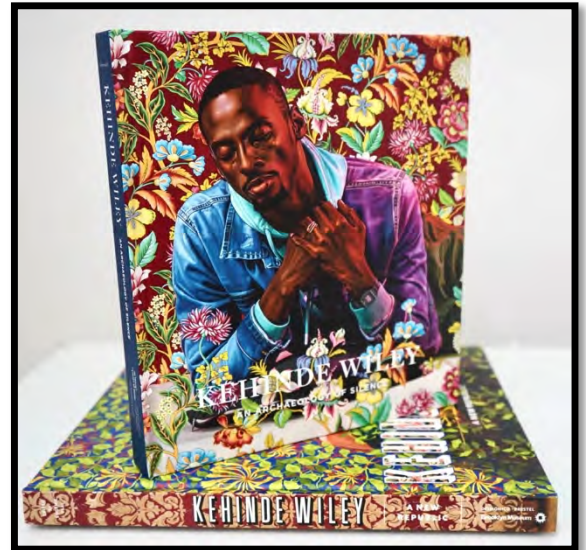
Some people have been recurring donors for several years, even if it's \$10 a month. Their support is just otherworldly because of that. But I am now thinking: "It's time for a new shift. It's okay to request grants and funding for arts and humanities. It's okay to seek out that foundational support for artists in the area, because it will only supply the arts ecosystem here. It's only going to rejuvenate the scene here". The position that we're physically in, the art walks are back. First Thursday is back. It feels good to be able to integrate. We're going to continue presenting artist talks and exhibition programming and everything, but we're going to approach it more collaboratively and try to create more opportunities for support with our neighbors.

**EQ: Who shows up at the Don't Shoot office? Are they families in need? Are they people who need a lawyer? Are they people who can't figure it out?**

TAI: People contact us in a number of ways. We are open by appointment only. Rarely, people will just show up and need help. We always try to keep flyers for legal support in English and Spanish on our doors. So if people need that, we have it constantly updated if they need some immediate support.

A lot of people end up emailing us. They know how to get in contact through our website or social media, and they'll outline their problem: "Hey, I know you guys do legal advocacy. I had a loved one whose life was stolen by police brutality. No one will listen to me." And we'll schedule a time for a civil rights attorney to meet with them. We'll set up a time to talk through what happened and have everything documented for them on their legal journey. From there, if they need to do a media advisory in order to get what happened into the press, we work with them to do that.

A lot of the work is based in critical response. Let's get that first story out there. Let's get to what really happened. I think a lot of times in media and journalism, here in particular, there are a lot of bias and false narratives that come out first. Last year, someone that I knew, that I was acquainted with named T-Rex, was an activist. She was a disabled older woman. She drove a minivan, and she would help people get to and from the protests safely. She was murdered last year by a white supremacist when they were setting up for a rally. The first story that came out was that an angry private homeowner was defending his property. It took weeks for the narrative to be corrected because that initial reporting harmed the survivors so badly. It's just tough to lose someone like that. It's traumatizing to know that a person was helping others and to see their name was slandered, their memory slandered. It took a while for the true story to



Fine art books featuring the work of artist Kehinde Wiley, who is featured in The Black Galleries' current exhibit, *Hip Hop Lives The Remix: An Ode to Hip Hop*. Photo by Taishona Carpenter.

**“Don’t Shoot is a confidential place for people who need support because something tragic and out of their control has happened.”**

come out, but when it did, the two roommates that this person, the murderer, lived with had been calling the police, had been filing reports saying, "Hey, this person's renting a room, so we don't know them, but we are friends with him on Facebook. He's been posting some weird, far-right stuff about Antifa. We're kind of scared for our lives. We don't feel safe, but we have to live with them because he's our roommate. We need help. The Portland Police Bureau needs to look into this guy." So these people were trying to get the word out, but instead, this murderer gets seen as a private homeowner who killed these people, and the support he received online was just astounding. It made it really hard. So when that happens, Don't Shoot is a confidential place for people who need support because something tragic and out of their control has happened. We connect them to the help they need.



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

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# TELL ME SOMETHING GOOD

*Highlighting Charitable Organizations  
in our Community*

By Patti Garsha

## Portland Rescue Mission: The Burnside Shelter

As long as humans have existed, we have had poverty, mental illness, and addiction in our midst.

The Portland Rescue Mission has been serving the houseless, addicted and mentally ill population since 1949 and runs several **recovery and support programs** around town to address these issues.



- **Discovery:** a 5-week assessment and stabilization program for men and women equipped with childcare.
- **New Life:** a 12-month residential recovery program for men and women that focuses on addiction and trauma recovery, adult education, job training and practical life skills like balancing a check book and food shopping.
  - **The Harbor:** a 12-month residential addiction recovery program for men.
  - **Shepherd's Door:** a 12-month residential program for women and children that advertises addiction recovery, vocational training, spiritual encouragement, mother and child reunification and transitional support in a safe, retreat like setting for one year. Community outpatient support available after the program has been completed to help graduates transition back into the community.
- **Community Home:** Community housing for 15 women and children who have completed at least one New Life extended program.
- **Fresh Start Catering:** Participants in the New Life program can work for Fresh Start Catering to learn kitchen and customer service skills, and gain sales experience.
- **Drive Away Hunger:** Car donations that fund free meals and 10 vocational training programs for program participants.
- **The Burnside Shelter:** Emergency services located in Old Town – our neighborhood Portland Rescue Mission resource focused on initial interventions for the houseless population.
- **Men's Connect Program:** A 3-to-6-month residential program at the Burnside Shelter to help stabilize and support residents as they move off the streets.



The Mission identifies as a Christian faith-based organization, but anyone can receive shelter and food regardless of faith. Anyone committed to change is welcome to participate in all programs regardless of faith.



**The Burnside Shelter** focuses on urgent and practical needs. You may have seen people queuing up for a hot meal or hoping for a night indoors as you pass over the Burnside Bridge. Services are available to all and include breakfast at 7 a.m., dinner at 6 p.m., 24/7 restrooms, showers, clothing, toiletries, mail, referrals, and chapel services. All services are free. Overnight shelter is available for 50 houseless men who are accommodated on mats.



Per a shelter worker, to obtain a space in the shelter a guest must sign up for a lottery. If chosen, they are given a mat for 30 nights in a row. After 30 nights you can re-enter the lottery to try for another 30 days of shelter. These guests can come and go from the shelter during the day for short periods of time.

The Burnside Shelter also runs the Men's Connect Program; a residential program that allows 54 participants to stay in a dorm like setting. Connect provides job training and assistance in finding housing and employment. Connect participants can sometimes obtain a job within the shelter preparing the daily meals or cleaning. The participants work right along with staff and volunteers to learn social, communication and job skills.



A successful graduate of the Harbor Residential Program who is now employed at the Burnside Shelter agreed to share their insights and observations about the shelter programming with us anonymously.

**What are some of the ways you have seen the Portland Rescue Mission make a difference in the life of a houseless person?** Whenever we have a program person, or guest, who decides to take a step into recovery and life change. That happens a lot here at the shelter. People come in after years of being homeless and are given shelter, food, and showers. It's the first time they've experienced that. They're able to feel what it's like to be safe for the first time and they want to feel that more. They can take a step to sobriety.

**In your opinion what are some of the barriers people face when trying to get sober and stable?** It's about giving up that feeling of being numb, of not having to feel the feelings. You have to confront the actual pain in your life, giving yourself the ability to feel. It's hard.

**What are some opportunities for improvement in your organization?** I actually can't think of anything. The program works.

**Does it seem like there's more houseless people in the Portland area now, or is that an illusion as the problem becomes more visible?** There's definitely more. There are so many people right now trying to find shelter. There are just more people in Portland in general. The number of people addicted is increasing. Fentanyl is playing a big role. Our local Fire Station, Fire Station One, is responding to maybe 30 ODs a day! And we are seeing more people with mental illness. Just more people with needs. (KGW Channel 8 reported that Fire & Rescue Station 1 responded to 300 ODs In June 2023 alone.)

**How many people can the Burnside Shelter accept?** We have 50 mats for our guests. You can enter a lottery and get a mat for 30 nights in a row. After 30 nights you can enter the lottery again. We have 54 dorm beds for our Connect Residential program.

**Do you need to be sober to stay at the Shelter?** That's the idea. That's the goal.

**What are your most urgent needs for the Shelter?** We need money donations, but we also need winter blankets, socks, hand warmers, rain ponchos, winter jackets, deodorant, razors, all the toiletries really. You can just come by the Burnside Shelter and drop them off.

**I notice the guests preparing food in the Shelter kitchen are working with whatever they have that day. Where do you get the food for the free meals you offer?** About 70% comes from stores and restaurant donations. We also have some funds to use for shopping to fill things out.

**What's something you want people to know about the Burnside Shelter?** Donations don't take a vacation! Just because a certain season starts doesn't mean the need ends. We try to plan for donations to drop during certain seasons, so we don't get caught, but it's better if the donations stay steady.

**If you had a blank check made out to the Burnside Shelter, how would you spend it?** If you would have asked me that last month, I would have said we really need new mats. But we got a donation to cover that! This is a really old building though; it always needs something repaired. I think we would use that to fix up the building.

**Thank you so much for sharing your thoughts with us. I have so much respect for the work you are doing every day. Thank you for all you do.**

To learn more about the Portland Rescue Mission or to get involved visit the Portland Rescue Mission website: <https://portlandrescuemission.org/> or call 503-647-7466.

Financial donations: One time, reoccurring, planned and legacy giving and business partner options available. <https://portlandrescuemission.org/> choose 'Ways to Give'.

Community Rewards Donations: Partnerships with Fred Meyer and select New Seasons locations. <https://portlandrescuemission.org/shop-to-give/>

Drive Away Hunger: Buy or donate a car to help those experiencing homelessness. <https://driveawayhunger.org/>

Fresh Start Catering & BBQ: Choose Fresh Start for your next catered event. All proceeds go to Portland Rescue Mission programs. <https://portlandrescuemission.org/news/fresh-start-catering/fresh-start-catering-in-portland-oregon/>

Clothing, food, and essential needs including toiletries and rain gear donations: drop off at the Portland Rescue Mission. <https://portlandrescuemission.org/needed-items/>

Volunteer: Individually or sign up with a group to donate your time. <https://portlandrescuemission.org/volunteer/>



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# MINISTRY FOR THE FUTURE

-- KIM STANLEY ROBINSON  
Orbit / Hachette Books, 2020, 563 pages

By Bonnie Koehler

A provocative article in the New York Times<sup>1</sup> today brought to mind a book we read in our Elizabeth Book Group last year - *MINISTRY FOR THE FUTURE*, by Kim Stanley Robinson, presented to us by Elizabeth alum Paul Douglas. Seeing one of the wackiest-sounding futurist predictions in that book literally become one of today's headlines underscored that Robinson's latest science fiction novel is more prescient than ever. It's a book I would never have picked up on my own. Great book groups prompt members to dive into tomes outside their comfort zone and expand their horizons. That's exactly what happened to me with this one. I am now an unlikely Kim Stanley Robinson fan, reading my way through his list of deeply researched, visionary titles.

One of the many Jules Verne-sounding climate solutions visualized in *MINISTRY FOR THE FUTURE* - heavy, fuel-guzzling cargo ships adding old-fashioned sails to harness wind power - is coming true *right now*. In fact, of the over 60,000 cargo ships currently plying our globe, 30 of them have added massive sails. (The ships are keeping their gas engines for manipulating around docks and harbors, augmented power and steering control). The sails, ranging in design from what looks like a sporty kite-



surfing sail pulling the ship, to fixed, vertical airplane wings, are increasing the ships' fuel efficiency by a whopping 30 to 40 percent. Besides retro-fitting old ships, marine engineers are in the process of designing new ships from the keel up to incorporate wind-power more organically. With

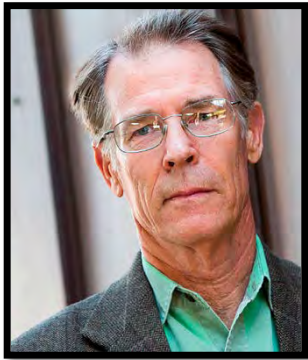
this new/ancient energy idea happening today - (Phoenicians, Egyptians and Babylonians first used sails as early as 3000 BCE) - it's worth taking a look at some of the other visionary ideas offered by Robinson to guess which ones might become *tomorrow's* headlines.

*In Shipping, a Push to Slash Emissions by Harnessing the Wind*

*More ships are running on wind power, as the global industry tries to fight climate change. One concept has backing from Abba, the Swedish pop stars.*

1) NYT 10.3.23 - "In Shipping, a Push to Slash Emissions by Harnessing the Wind", by Cara Buckley

If you're new to sci-fi / cli-fi / futurist novels as I am, *MINISTRY FOR THE FUTURE* is a good place to start. It takes place firmly on planet earth. There are no cloying robots, faux spirituality, swarmy charismatic leaders or madeup languages and technobabble. All scientific discussions are fact-based and the visionary elements are built out from well-established engineering principles. The grand sweep of the book is optimistic. I sensed a nod to Buckminster Fuller, Bronson Alcott, Emerson, Thoreau, Walt Whitman and my other New England Transcendentalist / Unitarian forebears in the book. American history is thin on examples of constructive utopias and the quality of the Sublime popularized in the late 1800s New England (that which inspires a sense of AWE in the viewer) feels present to me in the conclusion of Robinson's book.



Robinson, who is considered a leading climate change expert, also has a PhD in English and wrote his doctoral thesis on the work of science fiction legend Philip K. Dick. Robinson and his wife, an environmental chemist, live in Davis, California, where he still lectures at UC Davis.

He has a deep familiarity with the history of science fiction writing, much of which is considered Libertarian or right-leaning. Like Portland's own Ursula La Guin, Robinson's left-of-center political lean is reflected in the fictional worlds he creates.

*MINISTRY* has a three-act structure. Robinson opens by making vivid for the reader the devastation of our over-heating globe on third-world populations trapped on tipping-point land.

He uses one of two fictional main characters as an eye-witness to the climate carnage - Frank May, a broken Sean Penn-inspired international NGO leader. Forever changed by the horror of his first hand experience, Frank suffers from PTSD throughout the book, driving him to increasingly erratic behavior and prompting the other fictional main character, Mary Murphy, to take action. Mary is refreshingly not American, but Irish. Like Frank, she does not move through the world blowing open doors with her personality, but with consistently applied study, courage and hardwork. She is tasked with setting up the titular Ministry, a kind of action-based think tank designed to shape a positive future. Her office guides cultural change over time.

By creating the fictional Ministry, the author is able to walk us through the economic and political down-to-the-studs re-think and unprecedented global cooperation needed in his view for our human population to live in harmony with the natural world. The freshness of the economic discussion around the way our financial bone structures shape our human world, could be a book in itself - and is the spine of this one. Robinson, a Democratic Socialist, rejects the chronic growth oriented *foundation* of capitalism. The very vocabulary of economics and the way we manage assets, shapes the way we engage with our planet, he argues, and needs to be rethought from scratch. The financial / political ideas explored by Robinson are philosophically lively - akin to Thomas Jefferson and John Adams first spitballing American democracy. A stark contrast to our current infantile, high-jacked political conversation. The kind of cultural changes the novel advocates require step-by-step bureaucratic teamwork and consensus from disparate interests that must be brought along together in order to share in a new vision. In the novel, all the minutia and hard work are worth it - they create the practical magic that drive real global change.





After establishing the primacy of international teamwork, *MINISTRY*, rushes on through a collage-like series of short, punchy, idea-rich chapters, weaving in layers of scientific innovation until wisdom grabs the wheel and our wounded globe is headed in a healthy direction. The book brought me back to an era - the early 1960's - when "the future" was not a time to dread but a time of dazzling discovery. Like Christmas, the future was what we were always looking forward to.

In the final chapters of the book our new, cooperative world is still a work-in-progress, but a hopeful one. Our planet is sailing around the sun on a corrected path towards a harmonious and sustainable future.

Which brings me back to those sails Robinson envisioned on ocean-going cargo ships that showed up in today's headlines. Look for these other "everything old is new again" innovations from Robinson's cool, clean future to show up soon. 1) Silent, high-tech dirigibles (using non-flammable gasses like helium) lighter-than-air airships to replace noisy, fuel-burning passenger jets and whisk passengers around the globe on the earth's natural jet-streams. The airships will fly low and slow over the ground, turning each journey into a feast for the senses. And passengers will be able to witness another innovation. 2) Vast natural corridors ringing the planet where animals are allowed to flourish and migrate unimpeded by freeways and other manmade obstacles. Lush forests and meadows in the greenways clean and oxygenate the air we breath. 3) Anchoring all of the above are new low-carbon footprint homes based in more dormlike communal housing arrangements. They keep the population socialized across generations, provide for child and elder care while still designing in privacy. The new communal living arrangements have rich, food-bearing gardens and eliminate the time-consuming burden of caring for large single-family homes with yards, garages, multiple vehicles and the need to run to Home Depot every weekend. 4) And, of course in



Robinson's vision of the future there is public transportation that is a pleasure to use: solar powered monorails, high-speed trains and inner city trams. The world Robinson envisions will not only be clean and sustainable, but friendlier, quieter and more sensual.

Let the writer Kim Stanley Robinson lift your spirits and inspire your vision. As soon as we create our own Ministry for the Future (start with a Cabinet position?) we can once again *look forward* to tomorrow's headlines. Talk about utopia. While we're imagining, imagine *that*.



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

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## REEL TALK

### *Seconds* (1966)

By Faith Smith

The spooky season is upon us, so I thought I'd review a film that's part sci-fi/horror, part psychological thriller, part dark comedy. *Seconds* is considered the final installment of director John Frankenheimer's

"paranoia trilogy," following *The Manchurian Candidate* (1962) and *Seven Days in May* (1964). Starring Rock Hudson and a top-notch supporting cast, *Seconds* is as iconic as it is disturbing.

When I think of Rock Hudson, I think 1950s romance and melodrama, the kind of low-stakes, high-camp fantasy romps that made us forget about the Cold War. When I first saw *Seconds*, what

impressed me were the distorted angles, the lurid black-and-white closeups, the Dracula-esque organ music—definitely not for family night.

The movie opens with a familiar commuter scene in Grand Central. Arthur Hamilton (John Randolph) is rushing to meet his train when a stranger hands him a slip of paper. When he's seated on the train, sweat streaming down his hatted forehead, he reads an address and quickly stuffs it into his coat pocket.

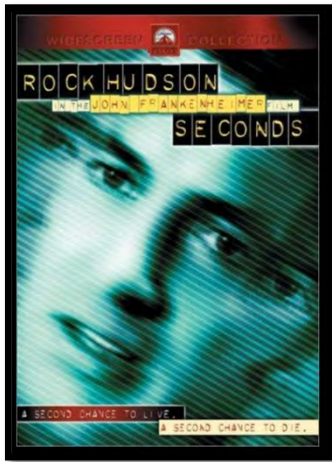
Arthur's life may contain all the trappings, the adoring wife, the big expensive house, the banking career, but he's having a midlife crisis. Now a shady organization has offered him an opportunity to trade his old life for a no-strings, better one: his death will be faked, his family will be provided for. He decides to grab it.

Next morning, slip of paper in hand, he shows up at a squalid laundry works, is led through to a slaughterhouse, and then stuffed for a ride in the back of a delivery truck. Arthur ends up at a mysterious, impressively sleek office where a pretty secretary brings him a cup of tea. He downs it gratefully and promptly passes out. When he comes to, a kindly old man (Will Geer) and one Mr. Ruby (Jeff Corey) take turns selling Arthur on surgically surrendering his identity to get a completely new life. (The "crispy chicken" scene with Mr. Ruby is a dark comedy classic.) Ultimately, he signs, and the "processing" begins.

When the bandages come off, Arthur is now "Tony" (Rock Hudson), a freshly minted Adonis. He is brought to a swanky beachfront bachelor pad in Malibu, complete with a butler John (Wesley Addy), who encourages him to have a party to get to know the neighbors. Tony's trying to process what's happening and since it's Malibu, he takes a walk on the beach. A chance encounter with the alluring Nora Marcus (Salome Jens) disarms the hesitant Tony. By the next night they're at a Bacchanalian feast in the woods, and with the help of the wine that's flowing, Tony's beginning to loosen up.



Soon it's party time at Tony's house and our host, looser still, is drowning himself in martinis. He professes his love for Nora but something, once again, feels off. The guests are supposed to be his "friends," but there's no real bond. Even drunk, he's starting to realize there's been a mistake. He's starting to feel as much a prisoner in his new situation as he was in his original one. He is, after all, still the same person inside, and there's the rub. As happens with all Faustian bargains, this new and perfect life comes at a terrible price. His second chance at the American dream has become a nightmarish trap.



Ahead of its time, *Seconds* is a period piece that feels contemporary, exploring such modern themes as plastic surgery and identity theft. *Seconds* was booed at Cannes and bombed at the box office. The art film crowd wasn't ready for Rock Hudson, and his performance was "too deep" for American audiences. Over time, however, *Seconds* developed a following and became a cult classic. Some critics—including yours truly—consider Hudson's performance to be the best of his career.

You can buy or rent *Seconds* on Amazon or YouTube, or you can download it for free at [archive.org](http://archive.org).



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

- [EQ13: Bandit](#)
- [EQ14: Le Boucher](#)
- [EQ15: Mostly Martha](#)
- [EQ16: Focus](#)

We look forward to future reports.

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# GREETINGS FROM THE LIBRARY

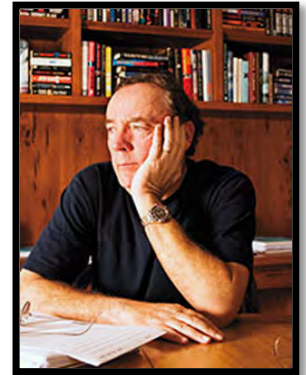
## PATTERSON & THE HOUSE OF WOLVES

By Bill Melcher

Summer reading is over, and our winter lists have taken center stage. I was planning on spending my October column discussing political thrillers that have become abundant on the fiction shelves of the community room library, but I ended up going down a James Patterson rabbit hole instead. One of the novels on our shelves, *The House of Wolves*, was “cowritten” with sportswriter and novelist Mike Lupica.

Patterson, arguably the most popular fiction writer of our time, has had much written about his “writing”:

1. He started as a junior copywriter for J. Walter Thompson and progressed to become CEO of the North American division.
2. Concurrently he began producing novels, and finally in the late '90s, at age 47, found fame with his Alex Cross series and was able to devote to writing full-time.
3. Currently it is said that one out of every seventeen hard cover books sold in the world has his name on the cover. He is approaching a half billion copies in sales and eight hundred million dollars in net worth.
4. In 2009 he was named the *Guinness Book of World Records* holder for all time *New York Times* best sellers with 45 titles, 31 having been number ones.



Yet a lot of what is written about Patterson is his writing/production style and whether he should be considered a writer at all. He admits that his “style” is to put an outline together that is in the neighborhood of 50 triple spaced pages and then give this off to a cowriter or to his “team”, which consists of two editors, three additional full-time employees plus their assistants, a brand manager, a marketing director, and an overall sales manager. It takes more staff, by far, to write a James Patterson novel than to run the Elizabeth Lofts! Some call him more of a producer or show-runner than a writer, and some are very dismissive of him, such as Stephen King, who has called Patterson things unprintable in the EQ. Patterson is said to be more about plot than style, and in fact, there is an analysis called stylometry, where a digital word program can determine to what extent one has actively contributed to the words of a text. With Patterson it usually shows that the ghost/co-writer supplies the words and style.

His outlines tend to have short chapters, each beginning with a reminder of the previous one.

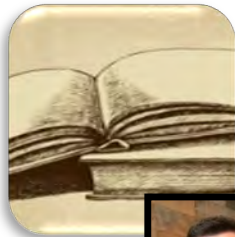




I kinda remember reading one Patterson novel years ago and enjoyed it, but I wouldn't be able to relate much about it, much less remember the title. His name has never come up in my book club.

Besides *The House of Wolves*, our library has *Alex Cross, Run* currently. We've had several other titles by him over the years, which I'm assuming are gracing Elizabeth Lofts' nightstands as we speak.

My final comment is concerning one of his novels co-authored with Bill Clinton, *The President is Missing*. Stylometry analysis has concluded that Patterson did most of the writing!



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](#)
- [EQ16 -- ELEC Materials](#)

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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## BOOK CLUB

# The Group Gathers to follow THE WIDOWS OF MALABAR HILL

October 2023

The Elizabeth Book Group enjoyed dinner Monday evening, October 9, 2023 at the home of Al and Dita Pepin in North Plains. Dita invited us all for an Indian-themed dinner after we discussed her October book selection set in India - *THE WIDOWS OF MALABAR HILL* - by the award-winning American writer Sujata Massey.

The compelling fictional mystery takes place in the vibrant British Colonial Bombay and Calcutta of 1917-1921 and is in development for a television series. The book's female protagonist is inspired by an historical figure who was the first woman lawyer in India. The story explores the range of women's rights and obligations across class, colonial and religious traditions and the impact of cultural practices on health, wealth, education, family and marriage.



Around the table are Book Club members (starting far right front) are Eileen Hamner, Steve Rose (standing), Paula McGee, Joe McGee, Paul Douglas, Bonnie Koehler, Linda Miller, Dita Pepin, Peter Armstrong (standing), Brenda Peterson, Judy Douglas, Mary Gumpenberger, Jess Kaman and Barb Lacey



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# PARTY TIME & A FOND FAREWELL

By Larry Rosenblum

It's an Elizabeth Lofts tradition to have a summer party. Thanks to global warming, this year's party was held in September. Seriously, it just turned out to be better timing for most residents. With the donation by a resident of a couple of tents, we were even covered in case of rain. Fortunately, it was a lovely day.

**KATIE -- WE'LL MISS YOU!!**

Kati Mitchell has been a concierge with us for more than 6 years. She is knowledgeable, helpful, and a bright spot in everyone's day. If you don't believe me, just ask any resident's dog who hops up on her desk to get treats and affection. Kati has been studying to become a medical technician, and we knew that someday she would leave us. This fall, her studies will require more of her time and a part-time evening schedule was not in the cards.

A group on The Elizabeth Lofts Facebook page, led by Austin Hicks and Eduardo Holeman, proposed and organized a surprise farewell party for Kati on her last day, and she was totally surprised. Tears of joy do not lie. Kati's mom, who also works for CMI joined us for both the "surprise" and the Summer Party!

Lots of people took the opportunity to thank Kati for all she has done. Kati's training takes place nearby at Legacy Hospital. So don't be surprised if

Kati picks up an occasional shift here at The Elizabeth.

It will give everyone a chance to catch up and remember all the reasons we (and our dogs) will miss her.



Photo: Stuart Stark; thank you!





# SUMMER WRAP-UP PARTY



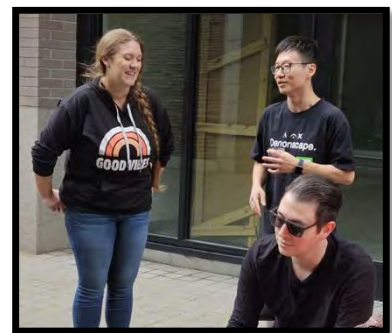
More than 50 residents attended, even a few former residents returned for a visit.



Wine, beer, drinks, flowers, delicious catering by [Gallo Nero](#) and a talented DJ made for a perfect day.



It was a chance to catch up with neighbors, swap stories and share a laugh.







And based on the evidence everyone had a good time!

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# HAPPENING IN and AROUND THE ELIZABETH

Compiled By Larry Rosenblum

## In The Elizabeth Lofts

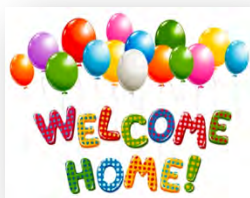
Here at The Elizabeth, we are dedicated to creating a neighborly environment. Listed below are some of the opportunities to become involved or just meet other residents.

**ELIZABETH LOFTS Annual Homeowner's Meeting** -- 6pm on Tuesday, December 5th. This year to be held in our own Community Room

**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 residents' Facebook page at <https://www.facebook.com/groups/elizabethloftsresidents> for information about time and routes. Here is a photo from a recent walk to the Rose Garden.



**Yoga Class** – This class meets on Mondays, Wednesdays, and Fridays at 10 AM in the Community Room. Heather Ellis leads the class whenever she can, but, when she can't, we meet without her. Email [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 PM, usually in The Elizabeth community room. The book for November will be "[When the Emperor was Divine](#)" by Julie Otsuka. Check out the book club shelf in the community room for past reads.

**Welcome Committee** – The Elizabeth Lofts Welcome Committee's mission is to 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 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 November 2<sup>nd</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 want to help, contact ELEC at [elec.leads@elizabethlofts.org](mailto:elec.leads@elizabethlofts.org).

## Event Websites to Check Out

Covid-19 attendance policies may be 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 its schedule, and the venue is very convenient to our building. Events include dramatic and musical theater and even some free events and exhibits and First Thursday opportunities. For those unable to attend a live performances, there are [recordings of virtual offerings](#) still available.



[Mississippi Studios](#) – a wide range of rock, blues, folk, and indie music.

[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 its 2023-24 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 unable to go to an in-person event.

[45<sup>th</sup> Parallel Universe](#) – 2023-24 season of classical concerts at various locations

The [Oregon Ballet Theater](#) has subscription packages for the 2023-24 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](#) of conversations with writers.

[First Thursday in the Pearl](#) – art, culture, community. The street festival along NW 13<sup>th</sup> Avenue is done till next spring, but lots of [galleries](#) are beckoning.

A selection of current exhibitions at [art galleries](#) to check out when it's not First Thursday. Don't forget the nearby [Pacific Northwest College of Art](#).

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 Them Out Before They Are Gone

Portland Institute of Contemporary Art (PICA) hasn't replaced the 10 chaotic nights and days of its Time-Based Art festival, but it's holding a slower version this season, [dubbed Time-Released](#), which promises to unfold its chaos in thoughtful bursts. Now through November at 15 NE Hancock. St.

[Portland Dia de Muertos Festival](#) – Now through November 4<sup>th</sup> at various locations.



[PSU Noon Concert Series](#) – free classical music every Thursday through November 30<sup>th</sup> at Lincoln Hall.

[Yishai Jusidman: Prussian Blue](#) – series of paintings rendered almost exclusively in Prussian Blue. One of the earliest artificially developed pigments used by European painters, its historical implications overpower its formal and optical potential. Now through November 26<sup>th</sup> @ Oregon Jewish Museum.

[A Harp Twin Halloween](#) – 7:30 PM October 22<sup>nd</sup> @ the [Old Church Portland](#) which hosts many concerts – some are free.

[Elizabeth Leach Gallery](#) – Stephen Hayes (a democracy of images) and Malia Jensen (Look Out) from November 2<sup>nd</sup> to December 30<sup>th</sup>. 417 NW 9<sup>th</sup> Ave.

[David Byrne](#): Reasons to be Cheerful & American Utopia. Nov. 3<sup>rd</sup> at 6 PM in the completely revitalized Tomorrow Theater, 3530 SE Division Street.

[Portland Book Festival](#) at the Portland Art Museum on Nov. 4<sup>th</sup>.

[Pat Metheny](#) – Dream Box Tour 8 PM November 7<sup>th</sup> at Revolution Hall.

[Lauryn Hill](#) – Moda Center on November 10<sup>th</sup> @ 8 PM

[Brew Lights](#) – Enjoy the twinkling magical wonderland of Zoo Lights—without any kids! Beer, cider, food, and dancing at the zoo. November 17-18 from 5-10 PM.



The Portland Art Museum (PAM) currently has some interesting exhibitions, including [Africa Fashion](#). This first-of-its-kind exhibition, making its only West Coast stop at PAM, honors the irresistible creativity, ingenuity, and unstoppable global impact of contemporary African fashions. November 18<sup>th</sup> through February 18<sup>th</sup>.

[HaHa Harvest Festival](#) – Originally conceived in 2018 as a fleeting comedy extravaganza during the Thanksgiving weekend, it has since evolved into a premier showcase of comedic talent. Nov. 24-26 @ various locations.

[A John Waters Christmas](#) – Oh God, he’s back. Like the demented Tooth Fairy, the rabid Easter Bunny, or the grandiose Great Pumpkin, the Old Saint Nick of Nutcases is ready to tour again with his all new holiday comedy show from hell. Dec. 1 @ the Alladin Theater at 8 PM.

**ELIZABETH LOFTS Annual Homeowner's Meeting -- 6pm on Tuesday, December 5th. This year to be held in our own Community Room**

[Fred Armisen’s Comedy for Musicians But Everyone Is Welcome](#) – Dec. 15<sup>th</sup> @ the Crystal Ballroom at 8 PM.

[Tina Fey and Amy Poehler](#) – Restless Leg Tour at the Moda Center on Jan. 13<sup>th</sup> @ 7:30 PM.

### 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.



[Portland Latin American Film Festival](#) – Now through November 30<sup>th</sup> @ Hollywood Theater. 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](#) and print versions are in the community room.

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