

January 2021 • vol 22 • issue 263

HIPFISH MONTHLY

alternative press serving the lower columbia pacific region

COMMENTARY: Denise Reed on Systemic Racism
NEW COLUMN: *Unsheltered Thoughts* by Kathleen Sullivan
ART: AVA features video/mobile projections
FOREST: Citizen's Timber Tax

HAPPY NEW YEAR!



READY TO SHIFT?


By Heather Hirschi

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By Heather Hirschi

THE HEART OF LEARNING

2021 LENS



2021 PROMISES CHANGE. Of course, if 2020 established anything, it's that change is the only promise. In the past decade, truth-telling has initiated momentous cultural shifts, from exposing lies of rape culture to calling out systemic racism. This reckoning intensified in 2020, a year of unraveling social institutions and the loud disavowal of rotting systems of relationship. We've deepened the long struggle of truth-telling, illuminating false glories masking stories of landgrabs and massacres. We've started to occupy the freedom truth instigates.

In 2020, the COVID19 pandemic helped reveal the inadequacies of many of our social networks at the same time we witnessed the boundless capacity of individuals and local organizations to truly support each other. The tumultuous events of 2020—from the pandemic to reckoning with white supremacy—inspire a reexamination of who we are at an essential, existential level—how we flourish or flail as individuals and in relationship to each other. What matters?

2021 hits like a King Tide. Within the first full week of the year, on January 6, 2021—the Epiphany—grassroot efforts to get out the vote in rural Georgia resulted in the red state turning blue. The election of democrats Raphael Warnock and Jon Ossoff wrests



Stirling Gorsuch "Icefire" monoprint, 2016

seems emblematic of stories we have come to understand in the past decade. Real work toward justice is eclipsed by inflated, sensationalized performances of dominance. But the symbols on display were easily recognizable as serious signifiers of oppression: confederate flags, camera cords knotted into nooses.

The epiphany brings to light that these divisions are not serving us. The narratives of freedom in the US, the promises of the American dream, are hollow. The lens shifts to reveal the suffering incurred by generations of adherence to a paradigm that pits us against "them". Days into 2021, we're reverberating in the energetic and systemic shifts that came to fruition in 2020. And while painful, these shifts have cracked open some worn out narratives.

cont. p9

READY TO SHIFT?



senate control from the republicans. After Georgia's run-off results were announced, congress began the process of counting electoral votes to confirm the presidential election of Joe Biden, contested by 100+ house republicans and a handful of senators. And then, in a move long-planned and incited by the lame duck president, his armed supporters flooded the capitol building. With little resistance, they shut down government business.

This drama of whiteness obscuring the hard work of black organizers



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outside the box



STEPHEN BERK



CONTINUOUS AMERICAN RUSSOPHOBIA

DURING THE PAST MONTH American security apparatus detected a massive hack into a wide range of public and private entities with strategic value. Before sufficient analysis could be done, media was proclaiming the hack had to come from a big "state actor" which had to be Russia. While the hack was about a month after the 2020 election, the last significant accusation of Russian hacking came on the heels of the 2016 election: Hillary Clinton versus Donald Trump. Clinton was claiming "Russian interference" on the eve of the election, seemingly too early to tell its source. After a 22 month subsequent investigation by his committee, special counsel Robert Mueller issued a report claiming 2016 election interference "in a sweeping and systematic fashion." Much journalistic hoopla followed this revelation, but rarely was there any description of in what manner the election interference occurred. This turned out to include Russia's staging "a social media campaign" favorable to Trump and disparaging of Hillary Clinton. This amounted primarily to ads on Facebook. Congress appointed Robert Mueller to investigate Russian interference. Almost two years later, the Mueller Report would state that Russia had indeed "interfered in the 2016 election" A social media campaign disparaging Clinton does not in this writer's opinion constitute a "sweeping and systematic campaign."

Comparing Russia's anti-Clinton advertising with previous US interference in Russia's internal politics, mainly during the Bill Clinton presidency, reveals the US level of interference in Russian politics to have been far greater. During the Clinton years Russia had been extremely vulnerable because of the dissolution of the Soviet Union in 1991. At that time the US sent a non-governmental organization, the National Endowment for Democracy, into Russia for the express purpose of interfering with Russian politics. The NED accompanied the usual CIA psy-ops and attempts to manipulate Russian politics. The US overall purpose was to do as much damage to the Russian state and economy as possible. In so doing they promoted the presidency of Boris Yeltsin,

former Moscow mayor, whose alcoholism increasingly compromised his ability to govern. At one point he ordered tanks to fire on the Russian Parliament, so out of touch with reality was he. While Yeltsin was head of state the Clinton administration did everything they could to enable his alcohol based dysfunction. Incompetence and corruption reigned as Russia under Yeltsin sought to transition to capitalism. Indeed, with the help of the CIA and NED, Russia was in the economic doldrums by the late nineties.

Moreover, the US blatantly interfered with Russian politics by conducting "color revolutions" (coups) in the Eastern European states along Russia's border. Russia had communized those states, including the Baltics, Hungary, Czechoslovakia and Rumania in order to have buffer states between Russia and the West. Western European countries, together with the US, had invaded Russia after the 1917 Revolution, attempting to restore the tsar. And Nazi Germany had invaded and devastated much of Russia in the early years of World War Two.

After World War Two, the US, being the only major participant not to have suffered invasion or bombing found itself in better economic and infrastructural shape than the other great powers, and the US ruling elite thus began a drive for world domination. Defense expenditures shot up rapidly, notably on the nuclear weapons the US had introduced in destroying Hiroshima and Nagasaki while Japan, having already been effectually defeated, was seeking peace.

In 1949 the Soviets got the bomb and thus began the nuclear arms race. The Cold War between the US and Russia (USSR) continued for 47 years before it was ended by the reformist Russian

leader, Mikhail Gorbachev. Gorbachev was a peace seeking reformer whose policies of glasnost (openness) and perestroika (restructuring) did much to democratize Russian political institutions and open it to the West. Gorbachev wanted to negotiate with the US with the aim of eliminating nuclear weapons. Recognizing the ever-present dangers of a nuclear exchange, which could be caused by mistaken information, the Russian leader wished to eliminate nuclear weapons entirely. The American

president, Reagan, a cold warrior who had referred to Russia as "the evil empire" was willing to negotiate. But he would not consider abolishing America's nuclear arsenal. For one thing, the defense contractors who supported him made great fortunes building nuclear weapons. So Reagan settled for the INF Treaty, which sharply limited intermediate range nuclear weapons.

After Gorbachev, Russia's most visionary leader since the 1917 Revolution, came the Yeltsin period, wherein the Soviet Union collapsed and the US began to implement its "color revolutions," installing authoritarian pro-Western leaders. The US thus succeeded in "westernizing" the buffer states which had helped protect Russia from invasion. As those countries threw off communism and joined the West, the US placed nuclear weapons in them aimed at Russia.

Yeltsin was replaced in 2000 by Vladimir Putin, a capable leader who succeeded in revamping the Russian economy, as well as its defense systems. The US constantly derides Putin as an authoritarian, as if we never cozier up to authoritarians. American elites keep presidents from negotiating with the Russians, as Reagan had been able to do. This benefits the US arms racket. Thus we decay internally as we spend over half the federal budget on militarism. Russia continues to be the rationale for our huge arms expenditure, with a more dangerous China, soon to have the world's biggest economy, getting a pass, as they are so profitable to the US business class. Russia, for its part, continues as scapegoat for this powerful faction. So the Russians, for purposes of self-protection against the US hegemon, monitors and tries to influence American elections.



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PRIVATE FOREST ACCORD

working group hires
Peter Koehler to
mediate discussions

(Salem, OR) — Despite the impacts of the COVID-19 pandemic and a devastating wildfire season, the collaborative process between 12 timber and forest products companies, the Oregon Small Woodlands Association, and 13 environmental and fisheries organizations to amend Oregon forest practices is moving forward. That process was established by the historic Memorandum of Understanding brokered by Governor Kate Brown in February. This past December Governor Brown announced that the signatories to the agreement have taken a major step forward by appointing experienced mediator Peter Koehler, Jr., to facilitate the dialogue, expected to begin in early 2021.

As principal of Koehler ADR, LLC, Koehler brings both business and environmental perspectives to mediation. Koehler was selected for his extensive experience with arbitration, mediation, and litigation in complex legal matters, as well as for his impartiality in matters of forest management and natural resources. Koehler worked as a commercial litigator and trial lawyer for 20 years, including 15 years with Tonkon Torp, LLP, where he also served as Managing Partner. He then worked for 12 years as in-house counsel for Nike, first as U.S. General Counsel, and then as Vice President responsible for managing the global legal team. Koehler also serves on the board of the Oregon Environmental Council and, since his retirement from Nike, has mediated or arbitrated a broad range of cases. Koehler is a graduate of Stanford University and the Boalt Hall School of Law at UC Berkeley.

"This is an exciting and significant step forward, as we work together toward the common goal of modernizing Oregon's forest policies," said Bob Van Dyk, Oregon policy director at the Wild Salmon Center. "With the selection of Peter as our mediator, Oregonians can rest assured that we are committed to a collaborative process that ensures our forests, world-class salmon runs, and clean drinking water can be enjoyed for generations to come."

The announcement builds on the successful collaboration between the

two sides in fostering new forestry policy to date, including:

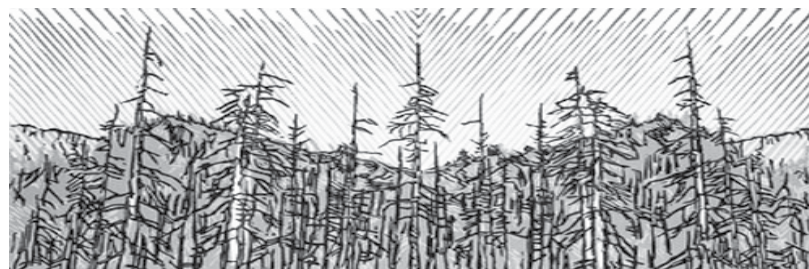
- Passage of landmark legislation in the June special legislative session that increased drinking water protections with larger buffers around homes, schools, and water intakes for helicopter applications of pesticides on forestland. Senate Bill 1602 also created a state-of-the-art electronic notification system for real-time neighbor communications and timely post-application record availability for helicopter applications of pesticides on forestland.



- Expansion of harvest buffers around streams for salmon, steelhead, and bull trout in the Siskiyou geo-region, bringing buffers developed by forestry professionals and environmental leaders for that geo-region in line with the rest of Western Oregon, whose buffers were already expanded in July 2017.

- Abandoning forestry-related initiative petitions and related litigation in February that avoided a costly ballot measure fight, the outcomes of which would not have resulted in stability or adequate long-term conservation benefits for environmental or forest products interests.

In addition to undertaking administrative tasks and scheduling the first round of meetings, which are expected to get started in earnest after the first of the year, the Private Forest Accord working group will provide an update to the Legislature on the progress of the process before the 2021 legislative session adjourns.



Stirling Gorsuch, RainDance, Linocut 2016

Rural Citizens' Timber Tax Initiative Concept Zoom Forum

Join a Zoom Forum about the Rural Citizens' Timber Tax Initiative. This Initiative aims to improve the State Laws that protect our watersheds and also provides badly needed funding for our local Communities.

Goals: Revive the property tax on timber, address Small Tract Forestland program and re-direct OFRI funding to achieve the following:

- Generate property tax funding for local jurisdictions,
- Revenue to address and prevent harm to forested watersheds and funds needed for water infrastructure
- Revenue to address threats to communities in fire hazard zones.

Background

Compared with our neighboring state of Washington:

- Oregon has 39% more forestland
- Cuts 46% more timber, and
- Yet Washington collects roughly 3 times more in taxes when trees are cut than Oregon.
- Washington's timber taxes go 80% to counties and 20% to the General Fund

The tax we have, the Forest Products Harvest tax (since 1947), goes to forest industry interests instead as follows:

The Oregon Forest Research Institute, The Department of Forestry, OSU Forest Research Lab & the College of Forestry and to a fire-fighting fund.

In addition, our neighboring states are far more protective of water and fish than Oregon for:

- stream buffers
- steep slopes
- fewer property tax breaks for timber equipment, roads, culverts and homesites.

As the OPB/Oregonian stories have reported, Oregon's public sector is losing out. Counties reliant on forestland timber receipts are not collecting the taxes they deserve.

**Join the Zoom Forum on Timber Tax Fairness
Last Events: (Jan 6, Jan 12, or Jan 20.)**

GoTo:

www.taxfairnessoregon.org/timber-tax-fair



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North Coast INCO NEWS INDIVISIBLE

By David Delk

Keep Democracy And Build Community

OREGON voters overwhelmingly approved ballot Measure 107 in November 2020. This state constitutional amendment allows limits on campaign contributions and for political ads to name their largest funders. The vote was 78% statewide in favor. Every county voted approval with at least 2/3 "Yes" vote. WOW! It was a display of bi-partisan support in both rural and urban areas for limiting the influence of big special interests in Oregon.

We need to step through the door opened by M107's approval and pass the limits/disclosures we want at all levels of government. We can restore trust in government and encourage a broader range of individuals to run for office, instead of only those who can raise tons of money.

Cities, counties and the state, or the people using the initiative process, now have the authority to enact such laws. M107 prevents the Oregon Supreme Court from declaring that limits on campaign contributions are unconstitutional. M107 makes clear that the Oregon Constitution allows governments to require campaign advertisements prominently display the names of those providing a campaign the most funding.

Let's get to work now at all levels of government to remove the power of big special interests in our democracy.

Efforts are developing in the Oregon Legislature already. Call your state representative and senator, expressing your expectation that strong contribution limits, without loopholes, be enacted. The limits must ban contributions from corpo-

rations, and limit so-called Independent Expenditures. Ask that laws be enacted requiring that political ads show the ad's major funders in the ads themselves., not just a requirement that a political committee name be shown (like Citizens for Safe Food, whatever/whoever that might be). The ad must show the actual individuals who have provided funding with their corporate employer's identify-

special interests, they will engage at any level, including where you live. **RAISE YOUR VOICE; MAKE THE DEMAND!**

Models of such laws already exist, as both Portland and Multnomah County have overwhelming enacted limits and disclosure requirements. And the people who wrote and enacted those limits are willing to help others throughout the state draft and adopt such limits. Let

them know of your interest and let's start working together. Contact David Delk - Oregon Honest Elections: delk@honest-elections.com.

Another needed political reform: require that those elected earn a majority (50%+1) of votes, not just a plurality (largest number of votes). Currently, in Oregon elections, the plurality method mostly prevails. Many people would like to reform

this and require a majority to win. If you agree, then look at Ranked Choice Voting (RCV). The Benton County RCV website has a good explanation (www.bentonbetterballot.com). With RCV, the voter ranks the candidates, 1,2 or 3, and then a process of vote transfers happens, ending when one candidate has a majority of votes.

Let your elected state representative/senator know that you support legislation making RCV easier to enact and use.

David Delk is a member of Indivisible North Coast Oregon (INCO) and chair of the Oregon Progressive Party.

YES ON 107 FAIR & HONEST ELECTIONS

ing information. We must know who is giving the money and it needs to be in a size and manner that a person of average eyesight or hearing can understand. We should not have to wonder or search for the information, which for independent expenditures will most likely not be available at all. We should require the information where we are can easily see it - on the ad itself.

All levels of governments can enact these laws. With M107's approval, the state, cities and counties can do this work. City/county officials won't enact these without knowing that local people want these reforms. Don't think that special interests are not interested in who gets elected in your city or county. When an issue arises which affects



The roster of offerings at the Lower Columbia Q Center include engagement, service, community and support. LCQC is casting a wide net for volunteers who do everything from events and programs to service on the Board of Directors and committee positions.

Lower Columbia Q Center is open 3-5pm Mondays and Wednesdays for drop in and office hours utilizing local and CDC guidelines. That means 10 or less people and masks are required. Check out the new facility and views of the bridge and river from 171 W Bond St. in Uniontown, Astoria.

Call the phone line for contacts listed:

OPEN 6-9PM Friday nights using the same guidelines and also available at that time by Zoom online. We invite your interests in resources, support, socializing and just hanging out for fun. Some folks drop in for a few minutes others for a few hours. Contact: Jim Summers

YOUTH GROUP, Kiki at the Q, meets the second and fourth Thursdays 5-8 PM at the Lower Columbia Q Center and alternately by Zoom online. These meetings may feature special guests and teen experts from the Harbor. Contact: Christina Gilinsky

THE LCQC GENDER ALLIANCE meets the third Thursday of the month from 6-8 PM. This peer support group has been operating for over eight years and is currently meeting by Zoom online. Contact: Tessa Scheller

THE LATE BLOOMERS peer support group has been operating for some time in Portland and now at LCQC, currently by Zoom on line. The guys get together the second and fourth Saturdays 3:30-5:30 PM. Contact: Franklin/Jim Summers

QUEER EDGE SOBRIETY is our peer support group featuring support for fun and sober living. Meeting currently by zoom on line, the first Wednesday of the month 6-7:30 PM Contact: Tessa Scheller

OVER THE RAINBOW is the LCQC radio program featuring DJ Marco Davis the third and fifth Wednesday of the month on KMUN from 8:30-10:30 Contact: David Drafall

www.lowercolumbiaqcenter.org
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171 Bond St. in Astoria

SYSTEMIC RACISM UNCONSCIOUS BIAS

A BLACK TEENAGER was killed recently in Medford, Oregon by a white man who was later arrested and charged with second degree murder. The killing was a spur of the moment crime, not premeditated. Apparently the young man was playing music in a parking lot at a motel where he was staying, having lost his job because of the fires in southern Oregon.

The white man who killed him had been displaced to the motel because his house was lost in the fire. It seems that both were in a stressful predicament but why was the black youth the victim of the white man's frustration?

In an interview with the mother, while distraught to say the least, but her understanding of her son's situation was what African Americans are familiar with and experience daily.

The mother had arrived in Oregon from California and fell in love with the greenery and mountains and settled in the Medford area, which is 80% white and 1% African American.

societal systems, just by the mere fact that race is a constraint of America's identification system.

Yes the word racist is scary, and no one wants to be called such, but to recognize it in one's self or in factions of the society involves taking a close look, back in history, to find out about statements and actions that may have and still are contributing to an unequal evaluation of who or what an individual is. Without a knowledge of racism's historic development, it then becomes part of our unconscious bias.

Here is an example of both systemic racism and unconscious bias working together to affect the lives of African Americans: several years ago it was reported that emergency ambulance workers were underestimating the pain ratio of African Americans. ("Paramedics undertreat complaints of pain from Black, Asian patients, says study" By Molly Harbarger. Oregonian/OregonLive. Oct. 16, 2018).

When the patient notated a pain ratio of for example, 9 or 10 points, the emergency ambulance worker recorded a "6" on



Dr. Denise Reed is an Educator and director of Astoria's North Coast Chorale. In January she'll be teaching a course for future teachers at Tillamook Bay Community College, "Multicultural Education" and will also lead a number of public school faculty in-services on the same subject in Clatsop County, facilitated by Clatsop Community College. She also teaches Music History Classes at both colleges.

A series of future articles will highlight Systemic Racism in the operating systems of our society.

Commenting on her son's death, she said that he had talked to her about not being able to be himself, to be who he was, but his white friends and classmates could be who they were, and express themselves freely. This inequality played out in the motel driveway as the young black man was expressing who he was, playing his music. His music, he related to, and used it as a relief for the stress of losing his job and fearing the pressure of the fire's impending encroachment on his environment.

Isabel Wilkerson in her book Caste reminds us that race is a consignment of the founding fathers of America and that there are no Black people in Africa, only people. In America, racism is something that is inescapable and cannot be easily erased as it is conjoined in America's 400 year history. Systemic racism is blatantly recognizable in every aspect of society yet many claim that it is non-existent. It resides in our justice system, in the medical field, in the education realm, in political institutions and in the entertainment and sports arenas.

The term "systemic," how does it play out? It's imbedded in all of our functioning

the form before admitting the patient into the hospital's emergency care unit. The ambulance attendance reported that he/she, did not observe a 9 or 10 level of pain in the physical appearance of the patient.

Recently, I was discharged from the emergency room of a local hospital with a note in my discharge papers from the attending physician that I looked healthy and I should go home and take Zantac or Pepcid and my abdominal pains should stop. I returned to the emergency room in less than 6 hours and required major surgery for a condition that I thoroughly related to the physician and emergency room nurse at my first ER visit.

During the United States period of slavery, the plantation owners would forbid the slaves from showing pain after being beaten for whatever reason with the threat of being beaten more or a second time. This developed in the assumption that black people can withstand more pain than persons with lighter (white) skin. These are the roots and examples of systemic racism which result in the unequal medical treatment of people of color, ultimately leading to a distrust of the medical system, unnecessary disease and pain and even death.



HOME. SIMPLE WORD. What does it really mean? Friends tell me when I refer to Michigan, I use the phrase, "back home". It's like hearing my mother refer to my grandfather as, "Daddy". My mother will be 85 in February. It just tumbles out without thought.

I love Oregon. I've lived here since 2003, in Astoria since 2007. Does this count as my home now? For some that have lived here for generations, the answer may be a resounding, "No!" Is home where we were born, or where we choose to be?

My question is what does home mean? The adage "home is where the heart is" works, but what about when the heart is broken?

We are living in a time of multiple myths, like being enveloped in a bank of clouds, with each of us reaching out to grab a handful of crystallized air and call it our own. It is only when we step out of the clouds do we see the entire sky.

Television families have beautiful homes, with no worries of mortgages or job losses, conflicts are resolved with a tearful conversation or a joke and a hug.

Facebook and social media projects our lives in cheerful photos or angry rants, it's a daily cascade of the news of shoulds and dids.

Our lives get filtered through those myths.

What is home? Back to Robert Frost:

'Home is the place where, when you have to go there, they have to take you in.'

For me it means family. I know with family, if I show up, I'll always have a seat at the table, a couch to lie on. I know I'll do the same for them. My "them" means those by blood and those by love.

But I have a "them." I am lucky, for now. What about those without a them to call family, however family is defined.

I am grateful. An adage about gratitude is "my cup runneth over." Does that mean in gratitude we can be generous about good fortune, to share as to not waste?

If that is so, how can we with a sense of home, be generous? It's more than donations, which are always appreciated, it's about risking to change our sense of family, our definition of what family is, how do we reach out for our human family? How do we provide a home for those we do not yet know?

Unsheltered Thoughts

By Kathleen Sullivan

AS I BEGAN considering what I would write for this first column, Robert Frost's poem, *The Death of a Hired Man*, came to mind.

'Home,' he mocked gently.

'Yes, what else but home?'

It all depends on what you mean by home.

Of course he's nothing to us, any more

Than was the hound that came a stranger to us

Out of the woods, worn out upon the trail.'

'Home is the place where, when you have to go there, They have to take you in.'

*'Of course he's nothing to us, any more
Than was the hound that came a stranger to us
Out of the woods, worn out upon the trail.'*

What touches me about poetry, is that it's often spare, but so much larger than the words on the page. To me it's the reflection of life—so much of life is feeling that has no words, no pictures, just a deep knowing.

We are in the middle of troubled times. Not just this terrible pandemic, but a time of great disparity of incomes and experiences. We no longer share the same three sources of news. Our individual realities are our microcosm of weather, we're lost in our own cloud banks. But we need to step back and see the whole. To imagine what we have been lucky enough to have missed.

What does it mean to not just be hungry needing lunch, but to not have eaten for days? What does it mean to not just sulk inside due to lousy weather, but to huddle in the onslaught of a coastal storm, with only a poncho and a doorway?

The notion of hospitality as a means of showing wealth and spiritual enlightenment is something that weaves in and out of world cultures as a high value. Hospitality as giving to strangers, of making those less known feel welcome among us.

What can we do, as those who have been fortunate, to help the less fortunate to lay their burdens down?

As the new executive director of the Astoria Warming Center, I've been thinking a lot about these issues. Do I understand what it means to have a home? If so, what does it mean to be without a home? Without privacy, without warmth, without welcome?

The next question is 'what can I do about it?' This space will be a mediation on the issue of homelessness in all its dimensions. It's not an easy, solvable puzzle, but it is workable. We can make a difference. Let me know what you think. This column will explore what home means, and how we get a home for all of us.

Kathleen Sullivan is the Executive Director of the Astoria Warming Center. Contact her at: Kathleen.ed.awc@gmail.com. www.astoriawarmingcenter.org. www.facebook.com/astoriawarmingcenter/

NATURE NEWS

Nature Matters: Oregon's Lost Sea Otters Restoring a Cultural Heritage and Ecological Keystone



The Elakha Alliance, reintroducing sea otters to the Oregon coast.

IT'S HARD TO APPRECIATE the cultural importance and ecological significance of a species that disappeared from Oregon's coastal waters over a century ago. What has the loss of sea otters meant to Oregon's indigenous peoples? What does their absence mean to the health of nearshore ecosystems? What might be gained from the return of sea otters to Oregon? Join Peter Hatch and John Goodell, from the Elakha Alliance, as they discuss the history and possible future of sea otters in Oregon.

The 7pm presentation takes place January 14th online via Facebook Live on Fort George Brewery's Facebook page.

Peter Hatch is a member of the Confederated Tribes of Siletz Indians and works in the tribe's Cultural Resources office. Peter is the son of the late David Hatch – the co-founder of the Elakha Alliance. John Goodell is a conservation biologist and former museum curator with a background in science communication and natural history interpretation.

Nature Matters, a lively conversation about the intersection of nature and culture, takes place on the second Thursday of each month from October through May. This Nature Matters presentation is hosted by Lewis and Clark National Historical Park in partnership with the North Coast Watershed Association, the Lewis & Clark National Park Association, the Fort George Brewery + Public House and Friends of Cape Falcon Marine Reserve.

For more information, call the park at (503) 861-2471 or check out www.nps.gov/lewi or Lewis and Clark National Historical Park on Facebook.

In Their Footsteps – Virtual



LEWIS AND CLARK National Historical Park, Fort Clatsop announces the next virtual "In Their Footsteps" guest speaker series event. **Aaron Webster will present "End of the Stone Age: George Ramsay" on <https://www.youtube.com/user/Lewisandclarknhp> at 1:00 p.m. Pacific time, Sunday, January 17.**

This monthly Sunday online event is made possible by the Lewis & Clark National Park Association (LCNPA),

the park's non-profit partner. Since 1963, the LCNPA has supported education, interpretation, research, and community involvement. Purchases at the LCNPA's Fort Clatsop Bookstore support programs such as "In Their Footsteps." For more LCNPA information, visit <https://fortclatsopbookstore.com>.

Cape Disappointment State Park Ranger Aaron Webster has worked at the Lewis and Clark Interpretive Center for 18 years. He has a passion for using storytelling to illuminate the lesser-known history of our region. His presentation tells the story of George Ramsay, a Native American who lived near the mouth of the Columbia River during the time of Lewis and Clark. Ramsay may have been the son of a European sailor in the late 1700s, and by some accounts lived long enough to meet the Wilkes Expedition in 1841. His story illustrates the idea that the fur trade era was terrible and tragic when viewed from the perspective of the local tribes.

For more information, call (503) 861-2471, check out www.nps.gov/lewi, or [lewisandclarknps](#) on Instagram, or Lewis and Clark National Historical Park on Facebook

LNWC Speaker Series Year in Review

THE LOWER Nehalem Watershed Council invites you to partake in Year in Review. From implementing in stream habitat enhancement projects, working on innovative project designs, student research, and more!

It begins with the Annual Meeting, election of members to the Board of Directors, followed by council coordinator Zac Mallon presenting the Year in Review. The goals, current status, and partnerships involved in each project will be described. This is an opportunity for the community to ask questions about projects and learn a more about the watershed council's work.

The Year in Review will end with a look to the future for the watershed council, including two new ways to get involved. In 2021 the LNWC plans to implement a water temperature monitoring program at a series of important tributaries to the mainstem Nehalem. Additionally, the LNWC is getting into the planning for the March 2022 Nehalem Estuary Clean Up! For both of these projects, many hands will make light work. This presentation will be a good way to learn about these upcoming volunteer opportunities and find out how to get involved.

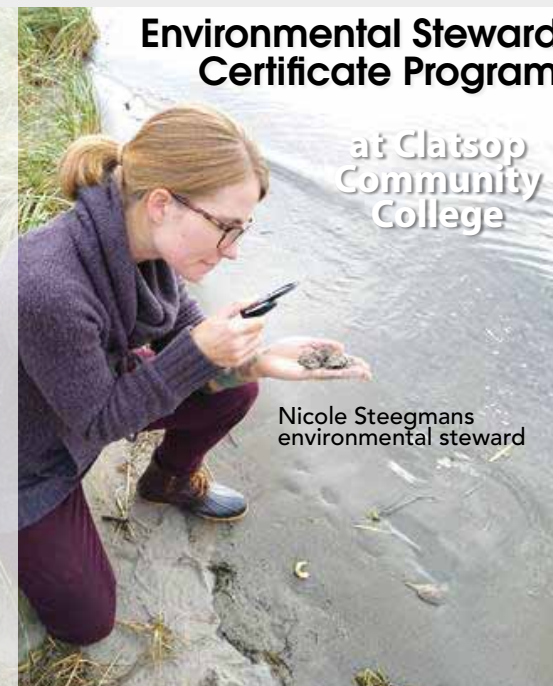
EVENT INFORMATION: Jan 16, 6:30pm
This event is FREE and open to the public. This event will be hosted on Zoom
Got to: at www.facebook.com/lnwc1 or by emailing: LNWC@nehalemtnet.net

ANYONE interested in sharpening their ability to observe the shoreline, burnishing their credentials for a career in conservation, or both, is invited to join the Environmental Steward Certificate Program. Now! With registration open for the next term at Clatsop Community College (CCC) — would be a good time.

The Oregon Shores Conservation Coalition partners with the college in sponsoring the program, an innovative initiative which melds volunteerism with preparation for professional engagement in conservation. Participants in the program combine classes in relevant subjects at CCC with experience in citizen science projects organized by Oregon Shores' CoastWatch volunteer program.

Environmental Steward Certificate Program

at Clatsop
Community
College



Nicole Steegmans
environmental steward

SOME scholarships are available. Typifying student participants is current scholarship recipient Nicole Steegmans. In her case, program director Ed Joyce, an Oregon Shores board member and CCC faculty member in geology and oceanography, lined up a \$500 stipend from the state's Coastal Management Program to work on the King Tides Project (co-sponsored by CoastWatch), through which volunteer photographers document the reach of the highest tides of the year. Nicole is updating the 2019-2020 winter season King Tides photos on Flickr and is also helping to develop social media content for the 2020-2021 King Tides Project season. She is gaining this relevant work experience while pursuing the other requirements to qualify for the certificate.

Says Steegmans, "I've been passionate about environmentalism since my early twenties, but wasn't sure what I could do to expand my knowledge on the subject and take action until I came to CCC. This seemed like a great opportunity to learn more about the Oregon coast and how I can help to maintain it. I'm very excited to take part in this project and am incredibly grateful for the opportunity!"

The certificate program, which began during the 2019-2020 academic year awarded its first certificate early this year to Angela Whitlock, both a CCC student and a CoastWatch volunteer. Immediately after gaining the certificate, Whitlock found employment as a rocky shore interpreter with the Haystack Rock Awareness Program in Cannon Beach. "The Environmental Steward Certificate program has set me on a path that I'm thrilled to be on!" she says.

The program is always open to new participants, whether they be current CoastWatchers or CCC students seeking to expand their horizons. Which academic classes are available will depend on the time of year when a new candidate starts into

the program. There are always CoastWatch citizen science projects, year-round, through which participants can meet their community volunteer commitments.

The program has two key goals. One is to serve the CoastWatch program, through which volunteers adopt a one-mile segment of shoreline and monitor it for both natural changes and human impacts. Through the certificate program, CoastWatchers have an opportunity to boost their shoreline monitoring skills while deepening their knowledge of coastal science through classes and mentoring from environmental scientists at the college level.

The other goal is to enrich the experience of students at the college, who may become future conservation leaders and future CoastWatchers, by giving them a chance to explore the possibilities of a career in conservation. Both CoastWatchers and student participants will receive an Oregon Shores Environmental Steward Certificate. This will go on college transcripts and boost the employability of graduates.

The longer-term goal is to extend this program to colleges throughout the coastal region so as to make it available to all CoastWatchers and students.

Oregon Shores and CCC will award the certificate to those completing 12 credit hours of environmentally focused classes, and completing 30 hours of participation in CoastWatch monitoring and citizen science projects, or other volunteer work with Oregon Shores. The requirements could easily be met within a single academic year, although there is no time limit on completing the steps toward receiving the certificate.

The program will award \$500 scholarships to selected participants. Businesses as well as individuals are invited to sponsor students with contributions of \$750 (covering a scholarship and associated program costs).

For additional info contact Ed Joyce, an Oregon Shores board member who is also adjunct faculty (in geology and oceanography) at CCC: (503) 468-0995, edjoyce1@verizon.net.

2021 LENS

We've started to unravel stories of polarization and power. In the past decade, we've seen the middle class become a chasm between the rich and poor. We have begun to understand the intersectionalities of oppression. We've named the resurrection of Jim Crow; witnessed the violence perpetrated globally against migrants; further reimagined gender and sexuality; and debunked fallacies of rape culture and heteronormalized relationship.

The struggle of rising voices, particularly in the US, has been excruciatingly long lived. But we're beginning to see stories of multiplicity--class, race, gender, sexuality and ability diversity--emerge in mainstream cultural representations.

2020 illuminated this long-rolling collapse of realities we tolerate as normal. Catastrophes--natural, viral and human--violently exposed the rotten undergirding of that tolerance. Whether perceived through political, spiritual, economic, psychological or sociological lenses, "normal" shifted across the globe. A reckoning, a lifting of the veil, a realignment culminated in 2020, revealing fallacies in our relational systems that have long been invisible to those that benefit from them.

The poverty of federal response to the COVID pandemic and the now iconic deaths of George Floyd, Breonna Taylor and Ahmaud Arbery revealed truths many were horrified to realize. Inequity is inherent in our justice system; the US economy is rooted in policies developed in the leftover racism of slavery.

We've seen white supremacy and nationalism emerge like a blistering case of eczema across the US--condoned, invoked, and touted at the highest levels of government. We've seen poor people, disenfranchised people, and disproportionately, native people suffer through the pandemic with the most deaths and the fewest resources.

This horror is where we begin. We acknowledge that the "normal" we lament included oppressions we actually can't tolerate as free people. 2020 revealed that we don't have to tolerate lies about who we are.

At a national level, we're beginning to reconcile our country's myths and the foundational truths of our history. Some of these foundational histories are being represented in entertainment. "Lovecraft Country" and "Watchmen," two HBO originals, both represent the 1921 Massacre in Tulsa, Oklahoma with graphic intensity. More than 300 black people were murdered in that terrorist attack on the thriving black neighborhood of Greenwood in Tulsa. The Tulsa Massacre, like Ahmaud Arbery's death nearly 100 years later, was aided and abetted by local law enforcement.



Stirling Gorsuch, 'Through Storms' linocut/ monoprint, 2016

In 2021, maybe we can begin healing through this kind of truth telling. Maybe, to paraphrase Malcolm X, we can admit the knife of oppression, pull it out and let the wound finally begin to heal. Maybe as a country, we can own the horror white supremacy has wreaked on BIPOC in the US for centuries.

In these current tense days of political transition, we see history revealed in the discourse of Georgia's tight senate race, where senate control hinged on the black vote. We hear history in the lack of condemnation for terroristic tactics in the capitol from the lame duck who incites them.

2020 revealed the ragged fissures in our national veneer, but a fissure is a crack that lets the light in. Truths emerge. As black people raised their voices again and again, in 2020, all kinds of people flooded the streets and the internet in global solidarity, to affirm with their own bodies and words that black lives matter.

In Clatsop County, local high school student Alejandra Lopez, spearheaded Black Lives Matter rallies from Seaside to Astoria because she enjoys "doing what's right."

Throughout the summer and well into the fall, the coastal community posted signs, created art, and stood in solidarity with BLM. Community fissures were revealed, divisions between neighbors widened. But the courage to call out racism as intolerable, especially in the face of violence and intimidation, strengthens the collective move toward justice. That strength is visceral within Astoria, where the entrepreneurial spirit of mutual responsibility has increased the visibility of BIPOC-owned businesses and organizations.

In the same year so much seemed to unravel, some justice was restored around Oregon. After years of organizing, the Nez Perce people reclaimed their ancestral lands in Eastern Oregon. Last May in Seaside, ownership of stolen ancestral land was transferred to the Clatsop-Nehalem Confederated Tribes. Ne-ah-coxie, or "place of little pines," is a stretch of saltmarsh and Sitka spruce forest in the Necanicum Estuary that was last owned by the tribes 200 years ago.

These rising waves of illumination have exposed the division in our collective consciousness, in circles as close as neighbors. But as our different perspectives are given voice, adherence to old stories of us and them is killing us. Literally.

Simultaneously, politicizing the COVID19 virus has masked the impact of the pandemic and deferred its treatment. Political divisiveness and manipulation can't diminish the isolation, grief and suffering engendered by the pandemic. In spite of manipulation and disinformation, a major lesson of the virus is that cooperative values overpower our imagined divisions. We are energetically interdependent.

2020's wake up calls were cacophonous. Collectively and individually, the year's reckoning walked us through shadowy valleys. Now we sit with our shadows and recognize the false storylines we've tolerated. This reckoning heralds a reality reorganization, beginning with ourselves.

In the same light we see the fallacies of division between people, we recognize the divisions in our own psyches, our internalized narratives of lack, inadequacy, isolation. Right now we have the capacity to heal the wounds inflicted by these dualistic paradigms. As we shift lenses, we illuminate our connection to all life, our reality as one consciousness.

In some circles, this may be called unity consciousness, a lens that recognizes the falsehood of dualities, oppositional relationships of good/evil, male/female, black/white in which one part of the binary wields power based on the "otherness" of its complement. When we begin to recognize ourselves in others, to carry and understand each other's stories, to recognize our interdependence, fear diminishes. Hate diminishes. If we disengage from stories of lack that insist someone's joy or prosperity or very existence threatens our own, we may begin to build new systems of support and cooperation.

The epiphany recognizes the manifestation of the divine on earth. Christ as Jesus insists that all people are of god, are connected to each other *through* god. Duality's false paradigms attach us to the misunderstanding that our individual consciousness is the parameter of who we are. David Foster Wallace dubbed our egos "skull-sized kingdoms" and hinted that staying alive depended on recognizing our individual perspectives are not



Ready to Shift?

cont. p10

the only "truths" of living. Within our kingdoms, egos interact in oppositional relationships where the other cannot matter as much as the "I". Hence, Christ's insistence that we love our neighbors as ourselves.

In the dethroning of the 45th occupant of the white house, we glimpse the possibility of an end to the false masculine, an embodiment of that individualistic egoism. Toxic masculinity is part of egoic desire fulfillment exalted as the spoils of success. In this paradigm, the feminine is relegated to the position of object, of other. And again, she doesn't matter as much as the falsely exalted masculine.

In the opening scene of *Wonder Woman 1984*, 2020's final blockbuster, a child Diana bests her adult Amazon sisters in a breathtaking physical tournament, then loses her win because she cheated. Truth-telling becomes the lesson of her 1984 adventure, recalling the principle instilled when she was denied that first trophy: winning means nothing if it's built on lies.

Valid as critiques of the movie may be, *WW84* does something few action blockbusters do—suggests that winning may not justify any means and gratification of your heart's desire may not equate with happiness.

Something else happens in this tale of rising divine feminine power—the battle of good conquering evil is recast as an internal struggle to live honestly, authentically. Egoic desire fulfillment, the hungry ghost of "never enough" is the root of danger in *WW84's* plotline.

2021 promises further unraveling of false dualities. The rare proximity of Jupiter and Saturn's conjunction on Winter Solstice, 12/21/20 is seen by many visionaries to herald the return of the divine feminine, Sophia, who is inextricable from the divine masculine, signified as Christos. In unity, we understand that we are all, individually and collectively, embodiments of both masculine and feminine. As unified consciousness, we transcend the duality imposed by the false paradigm of power over relationships. Instead, we recognize self as other, other as self. As the rastafarians say, "I & I". We experience unity within our individualized "soul," and in communion with human, animal, plant, and mineral beings as emanations of universal consciousness.

Whatever language one chooses to access the divine, the times we live in beg us to heal our wounds of disconnection. To do so, we look into the open maws of our hungry ghosts. We face the demons we've molded out of fear. What if we invited our demons to sit with us? What if we listened to their stories, their wants and needs?

What if those stories reveal, once again, that our demons, the parts of ourselves we deny, the parts we project onto our "enemies", just want to be loved? Once again, the unknown calls us to recognize that we're here, in this moment, simply to love and be loved. Right here, right now, we have a choice: continue to cultivate the monsters of fear—resentment, anger, hatred—continue to adhere to lies of disconnection, or to enact new stories, raise voices that reify the truth of our connection.

hf



"Winter/Summer Mantra" 2016

Stirling Gorsuch is a North Coast print-maker. The images utilized in this feature are sourced from 2015/2016 collections. Gorsuch says about these works, "My work explores time recorded in landscape. I draw inspiration from forests, the coast as well as the Cascades and high desert in eastern Oregon. Although the terrain and feeling of these places are very different, they all contain a visual recording of the past, which fascinates me as an observer—signs of geology, erosion, decay, and a sense of new life appearing in the midst of destruction. The most dramatic example I've come across recently that illustrates this are forests affected by wildfires and how these areas transform afterwards." StirlingGorsuch.com

Heather Hirschi is a writer, educator and former proprietor of Pink Elephant Juice Emporium. She currently offers writing consulting and tutoring through Creative Juices Writing Services. Contact: creativejuiceswriting@gmail.com.

break broke breaking RAIN 51 hits the streets

THE 2020 EDITION OF RAIN MAGAZINE, Clatsop Community's College's annual literary and arts publication, has finally landed and is available for purchase at the CCC Bookstore on the Lexington Campus, Lucy's Books and other coastal bookstores.

A virtual reading took place on January 7 with contributing local luminaries, Robert Michael Pyle, Wayne Downing, Florence Sage, Jim Dott, John Ciminello, Sophie Bayla, Elizabeth Winters, Jan Bono, Joanne Rideout and others. With a special section on the theme of "Broken," there's new work from local writers and artists on what it's like to live in the pandemic era and much more. The reading can be accessed on the Clatsop College facebook page.

Rain would also like to announce that submissions are now open for the 2021 edition of Rain until March 30.

Rain 52's theme section will focus on the idea of "Healing," a much-needed topic to explore in this new year. Contributors are encouraged to explore the subject however they interpret it.

Of course, all general submissions of art, fiction, poetry and nonfiction will be also considered.

Please submit no more than three items total, including poems, photographs, high-quality (at least 300 dpi) digital images of original artwork and prose less than 5,000 words in length. Make sure to label your work by its appropriate genre (poetry, fiction, nonfiction) in a cover letter or on the manuscript.

The ability to print color is limited, so artists submitting color images should indicate if the image may appear in black and white. Include name, address, phone number, email, title, medium and a two-to-three-line biography with all entries.

Email work to rain-magazine@clatsopcc.edu. Include your full name and contact information along with genres and titles of submissions in the subject line of your email message. Submissions without proper contact information will not be considered. Email submissions are greatly preferred. RTF or Docx is the preferred format for written work. TIFF or JPG files (at least 300 dpi) are preferred for artwork.

You can also mail submissions to Rain Magazine, Clatsop Community College, 1651 Lexington Ave., Astoria, OR, 97103.

Every year Rain Magazine is produced by the Writing 270: Literary Publications class, which includes instruction in editing techniques and Adobe InDesign, the industry standard for book design. The class meets on Mondays and Wednesdays at noon during Spring Quarter and the public is encouraged to register for the class and join the staff.



NEW PROGRAM Build Community through Writing

Manzanita, OR – The writer Margaret Atwood once noted that "A word after a word after a word is power." As a new year beckons after so many months of untold loss, the Hoffman Center for the Arts is launching a new program to strengthen our community through writing.

"Community Writes" invites residents of the North Coast, and those with strong ties here, to submit short pieces of fiction, non-fiction or memoir, focused on rotating topics each quarter.

"Community Writes" kicks off December 1, seeking contributions on the topic "New Beginnings," with submissions accepted through Jan. 15. There is a \$5 fee per submission.

Topics and deadlines for the spring, summer and fall quarters, and more information about how to participate, are available here: www.hoffmanarts.org/writing/community-writes/

The program is open to all – whether you are a published writer or not – and contributions will be published on a rolling basis on the Hoffman Center website, hoffmanarts.org.

"Writing is like a muscle; the harder you work it, the more powerful it becomes," said Ellis Conklin, a longtime journalist and co-leader of the program. "Community Writes is aimed at helping us see one another and our world more clearly."

Neahkahnne Mountain Poetry Prize

HERE'S YOUR CHANCE to see your poem in print along with winning a \$100 cash prize.

The winning poem and poet will be featured in the Hoffman Center Website and Newsletter in April and in print in the North Coast Squid literary journal, October 2021.

You may submit up to three poems of 30 lines or less, on any subject.

Each submitter must state a clear connection to the North Oregon Coast in the biographical statement that accompanies the submission.

The contest will be limited to the first 50 poets who submit. The submission window runs from January 1 to 31. The winner will be notified in March.

There is a \$7 entry fee to enter the contest. All submissions must be made online at hoffmanarts.org (also see submission guidelines).

Contest Judge Lana Ayers, MFA, has been publishing the Concrete Wolf Poetry Chapbook Series since 2001. In 2010, she created MoonPath Press to publish poetry collections by Pacific Northwest poets. She has authored nine collections of poetry and recently released her first novel.



IGNITE!

art and sound installation ignites this river city



*Sea Creatures Trailer
Moment 2*

ASTORIA VISUAL ARTS welcomes Portland's Mobile Projection Unit for IGNITE!, an evening of mega light installations and sound spatialization throughout Astoria on Saturday, January 9 beginning at 7pm.

The Mobile Projection Unit (MPU) is a roving media studio that presents new, experimental, site specific outdoor projected video installations. Founded in 2018, MPU is the brainchild of Fernanda D'Agostino and Sarah Turner and has produced many massive light installations including for the Portland Institute of Contemporary Art for TBA2020, the Virtual Venice Biennale Film Festival, and the Portland International Film Festival, including site specific installations on the Burnside Bridge, the Portland Art Museum and many others. For this Astoria debut, MPU collaborates with local dancers, The Sparrow Dance Company, directed by Julia Gingrich.

MPU co-founder Fernanda D'Agostino's installations incorporate sculpture, interactive video, projection mapping and sound in novel ways. About bringing her art to Astoria she says, "It was a special challenge and joy for me to create a new digital platform, The Liminal Performance Space, that would allow the collaboration that is at the heart of our practice to continue despite the restrictions imposed by Covid," says D'Agostino. "Introducing new collaborators like Astoria's Sparrow Dance Company to the transformations that live video coding permits is always a thrill. It was wonderful to see how they immediately grasped the potential of this new medium to create work that beautifully embodies the concepts driving 'Sea Creatures.'"

"Sea Creatures," the title of one of MPU's four planned installations for IGNITE!, was conceived as an investigation of the ocean's transformational power and its age old position in myth and cosmology in every culture. Each of the installations investigates a different mood or aspect of water and how it pervades our consciousness, our mythologies, and our rituals of health and healing. Working remotely with both local dance group Sparrow Dance Company and with diverse collaborators from Portland and Japan

we used digital programming to allow performers to embody the reality that in our essence we are all "sea creatures." Other collaborators include the Kusanagi Sisters, Jaleesa Johnston and Sophia Wright Emigh, Sahra Brahim and Yaara Valey.

"I'm excited to bring our new work to Astoria to enlighten the city during a particularly dark time of the year," says MPU co-founder Sarah Turner, "Debuting right next to the Columbia River and the Pacific Ocean, many of the themes of the piece may awaken the next time you stare into the water at your own reflection. 'Sea Creatures' delves into our subconscious realms, right below the surface, to unearth new realities in the wake of this year that dredged up so many possibilities."

Turner's immersive installations often explore the depths and artistic capabilities of curatorial collaborations, experimentation with technology and community building. She's the artistic director of Pink Noise and along with the list of MPU productions, her credentials also include productions for the Northwest Film Center, Spaceness Festival, and Marfa Open Festival.

Joining the MPU cast for IGNITE! is Crystal Cortez, a composer, creative coder, professor and creative producer based in Portland, Oregon. Under her performance moniker Crystal Quartez, she weaves field recordings, synthesis, self-made electronics, and multi-channel sound spatialization to produce complex sonic realms. Her work often blends sound with interactive tech and performance art to produce atmospheres for deconstruction, release and rebuilding. Her practice has recently explored the development of interactive sculptural interfaces and wearable technology that use movement and sensor data to free the performer from their equipment. Her art has been shown at PNCA, Disjecta, PICA, Navel (LA) and more.

HOW TO ATTEND: Visit Astoria Visual Arts.org to access the installation map or pick up a map at AVA or numerous galleries participating in Astoria's Art Walk. All site locations are in downtown Astoria between 10th and 12th Streets. Bundle up, social distance, and wear masks.

Funding for this project was provided by the Oregon Cultural Trust, Ford Family Foundation, and the City of Astoria. Supporters also include Hipfish Monthly, the Astoria Institute of Music and Center for the Arts, the Liberty Theater, and the Labor Temple.

LOCATIONS:

Site 1: Sanborn Building near Labor Temple
343 10th Street

Site 2: AVA - 1000 Duane St.

performance by Crystal Quartez

Site 3: American Legion - 1153 Exchange St.

Site 4: Astoria Institute of Music and Center for the Arts - 1180 Marine Drive (near Mallalternative)
East facing wall.

ALSO AT AVA

Stephen Slappe

Video Projection: Willamette Line

STEPHEN SLAPPE of Portland showcases Willamette Line at Astoria Visual Arts, January 9 - February 6.

Recorded by a drone camera angled straight down, Willamette Line is a single-channel video projection depicting the distance between the mouth of the Willamette River and the top of Willamette Falls as a continuous moving line of video. The presentation reveals an unusual perspective that flattens and abstracts the passing landscape while providing glimpses of a variety of human activities along that 26-mile stretch of river. Scrolling at a slow speed, the motion of the video creates a long, fragmented portrait of the waterway Portland was built around.

The duration is four hours and all of the footage was shot consecutively on a single day in September 2018.



Video Clip from Willamette Line

The exhibit will be open to the public Fridays and Saturdays from noon to 4pm, and will be open for Astoria's Second Saturday Art Walk from noon to 9pm. AVA is located at 1000 Duane Street.



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Metamorphosis Kim Hamblin at IMOGEN

IMOGEN GALLERY welcomes back artist Kim Hamblin for a solo exhibition to kick off the highly anticipated New Year. Hamblin has fully embraced the sense of optimism for her latest series. Utilizing her background in farming she brings a series of work inspired by elements important to the lifestyle, based from personal experiences that focus on the cycle of renewal and growth. Metamorphosis is a close look through metaphor about the perils of where we've come towards optimism for a brighter future. The exhibition opens January 9th and will remain on display through February 9th.

Hamblin brings a new collection of her intricate hand cut paper assemblages exploring her ongoing interest in connectivity between flora and fauna and the ensuing dialogue with humans. She brings complex compositions that visually narrate her passionate plea for all to consider on the loss of species and habitat.

Besides being known throughout the northwest for her intricate paper-cut assemblages, Kim Hamblin is also a farmer, realtor, music festival organizer, wine-maker and mom. Hamblin resides on a 50 acre farm called Roshambo ArtFarm, located in the Willamette Valley where she and her husband keep pastures for rescue sheep, alpacas & chickens, they also maintain

apple, quince and pear orchards, ferment cider & wine and host (in non-pandemic) times an annual music festival, the Wildwood MusicFest. Her interests are vast but always connect in a meaningful way to her artistic endeavors.

Hamblin has spent years honing the ancient art from of



Mothra, 16.5 x 22.5 papercut assemblage

paper cutting, a delicate and tedious practice that originated in 6th century China. Regarded as an art form that requires careful forethought and concentration, Hamblin considers it therapeutic, utilizing the practice as focus and relaxation from her busy life style.

Specific to her artwork, inspiration is gleaned from her lifelong love of the sciences; particularly anatomy, botany, biology, entomology and zoology. The focal point of her work is not merely subject matter and imagery, process also becomes quintessential to each finished piece. Hamblin's use and application of materials goes beyond traditional paper cut assemblage. By adding painted surface and nails to further enhance tessellation and texture, Hamblin adds an industrial nature to the delicateness of pattern revealed in each paper cut. The juxtaposition between paper and steel make for a unique and striking finished composition. Within this series she brings in more color to her usually limited palette, with rich and saturated corals, pinks and golden tones. An overall warmth points to signs of spring, a time of renewal.

Imogen Gallery is open 5 days a week (closed Tues/Wed) at 240 11th Street in Astoria. Hours: Thur-Mon 12noon to 5pm, 12 to 4 Sun. Avail by appt, 503.468.0620/imogengallery.com.



Intertwined, 34x24ft

AIMCA 3 Artists Featured

AIMCA welcomes three artists to its venue for a two month showing: Dave Ambrose shares his vibrant and diverse action oriented portraits and landscapes in acrylics; Natalie Orr presents dreamscape paintings, with a soulful



Dave Ambrose, Miles

and relevant social message. Alex Trevino shows unique visionary abstract paintings and collages with dramatic truths. Included in the show are ceramics by local artist TKO, and surreal art by Lisa Ackerman. Live music. Please call (503) 395-1221 for appt to see art before or after Artwalks and to get involved in music projects and art shows.

Open for Astoria Art Walk, Jan. 9, from 12noon to 8pm. Astoria Institute of Music and Center for the Arts is located at 1159 Marine Drive in Astoria.



Alex Trevino, Flourishing

Winter Salon + Historical Film at Cannon Beach Gallery

During the month of January the Cannon Beach gallery will feature 2-D and 3-D works by local and regional artists. As well as a historical film presented by the Cannon Beach History Center. The movie will be shown ongoing in the gallery during the month of January.

Located at 1064 S. Hemlock St. in Cannon Beach. Open Wed – Sun,

11am to 4pm.

Emotional Alignments Dayna Collins at RiverSea

IN EMOTIONAL ALIGNMENTS, Dayna Collins offers abstract paintings in an exuberant burst of color to welcome 2021. Working from her Astoria studio, the artist combines multiple layers of oil paint with cold wax over plaster to create works with vibrant luminosity and interesting surfaces. Her current series was painted as an emotional response to the pandemic, politics and wildfires of 2020.

The exhibition opens Saturday, January 9, with a reception held during Astoria's Second Saturday Artwalk from noon to 8pm. Meet the artist in the gallery from 5 to 8pm. The show will remain on view through February 9, 2021.

The artist notes, "When I'm painting in oil and cold wax, I love laying down paint, and then going back in and scraping part of it away, revealing remnants of an earlier layer. I begin my paintings with a coating of plaster, which allows me the immediate gratification of texture upon which I can layer. Interesting surfaces are enhanced by making marks, drawing, and scratching into the surface with a knife or blade. I paint intuitively, laying down paint in bold swaths of color, then going back in and refining the composition, finding the story buried in the paint. When you look at something I have created, I want you to wonder about its previous life, to feel like you're on an archeological dig, getting a glimpse beneath the surface, but never the full story."

Collins divides her time between Salem and Astoria, Oregon. She exhibits her art in galleries and juried shows throughout the Pacific Northwest, and is also an art instructor. She's been represented by RiverSea Gallery since 2014. Her work can be seen in several published books, including Art for Everyone, Oil and Cold Wax, Art Abandonment, The Mixed-Media Artist, and Cold Wax Medium.

RiverSea Gallery is open daily at 1160 Commercial Street in Astoria. Current pandemic hours are 12pm – 5pm Monday through Saturday, and 12pm – 4pm on Sunday. For more information,



Making Time for Idle Pursuits, 30 x 30

Momentary Collapse Installation: Kirista Trask At the Sou'wester Art Trailer

A NEW INSTALLATION opens Dec 18 in the vintage travel trailer turned permanent art gallery, at The Sou'wester Lodge.

Momentary Collapse examines how multiple experiences while individual imprints can simultaneously function as one. Using one long roll of paper and created over nine months, Momentary Collapse abstractly documents individual experiences engaging with the same physical environment. The physical location is the Columbia River where it meets the pacific, the mental location is merely a dream.

Kirista Trask translates subtle moments and landscapes into swirling abstraction, blending saturated, opaque colors with translucent washes to evoke moment as an emotional experience. Her work is created using a variety of materials, including acrylic, ink, charcoal, pencil, oil pastel, chalk and coffee, in order to react to the spirit of the location at the moment. These abstract works exist somewhere between presence and memory, giving the viewer a moment for pause. Her best work is done plein air style in stunning locations all over the world and especially in the Pacific Northwest. As a seventh generation Oregonian Kirista finds a deep connection to place and incorporates that into her work.

Kirista's current body of work explores the impact of identity in rural communities. As a native Oregonian and member of the LGBTQ+ community Kirista has experienced a life of bias based on sexual orientation. Her current work seeks to inquire as to whether art can be a channel of change in regards to rural community value systems.

OPEN through Feb 28. Fri/Sat/Sun 9am-9pm (and by request: call the lodge front desk at 360-642-2542 and they'll open the gallery for you)* The Art Trailer Gallery is free and open to the public. The Sou'wester Lodge, 3728 J Place, Seaview, WA

*Due to Covid-19 a face covering is required while inside the gallery. The gallery is open to one person, couple or family at a time and allowing for 6' distance at all times.



MESSAGES SONJA GRACE

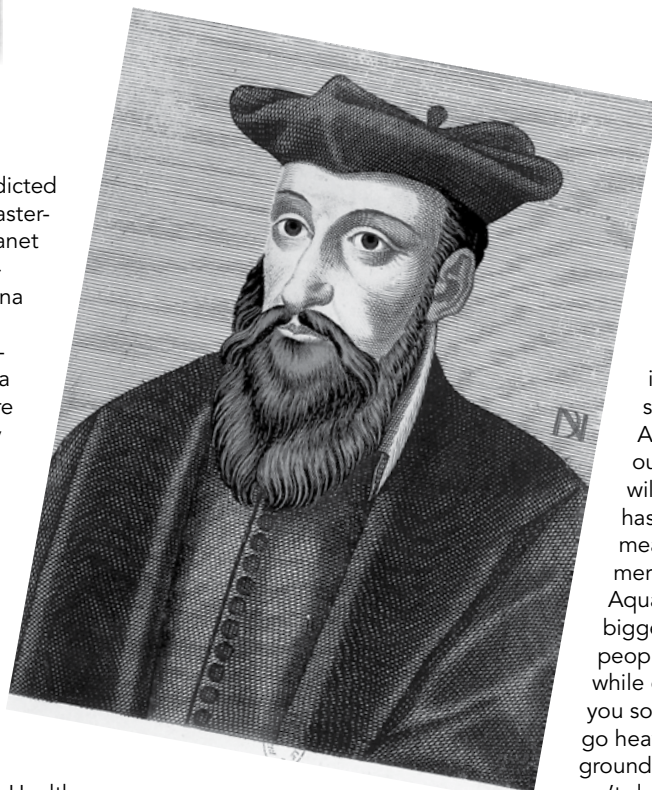


HAPPY NEW YEAR! Nostradamus predicted an asteroid hitting the Earth in 2021 – asteroid 2009 FZ4 is in line with our blue planet this year. This would give us a new perspective on life. He also predicted China would produce microchipped soldiers aiming for world dominance. A biological weapon will be developed by Russia that would devastate society – these are a few of the many predictions made by the French astrologer. My own predictions have focused primarily on Earth events.

This past year gave us all a chance to regroup. It didn't seem that way until we had 2020 hindsight. The good news, we got to spend most of the year in our pajamas and work from home, gaining a new outlook on what is important to each of us – health. I have watched many of my clients with a stay-at-home policy get complacent and depressed. Health issues have been on the rise from a lack of exercise. I created a new series called Moon'aste to inspire people to get off the couch. Easy exercises will help motivate even the most severe couch potato syndrome!

In all that 2020 served up we forgot it was a time to prepare. There is much on the horizon for 2021. First, we have moved into the age of Aquarius. This will shift our consciousness as we continue to move into higher frequencies – truths will be revealed – and seeing the bigger picture will make life on Earth much more understandable regarding patterns and cycles. The conjunction of Jupiter and Saturn in Aquarius that we experienced December 21st is also a game changer. We have the ever-generous Jupiter shining light on all that good, blessing us with abundance, and Saturn making sure we deal with it and take responsibility for our actions. Put that into an Earth scope and you have people feeling spiritually blissful and at the same time serious world issues coming to a head.

My guides have indicated the Earth will make her move this year and we will witness large earthquakes both in the U.S. and Asia. Look to the east – a nuclear power plant will default and with luck the people working there will be able to shut it down. War will ensue and our global economy will be rocked by the change of plans. Instead of taking over behind the scenes, world leaders will be exposed for what they are doing – digitalizing all currency around the globe will fall through the cracks. People around the world will resist and civil wars will break out.



Our cosmic friends will make an appearance that will stop the entire planet and forever change humanity. That's just in the first six months LOL! From August to December our global community will be digesting all that has been revealed. This means our perceptions will merge into an overview – Aquarian style – seeing the bigger picture. For some people this will be shocking while others will say 'I told you so' and some people will go heavily into denial until the ground shakes so hard they can't deny it any longer.

We are mere mortals living on this great planet. I suggest in all the good that will come to each one of you – you stay humble and focus on the health and wellbeing of this planet. The Earth always has the last word – we have only been a fraction of the Earth's 4.5 billion years of life for 20 million years. Stay strong and focus on your meditation, inner processing and live in a state of peace, that will help you through some challenging times.

Sonja Grace is a highly sought-after mystic, healer, artist, and storyteller with both Norwegian and Native American heritage. She has been counseling an international roster of clients for over thirty years. The award-winning author of Spirit Traveler, Become an Earth Angel, and Dancing with Raven and Bear, Sonja is currently presenting Mystic Healing on Sky TV in the U.K. on Feel Good Factor TV. She has appeared multiple times on GAIA TV's Great Minds, Inspirations, Ancient Civilizations and Beyond Belief with George Noory and Coast to Coast AM. Her latest creation is Odin and the Nine Realms Oracle a 54-card set containing all original artwork by Sonja Grace who share the wisdom and guidance of the Norse Gods. Findhorn Press/ Inner Traditions at: www.sonjagraces.com

PREDICTIONS 2021



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LET THEM ALL TALK (HBO MAX) Meryl Streep plays a novelist who re-connects with estranged college friends while on a cross-Atlantic trip. Streep plays acclaimed novelist Alice, who has been awarded a major literary prize but must travel to England to receive it. Unfortunately Alice doesn't fly. Karen, her agent, suggests she travel by sea. Only if she can bring friends along, Alice replies. So Alice sets off with Susan (Diane Weist) and Roberta (Candice Bergen), along with her nephew Tyler (Lucas Hedges) in tow on the Queen Mary 2. Why Alice chooses after 35 years to reconnect is left vague. Alice likens the situation to "picking up a conversation where we left off." Alice is supposed to be working on her latest bestseller, however Roberta still bears a grudge against her for supposedly basing a character on her, which led to the breakdown of her marriage. Susan is left in between the two women trying to negotiate a truce while Tyler flirts with Karen who has slipped onboard to keep an eye on Alice. Renowned short fiction writer Deborah Eisenberg wrote the script. Directed by Steven Soderbergh, film was shot on an actual trans-Atlantic crossing with dialogue improvised by the actors.

SHADOW IN THE CLOUD (VOD) Chloe Grace Moretz toplines this hard-to-describe mashup of WWII, horror and feminist statement movie. Moretz plays Maude Garrett, a female flight officer assigned to catch a ride on a B-17 flight from New Zealand. Maude carries orders that she is on a secret mission and carries a leather case everywhere with her. Despite this, the crew mock her, making crude sexist remarks and questioning her capabilities. With no extra room, she is put in the Sperry turret in the bottom of the plane, where verbal battle rages between her and the crew. Maude spots a Japanese scout plane through the clouds and reports it, but then witnesses a more immediate danger. Borrowing from a classic Twilight Zone episode, Maude sees a gremlin on the outside of the plane, tearing open an engine. The gremlin attacks and injures her,



but she fights it off with a pistol she carried aboard. When questioned by the crew about the shots, a radio message is received stating that Maude Garrett doesn't exist and was never ordered onto the flight. When Maude comes clean to the crew about who she is and what's in the case, they must fight for their lives against Japanese planes and the gremlin.

PIECES OF A WOMAN (JAN. 7 NETFLIX)

When a young couple's home birth ends tragically, the effects are devastating on everyone involved. Vanessa Kirby (The Crown) plays Martha, who with her partner Sean (Shia LaBeouf) are excitedly awaiting the birth of their child. When contractions start, Martha calls her midwife, but is informed she is in the middle of a difficult labor and offers a replacement instead. When the replacement Eva (Molly Parker) arrives, Martha's water has broken. The

apparently healthy baby is born, but stops breathing and dies. Majority of the film deals with the emotional toll on Martha and Sean, their relationship, and a lawsuit. Martha retreats emotionally. Sean, a former addict, reacts angrily at Martha's change. Martha's mother, Elizabeth (Ellen Burstyn) who has never cared for Sean, blames Eva and pushes for lawsuit against the midwife.

HERSELF (JAN. 8 AMAZON)

Mama Mia! director Phillida Lloyd returns with this uplifting story of a woman and her children escaping from an abusive husband and (literally) building a new life for herself. After enduring being battered by husband Gary for years, Dubliner Sandra (Clare Dunn) escapes with her two young daughters in tow. Sheltering with her family in a shabby airport hotel while she waits for Ireland social housing to find her more permanent housing – a wait that could last years – Sandra takes matters into her own hands when, with the help of sympathetic friends, she decides to build her own house. With a bank loan in hand, Sandra's friend Peggy, whose house she cleans, is so impressed with Sandra's step that she donates a parcel of her backyard for Sandra's planned cottage. With money and land in hand, but no practical knowledge of building, Sandra befriends a local builder, Aidó, whose son had Down's syndrome. Aidó, who is aware of her abusive husband, agrees to supervise the project – provided she finds the labor.

LAST TANGO IN HALIFAX SEASON 4 (JAN. 12 NETFLIX) Season 4 of the acclaimed BBC series about two older lovers and their children drops. Anne Reid and Derek Jacobi play Celia and Alan, both in their '70s. While meeting and being mutually attracted to each other as teens in the 1950s, life took them apart. In the present day both are widowed but



re-meet for the first time in 60 years after their grandchildren get them to join Facebook. Despite decades having passed, Celia and Alan both find they still have passion for each other. Series also covers Celia's daughter Caroline (Sarah Lancashire) who is a lesbian and the problems her relationship with another woman create with her mother, who is closeminded about same-sex relationships. Alan's daughter Gillian (Nicola Walker) is impulsive in relationships and tends to act before thinking.

ONE NIGHT IN MIAMI (JAN. 15 AMAZON) Regina King films Kemp Powers' play about a real encounter in 1964 when four titan of '60s Black history meet in one hotel room in Miami – legendary heavyweight champ Cassius Clay (Eli Goree), Malcolm X (Kingsley Ben-Adir), pop musician Sam Cooke (Leslie Odom, Jr.) and star football player Jim Brown (Aldis Hodge). The meeting actually occurred at the Hampton House Motel & Villas on the night Clay fought (and won) the heavyweight championship. Story has more on its mind than sports. After introductory episodes for all four, story takes place in one hotel room, where the four have gathered for what is supposed to be a post-fight celebration that instead turns into serious discussion of the African-American movement of the '60s and each man's respective place in it.

CALL MY AGENT! SEASON 4 (JAN. 21 NETFLIX) Hugely enjoyable show about a French talent agency returns. Show focuses on four prime agents of agency – Andrea, Mathias, Gabriel and Arlette who must deal with disasters like the agency's founder dropping dead, defections to other agencies, takeovers and of course, the constant egos, pettiness and craziness of their actor clients. Each show features a real French actor guest starring as themselves, including Isabelle Adjani, Guy Marchand, Juliette Binoche, Jean Dujardin and Isabelle Huppert. In Season 4, for the first time a Hollywood actor appears – Franco-ophile Sigourney Weaver playing herself.



FREE WILL ASTROLOGY

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ARIES (March 21-April 19): Your capacity for pioneering feats and impressive accomplishments will be at a peak in 2021. So you could become the best human ever at balancing a ladder on your chin or typing with your nose or running long-distance while holding an egg on a spoon with your mouth. But I'd prefer it if you channeled your triumphal energy into more useful innovations and victories. How about making dramatic strides in fulfilling your most important goal? Or ascending to an unprecedented new level of inspiring people with your passionate idealism? Or setting a record for most illusions shed?

TAURUS (April 20-May 20): Ark Encounter is a fundamentalist Christian theme park in Kentucky. Its main attraction is a giant replica of Noah's Ark. Constructed mostly from spruce and pine trees, it's one of the world's largest wooden structures. Even though I don't believe that there was in fact such a boat in ancient times, I do admire how its builder, Ken Ham, has been so fiercely devoted to making his fantasies real. I encourage you to cultivate an equally zealous commitment to manifesting your own visions and dreams in 2021.

GEMINI (May 21-June 20): From 1961 until 1989, a concrete barrier divided the city of Berlin. Communist East Berlin lay on the east side of the Berlin Wall, and capitalist West Berlin on the west. It was an iconic symbol of the Cold War between the US and Soviet Union. More than 100,000 people tried to escape from east to west, but just 5,000 succeeded. The standoff ended in 1989, during the peaceful revolutions that swept through Eastern Europe. In subsequent months, the Berlin Wall was slowly demolished. Today, tiny fragments of the wall are marketed as medicines for asthma, headaches, narcolepsy, and ulcers. Now I will propose that in 2021, you adopt the demolished Berlin Wall as your metaphor of power. May it inspire you to be gleeful and forceful as you dismantle psychological obstacles and impediments.

CANCER (June 21-July 22): The year 2021 will contain 525,600 minutes. But I suspect you might enjoy the subjective sensation of having far more than 525,600 minutes at your disposal. That's because I think you'll be living a fuller life than usual, with greater intensity and more focus. It may sometimes seem to you as if you are drawing greater riches out of the daily rhythm—accomplishing more, seeing further, diving down deeper to capitalize on the privilege of being here on planet earth. Be grateful for this blessing—which is also a big responsibility!

LEO (July 23-Aug. 22): Our lives are filled with puzzles and enigmas and riddles. We all harbor aspects of ourselves that we don't understand. I hope that in 2021, you will be on a mission to learn more about these parts of yourself. One of your superpowers will be a capacity to uncover secrets and solve mysteries. Bonus: I suspect you'll be able to make exceptional progress in getting to the root of confusing quandaries that have undermined you—and then fixing the problems so they no longer undermine you.

VIRGO (Aug. 23-Sept. 22): When actor Gene Wilder was eight years old, his mother began to have heart-related health issues. The doctor that treated her suggested he could help her out if he would try to make her laugh. From then on, Wilder cultivated an ability to tell jokes and got interested in becoming an actor. Ultimately he appeared in 22 films and was nominated for two Oscars and two Golden Globe Awards. I foresee a comparable development in your life in 2021: A challenging situation will inspire you in ways that generate a major blessing.

LIBRA (Sept. 23-Oct. 22): In my astrological opinion, love won't be predictable in 2021. It won't be easily definable or comparable to what you're experienced before. But I also suspect that love will be delightfully enigmatic. It will be unexpectedly educational and fervently fertile and oddly comfortable. Your

assignment, as I understand it, will be to shed your certainties about what love is and is not so that the wild, fresh challenges and opportunities of love can stream into your life in their wild-est, freshest state.

SCORPIO (Oct. 23-Nov. 21): Until 1893, Hawaii was a sovereign nation. In January of that year, a group of wealthy foreigners, mostly Americans, overthrew the existing government with the help of the US military. They established a fake temporary "republic" that excluded native Hawaiians from positions of power. Their goal, which was to be annexed by the United States, was fulfilled in July 1898. I propose that you use this sad series of events as a motivational story in 2021. Make it your goal to resist all efforts to be colonized and occupied. Commit yourself passionately to preserving your sovereignty and independence. Be a tower of power that can't be owned.

SAGITTARIUS (Nov. 22-Dec. 21): In 2021, you may be smarter than you have ever been. Not necessarily wiser, too, although I have reason to hope that you will leverage your smartness to also deepen your wisdom. But as I was saying, your intelligence could very well soar beyond its previous heights. Your ability to speak articulately, stir up original thoughts, and solve knotty riddles should be at a peak. Is there any potential downside to this outbreak of brilliance? Only one that I can imagine: It's possible that your brain will be working with such dominant efficiency that it will drown out messages from your heart. And that would be a shame. In order to do what I referred to earlier—leverage your smartness to deepen your wisdom—you'll need to be receptive to your heart's messages

CAPRICORN (Dec. 22-Jan. 19): The birds known as red knots breed every year in the Arctic regions. Then they fly south—way south—down to the southern edge of South America, more than 9,000 miles away. A few months later they make the return trip to the far north. In 1995, ornithologists managed to put a monitoring band on one red knot's leg, making it possible to periodically get a read on his adventures over the subsequent years. The bird's nickname is Moonbird, because he has traveled so many miles in the course of his life that it's equivalent to a jaunt to the moon. He's known as "the toughest four ounces on the planet." I nominate him to be your magical creature in 2021. I suspect you will have stamina, hardiness, persistence, and determination like his.

AQUARIUS (Jan. 20-Feb. 18): An Aquarian park ranger named Roy Sullivan was struck by lightning seven times in the course of his 71 years on the planet. (That's a world record.) None of the electrostatic surges killed him, although they did leave a few burns. After studying your astrological potentials for 2021, I've concluded that you may be the recipient, on a regular basis, of a much more pleasurable and rewarding kind of lightning strike: the metaphorical kind. I advise you to prepare yourself to be alert for more epiphanies than usual: exciting insights, inspiring revelations, and useful ideas.

PISCES (Feb. 19-March 20): Coral reefs are in danger all over the world. These "rainforests of the sea" are being decimated by ocean acidification, toxic runoff from rivers, rising temperatures, and careless tourists. Why should we care? Because they're beautiful! And also because they're hotbeds of biodiversity, providing homes for 25 percent of all marine species. They also furnish protection for shorelines from erosion and storm damage, and are prime spots to harvest seafood. So I'm pleased people are finding ways to help reefs survive and recover. For example, a group in Thailand is having success using superglue to re-attach broken-off pieces to the main reefs. I hope this vignette inspires you to engage in metaphorically similar restorative and rejuvenating activities, Pisces. In 2021, you will have an enhanced power to heal.

FREEWILLASTROLOGY.COM

Bike Madame

By Margaret Hammitt-McDonald

My First Wipeout

"I just wiped out in a bush!" my daughter Luthien declared as she came inside with her new, training-wheel-free bike.

"Are you OK?" I asked. She nodded. "Is the bike OK?" She gestured at a small scrape. "Is the bush OK?" She showed me a small divot in an otherwise un-bashed bush and went back to tooling around the parking lot. Afterward, we went for a ride around the neighborhood, with me running to keep up as she navigated up-hill and down, through gravel, and around potholes with growing confidence, a whole new world of mobility and adventure open to her.

I find it both amusing and troubling that these ordinary childhood episodes have become political battlegrounds. Some people decry "helicopter parents" for over-attentiveness that robs kids of the opportunity to collect their bandage-patched badges of honor, which allegedly furnish them with self-confidence, grit, and courage. Others worry that reviving the minimally supervised childhoods of yesteryear isn't realistic in today's society. These viewpoints each have their merits, but most problematic for me is that they've become associated with political stances: libertarian/conservative for free-ranging and liberal for helicoptering. Free range equates to the "free-market" economy, with the home as ground zero for small government. According to this perspective, it's a small step from hovering over one's kids to endorsing a government that hovers over its citizens and deprives them of their rights to tote guns and avoid unionizing.

All this symbolic weight resting on kids' scraped knees!

I love watching Luthien zip around on her bike. For now, we keep to low-traffic streets as she learns to navigate bumps and avoid cars. Soon, her balance and steering will improve to the point that I can ride along beside her. As she develops more sophisticated

judgement of traffic behavior (cars, pedestrians, other cyclists, skateboarders, etc.), she'll earn the right to ride around the neighborhood without me. All of this is a gradual process, facilitated by what my mother (a retired teacher) calls scaffolding: providing support for a child as they develop a new skill, then dismantling the scaffold once they have the confidence, skill,

and drive to do it on their own.

Some skills (like handling a bike) develop more quickly than others (like mediating disputes with others). Development plays a part in this progression:

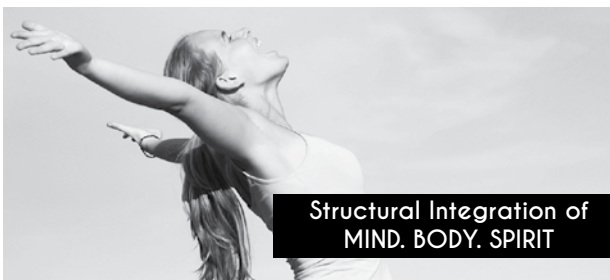
children acquire abilities more easily at ages when they're ready for them—as frustrated parents learn when trying to transition their children from diapers to toilet. Throw learning styles, temperament, and other individual differences into the mix and you can understand why there's no one-size-fits all approach to parenting.

The only constant in children's lives is change. In many ways, a five-year-old isn't even the same person as they were at age two. Responsive awareness allows savvy adults to adjust their approach to guiding children as they mature. That's why "free-range parents" and "helicopter parents" are not real people but labels that keep us apart. They reinforce a tendency toward binary thinking: us versus them, two extreme viewpoints with nothing in between. They deny the reality that a person might hover over a crawling baby, equipping her with knee pads and childproofing the house, but when that same child turns six, she's free-ranging her way to her grandparents' house two blocks down.

Growing up is a journey where wipe-outs come along with the package. It makes sense to let the little wipeouts happen, as they're stumbling steps on a journey toward independence, while steering young ones away from the ones that wipe out future possibilities (or life).



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-Rachel Carson

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To learn more about a petition:
CONTACT: nahcotta2@aol.com,
Fritzi Cohen, Moby Dick

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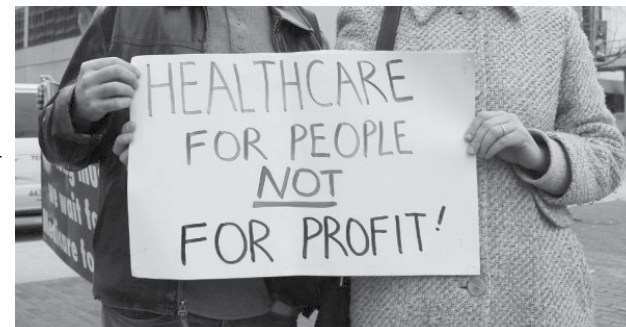
By Margaret Hammitt-McDonald

Healthcare Consumerism: Patient Empowerment or Neoliberal Deception?

THIS MORNING, my mother and I discussed how people's attitudes toward healthcare have changed over generations. Mom lamented how people of her generation venerated doctors and took their advice as gospel truth. She mentioned a television commercial that annoyed her every time it aired, where an elder gushed, "I love my doctor!" as if the doctor were a cute celebrity rather than an in-network provider for the insurance company being advertised. She hated the assumption of naïve credulity on the part of this older woman. I noted how the commercial also played to a younger generation's view of themselves as medical consumers, exercising control over their health by buying into a particular insurance plan. I mentioned the irony of the fictional patient's decision-making power being overlaid on the more traditional notion of patients as passive recipients of medical wisdom delivered from on high. The commercial suggested the lady could choose her doctor, but she still had to worship them.

Consumerism—in healthcare as in other arenas—has been presented as an exercise of free choice. Remember that movie where the protagonist, newly defected from an Eastern European totalitarian nation, looks for coffee in the supermarket and becomes agitated at all the options? From 18th-century economists to their neoliberal descendants, proponents of consumerism have equated capitalism with democracy. Many of us even feel that our purchasing power is a more potent means of asserting our rights than voting.

The most liberating aspect of healthcare consumerism is the idea of patient agency: that we're free to choose providers and to accept or refuse particular interventions. We become actors rather than acted-upon. The foundation of the provider-patient relationship has become informed consent, for which providers must offer sufficient information about their condition for patients to make thoughtful decisions. This change in the provider-patient relationship fosters collaboration between provider and patient. The ease of obtaining health information online has also fostered patient empowerment. People come to my office



already knowledgeable about conditions for which they're seeking my help. Yet that doesn't eliminate the need for a provider to discuss the patient's condition(s) with them; to the contrary, it's incumbent on providers to assist patients in sorting through that deluge for reliable information that's not a cover for some corporation trying to sell something.

That brings me to the limitations of the patient-as-consumer model. When a longstanding prohibition was lifted on direct-to-consumer advertising from pharmaceutical companies a few decades ago, advertisements for medications became ubiquitous, exhorting viewers to "ask your doctor" to prescribe their products. From time to time, multi-level marketing salespeople approach me, trying to convince me to sell their products to my patients, a conflict of interest for which pharmacies separate from a doctor's practice were instituted to avoid.

On a deeper level, I'm suspicious of the healthcare-as-commodity model for its power to undercut the principle of healthcare as a basic human right. With medical insurance as a for-profit industry rather than a public-service program offered by the government, all the usual socioeconomic inequalities get reproduced as healthcare disparities. Like many providers, I'm an ardent supporter of single-payer healthcare. But I'm concerned that policymakers (who tend toward austerity when it comes to the public good, while they're extravagant about high-tech weaponry) will press for the most no-frills coverage possible, once again leaving medical-consumer "choice" as a privilege of the wealthy few. Capitalism is inimical to equity, and while healthcare consumerism speaks the language of empowerment, as long as one's choices are dictated by one's ability to pay, freedom through purchasing power remains an illusory freedom indeed.

THE TRANSITION to a new calendar year usually has me feeling optimistic and impossibly well-intentioned. It's your garden variety Never Mind The Egregious Transgressions Of The Past or the This Time I Really Mean It sorta deal. I promise myself I will eat only healthy foods that are not destructive or wasteful of our natural resources. I will purge my recipe file of all decadence. I will plant only kale and devise new and luscious ways of preparing it, all the while thinking benevolent thoughts about humankind and our collective prospects of survival.

Needless to say, this proposition is doomed at the outset. That's why the average New Year's Resolution lasts about a month. As proof of my superior ability to be human, I will skip the month of good intent and move swiftly to the part where I inevitably end up asking myself, "What the HELL is wrong with me!?" Then I have a snack.

For years, I have used this column to rant about whatever burr is currently under my saddle after which I tack on a recipe so as to cajole you and my esteemed editor, Dinah, into thinking this is a food column. Sometimes one of you tells me that you tried and loved the recipe, so I guess the conceit is working. It's not that I don't care about the food angle. Frankly, I'm all about the food angle. Pretty much everything I do is an affirmation of the food angle. However, I am occasionally cranky about something gone wrong and I'm not above holding a recipe hostage until I've offloaded a piece of my mind.

Here's the issue du jour: You know how they say that we only use 10% of our brain capacity? I know why. Not why they say it. I know why we do it. We do it because every single person, animal, element and thing in the universe is connected in some way and awareness of that fact on a minute-to-minute basis is exhausting and often terrifying. Even the occasional glimmer of realization about this is sufficient reason for the 90% of leftover brain to clock out. I am aware there are those who are highly evolved and, you know, Zenful and able to grok the above info with grace and calm. I'M NOT TALKING TO YOU! I'm never talking to you.

My brain, in its tiny way, chooses to focus. It's a self defense mechanism and it has worked just...sporadically, thank you, for lo, these many years. 10% of my brain focuses on the issues at hand and the other 90% lolls about on its chaise lounge eating bonbons and channel surfing. I'm about 10% certain that's how it works.

So, while our ship of state yaws queasily from port to starboard, threatening never again to right itself, I cook. When war, climate change, poverty, disease, cruelty and despair take up relentless residence in my head, I cook. I use cooking to banish demons, assuage guilt, manifest art, celebrate love and appreciate good fortune. And while I cook, I try to locate just where I am on the Functional Nutcase Scale. You know the one, with Serious Space Case at one end and Not That Bad, All Things Considered at the other. I try to keep the needle near the middle, somewhere around Vaguely Wacky but Usually Harmless. Then I resolve not to worry about it again for at least 12 months.

Oh, yeah. Here's a recipe.

Tune in to FOOD TALK, an irreverent conversation about home cooking with hosts Merianne Myers and Linda Perkins. First and Third Mondays of every month, 9:30 to 10am on Coast Community Radio, KMUN 91.9fm, KTCB 89.5fm, streaming and available as podcast at coastradio.org

CHew ON This!
by Merianne Myers



SOMETIMES YOU FEEL LIKE YOUR NERTZ SPICED

Preheat the oven to 275°

- 2 cups raw nuts, any combination you like or all one kind, your choice
- 2 Tablespoons coconut or olive oil
- 1/4 cup sugar
- 2 teaspoons salt
- 1 Tablespoon chili powder, use your favorite flavor and heat level
- 1 teaspoon cinnamon
- 1/2 teaspoon cumin

In a medium bowl, toss the nuts with the oil and sugar. In a small, separate bowl, mix together the salt, chili powder, cinnamon, and cumin. Set aside.

Line a baking sheet with parchment (unless you love scrubbing greasy pans that don't fit in the dishwasher) and place the nut mixture on the sheet. Bake for 15 to 17 minutes, tossing it a few times during baking.

As soon as the nuts come out of the oven, toss them in the spices. Let them cool completely before serving. You can and probably should double or triple this recipe. You can keep the extras in an airtight container for weeks. Then you'll have them handy whenever too much introspection leaves you needing a snack.

Happy New Year!



LOVE YOUR COLUMBIA COMMUNITY

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Columbia Riverkeeper announces its 2021 virtual series featuring incredible environmental lawyers, community organizers, scientists, and partners who work every day to protect the Columbia. Attend the "Love Your Columbia Community" events to get inspired to fight for clean water and our climate.

Love Your Columbia 2021 Programming:

- **The Fight Against Fossil Fuels: What's Happening and What's Next: January 14, 2021, 6pm.**

Interested in learning more about Columbia Riverkeeper's efforts to stop dirty fossil fuels? Join a conversation with conservation director, Dan Serres, and staff attorney, Erin Saylor, as they discuss the status of current work to protect the Columbia River from fossil fuel infrastructure like pipelines and refineries. Topics covered will include the Kalama methanol refinery, Zenith Energy, Port Westward, the Perennial fracked gas power plant, and others.

- **Poetry Workshop "Tardeada de poesia" in Spanish with Washington State Poet Laureate: January 27, 2021, 3pm**

Join Columbia Riverkeeper and special guest, Claudia Castro Luna, for an afternoon of poetry for the family. This kid-friendly poetry workshop in Spanish will focus on themes around the environment and river ecosystems. Kids and their families will have the opportunity to write poetry, draw, and publish their work on Columbia Riverkeeper's website. This event will be instructed in Spanish and kids and families are welcome to speak in whatever language is comfortable for them.

- **Homebodies and Waterbodies: Learn about the harmful chemicals potentially lurking in your home and what you can do to reduce them: February 24, 2021, 12pm**

We're all spending a lot of time at home to stay safe during the pandemic, but some of the chemicals found in our homes and everyday products are harmful to our health and the environment. Join Columbia Riverkeeper and Dr. Arlene Blum, Executive Director with the Green Science Policy Institute, to learn about the harmful chemicals found in household items, how they end up in the river, their impacts, and what you can do.

Follow Columbia River Keeper on social media for critical activism opportunities, breaking news, and ways to learn about the Columbia River (Facebook, Twitter, Instagram). See columbiariverkeeper.org to screen video productions.

Join Columbia Riverkeeper's Conservation Director, Dan Serres • Jan 14



IN MEMORY

By Dinah Urell

Bonnie Bentley 1952 - 2021



Above photo: circa 1980 - New Creatures band mates, Bonnie Bentley, Bill Tinkala on guitar and the late Pierce Christie on drums caused a stir at the Astoria Fairgrounds (once located where the Gateway Theater plaza now stands, and regular rock venue from the 60s to the 80s). Bentley was the groundbreaker on the punk sound on the coast. When they finished the set, the crowd jumped the stage and demanded another – they got it, and the New Creatures got paid double.



HIPFiSH Excerpt – July 2013 by Steve Lippencott: In the early 80's, there are some of you who packed a little bar called Kokko's and danced to local band The New Creatures. Astoria had seen nothing like them before, blowing away the malaise of that era's tired covers bands, bluegrass and DJ Disco nights. A sound where the blues of Keith Richards meets up with the punk poetry of Patti Smith and sires Bonnie Bentley, all five foot five full of spunk and sass, a wife & mother in her 30's emerging from the house with a hungry need to rock 'n roll. Writing and singing gritty and real songs such as *Half Tough*, *Leave Me Alone*, and *I'm No Angel* (a song that became her anthem).

WITH NOT ENOUGH TIME to properly honor the musical history of Bonnie Bentley Dasse, deepest heartfelt sympathies go out to her family in her very recent passing. Bonnie Bentley was 69, and she was rocking her music, writing and performing, all the way. A love affair with rock and the first punk rock queen of Astoria, please read a wonderful feature by Steve Lippencott written in conjunction with a retrospective performance presented by HIPFiSH monthly at KALA in July, 2013 with her then current band, Phantom Teardrops at www.hipfishmonthly.com.

Bonnie was a highly creative spirit who gave everything to her song. She embodied what is the raw and beautiful spirit of rock. With her latest incarnation The Bonnie Bentley Project, Bonnie on guitar and vocals, a longtime band mate Arthur Beardsley on bass, Brian Frech on drums, keys, viola and vocals, and Mike Smith on drums and vocals, Bonnie produced 3 albums in the last several years, and was receiving air play on UK Radio.

In the late 80's, Bonnie's band The Twist was an all-women rock band based in Portland, playing the clubs, and of course best known The Satyricon. She later regrouped with one of the band members, Sylvia Hackathorn for recent recordings.

Many Blessings to you Bonnie on your journey. Thank you for sharing your passion with the world.

Jim Wilkins 1943 - 2020

THIS PAST NOVEMBER 2020 the coastal cultural community lost a longtime member, Jim Wilkins. For those who have lived here long enough will know of the burgeoning folk and string band scene of the 70's. While playing venues were at a minimum compared to the leap of offerings now in the Lower Columbia Pacific Region, there was plenty of local music going round, and Jim Wilkins upon residency to Astoria, kicked in with his upright bass, guitar and vocal stylings.

An early combination in the 80's featured Wilkins, Peter "Spud" Siegel on mandolin, and David Crabtree on guitar and banjo, called the Columbia Trio, and you could find them playing at the longtime once "Cheers" of Astoria, The Ship Inn. There still may be some displaced regulars wondering what happened, for the Ship Inn was truly a home away from home watering hole for many an Astorian besides its long and successful run as a quaint riverside seafood eatery.

Working his contracting business by day, eventually Jim and Regina Wilkins became sole proprietors of Café Uniontown. One of Astoria's oldest bars, originally known as Snug Harbor, it was jazzed up in the 70's by its then owner Ray Goforth, (the unofficial mayor of Uniontown). Ray served a killer cioppino, and hired singing bartenders (notably gentlemen from the gay community), cajoling customers over the long log bar that stretched the length of the room.

Eventually the ol' "Snug" was expanded into the adjoining barbershop, with a new more urban bar, a larger dining room and music stage area. Jim and Regina created a place for Astoria and the coast that was welcoming, hip and entertaining. Music poured out, with the Wilkins and Spud Siegel duo on Thursday nights, the late Betty Phillips providing her sing-along piano bar, and the late jazz pianist Chuck Wilder finessing harmonic progressions.

Over its 10 to 15 year run, it became the gathering place of Astoria's theatre players who would show up after their shows, and gather round Betty's piano to continue the theatrics. It was always Jim's mission to create the Third Place, to nourish a sense of community and diversity. Café Uniontown became that place, and will never be replicated in this era.

I had the pleasure of working at Café U, in the mid 90's, thrown in as a bartending noob. Returning to my roots after an 18 year hiatus, it was seeing this community through the camaraderie of customers that convinced me, my home town had a sparkle. I learned quickly how to mix as the Café was hosting a 3 week Jazz festival, featuring world class jazz saxophonist David Murray, of all people. Attendance was fantastic and so was the music. Jim ran an open bar for the musicians, but when he found out how much they were drinking, his generosity was spent and he told me to cut off the free drinks.

David Murray was taken on a fishing trip out to sea, his first. When he came into play his gig, (he drank like a fish) usually hefting down as many shots of tequila he could manage, I asked him what he would like to drink. He said, "water." Did he blow a mean horn that night.

Eventually I teamed up with Jim and organized a Women's Music night, drawing on locals and touring artists. I booked, Jim made creative posters. After I left, later Heidie Johnson would take over the booking, and Astoria began to see more and more alternative acts.

Hipfish started up and Jim did a regular column, called chiaroscuro, covering local issues. We once had a dispute over content, and he said, "If you edit me, I quit." We did, he quit.

Jim was a staunch progressive, and member of one of the first city councils in the 90's to begin addressing broader issues, and he carried



that over to his KMUN interview program. I approached Jim about possibly hosting a Queer social night at Café U. He welcomed that community. We ran the mixer Gertrude's Wilde for numerous years, on a night when it was closed to the public, literally providing us a private bar, and subsequently hosted



larger queer events. Café U eventually became known as "The Gay Bar" within the queer community.

Once during my tenure, I booked a stand-up. She billed herself as Lisa Geduldig, the short, Jewish, Lesbian comic, and Jim was up for it. The place was packed, not just with queers but people kinda dying for some comic relief. She handled the hecklers with glorious aplomb.

When Café Uniontown closed, much like The Ship Inn, there was a loss. A loss of that Third Place that Jim with Café U took pride in nurturing, but nurture it did, providing a common ground instrumental in rooting community in this region and its cultural growth.

Jim, I'm drinking a glass of red in your honor. Lots of love, "Where'er you roam, man."



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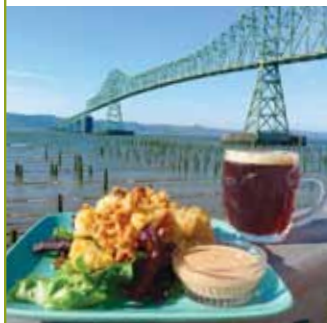


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