

December 2021 • vol 22 • issue 274

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**ROBERT MICHAEL PYLE AT KALA FIRST PERSON**

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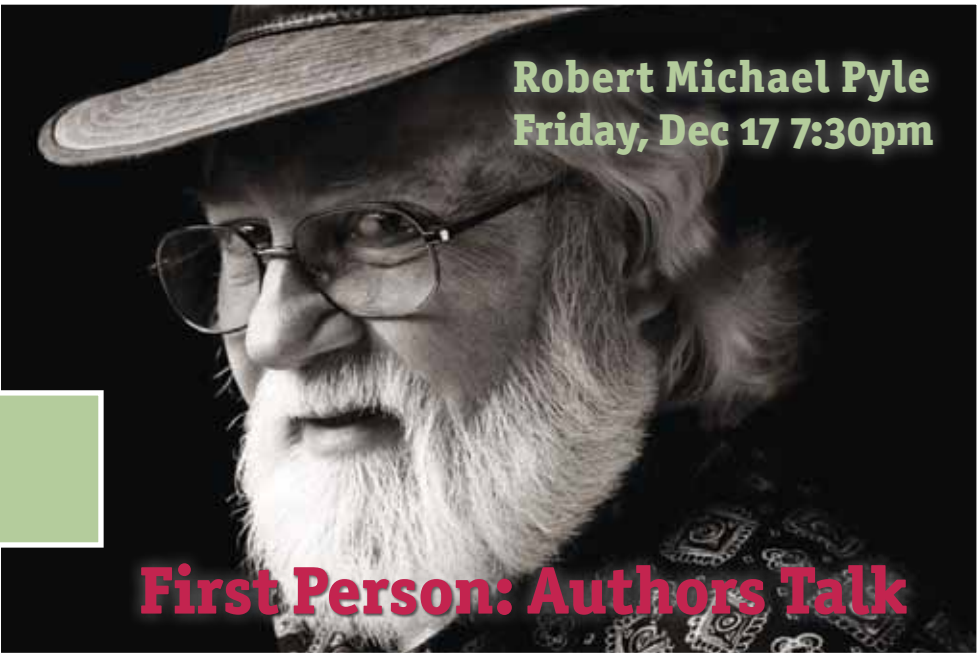
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Robert Michael Pyle  
Friday, Dec 17 7:30pm

## First Person: Authors Talk

ROBERT MICHAEL PYLE joins host Heather Hirschi for First Person: Authors Talk on Friday, December 17, at KALA. We hope you will join us for a lively conversation with the esteemed biologist and writer who has worked in conservation biology around the world.

The evening's discussion will focus on Pyle's latest books, "Nature Matrix: New and Selected Essays" (Counterpoint Press), a 2021 finalist for PEN America's prestigious Art of the Essay Award, and "Tidewater Reach: Field Guide to the Lower Columbia River in Poems and Pictures," a collection of 44 new river poems by Bob and photographs by Judy VanderMaten of Cathlamet (Columbia River Reader Press);

The author of twenty-four books from poetry collections to a fight of butterfly books, Pyle is the Founder of the Xerces Society for Invertebrate Conservation and was recently named an honorary life Fellow of the Royal Entomological

Society. Well loved in our coastal writing community, Pyle's fame took to the screen last year with the 2020 film, The Dark Divide, which tells the story of Pyle's epic journey through Washington's Gifford Pinchot National Forest. The film starred David Cross as Pyle with Debra Messing playing his late wife, Tia. Pyle lives and writes in Gray's River.

**Friday, December 17. Doors open at 7pm. Show at 7:30pm. Tickets \$15 at [www.brownpapertickets.com](http://www.brownpapertickets.com)**  
**Limited capacity, following COVID-19 Guidelines. Vaccination Cards/ Neg TEST Results Please. Masks while moving about in the venue. COCKTAILS AVAILABLE.**  
**KALA is located at 1017 Marine Dr. in Astoria, 503.338.4878**



*Have a  
Beautiful  
Holiday!*

TO OUR FRIENDS LOVE HIPFISH



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Children of all ages are welcome to meet Santa. Be sure to bring a camera so you can capture the special moment!  
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## outside the box



STEPHEN BERK

WHEN I WAS GROWING UP in the Fifties and early Sixties, the United States Congress was a great deal more functional than it is today. The two parties both had a range of opinion: there were liberal and moderate Republicans who often cooperated with Democrats of similar opinion. There was a great deal of overlap, and partisanship was relatively low. The focus was on getting things done like passing a budget and in the Sixties enacting a broad spectrum of civil rights for Blacks. Reformers existed in both parties, and while the Democrats were somewhat more liberal and the Republicans somewhat more conservative, there was much overlap and a focus on getting things done.

In fact, the only other period like the present, where the two parties were increasingly at loggerheads, chiefly over the expansion of slavery, was in the 1850's. We have had a two party system almost since the beginning, originally the Federalists (Alexander Hamilton, John Adams) and the Jeffersonian Democratic Republicans (often referred to in their time as "Republicans").

During the pre-Civil War years, the Federalists morphed into the Whigs, while the Jeffersonian Republicans, during the Andrew Jackson administration, became the Democrats, supposedly favoring the interests of "the common man." During the conflict over slavery, chiefly which states joining the Union would come in as Democrat and which would be Whig, competition between the two parties developed. Democrats stood for different things depending on what section of the country they represented. Northern Democrats were often reformers, supporting things like public schools and broadening the vote to include men with little to no property. While few at the time supported giving women the vote, those who did were apt to be northern Democrats. Southern Democrats stood more and more for slavery. Whigs, however, were not a conservative party. Like the Democrats, they supported the expansion of the Union. They tended to represent business interests, which did not yet mean giant corporations.

Lincoln was initially a Whig who accepted the existence of slavery in the South, where it already existed. He continued to hold this position as president; but he opposed its expansion to the new states coming into the Union, which at that time were in the Midwest. During the Civil War the Whigs supported the expansion of business, while they were critical of slavery. But



most, like Lincoln, were not abolitionists. Lincoln was against expanding slavery into the territories, though that position antagonized Southerners, who believed slavery had to expand territorially in order to survive. So here was a Congress divided more by section than by party. The parties were able to compromise over increasingly hot issues, such as slavery. In 1820, for example, the Missouri Compromise enacted 36 degrees/30 minutes as the Northern boundary for slavery expansion. In 1850, a second compromise was enacted, also over slavery, which gave both sections some of what they wanted. Henry Clay, a senator from the upper southern state of Kentucky was the author of both compromises. The Compromise of 1850, which, for example included a stiff Fugitive Slave Law while also admitting California as a free state, worked to keep the South in the Union for another decade.

Progressive Democrats in Congress and in state governments like that of California are now seeking to deal with the all-important issue of severe climate change, especially in the Global South. The Biden administration has recently introduced a

very large infrastructure bill. Included in this bill are measures to support clean energy But the Republicans, together with Democrats like Joe Manchin of Missouri, funded by Big Oil, are able to stand in the way of a "Green New Deal" or other actions to phase out the use of fossil fuels. Since the Republicans, in thrall to the oil industry, ignore this vital issue and thereby

the lives of their progeny, they contribute to the massively destructive effects of climate change. With the addition of votes from oil Democrats like Manchin and Kirsten Sinema, Republicans can block vital transition away from fossil fuels to clean energy.

Republicans wholly oppose diminution in the use of fossil fuels in favor of cleaner forms of energy. Claiming to be more frugal than the Democrats, Republicans object to their great cost. But budgets under the presidencies of Donald Trump and George W. Bush were as massive as those of any recent Democratic president. The difference is in good part that Republicans

habitually spend massive amounts on militarism. Indeed, they are the party that led us into our recent fruitless, very costly wars. Examples include the Bushes' wars with Afghanistan and Iraq, which were chiefly about gaining greater access to oil, a Republican obsession.

President Biden recently removed all American troops from Afghanistan, where they had been at war with the Islamist Taliban faction for over twenty years. The Taliban are not and never have been a threat to this country. There is no hard evidence that they were responsible for the attacks on the World Trade Center and the Pentagon on 9-11-01. Yet these events inaugurated lengthy, fruitless and greatly expensive wars in Afghanistan and Iraq. Such prolonged warfare benefits extremely powerful war industries, which President Eisenhower, who had been Supreme Commander of the Allied Forces in Europe during World War Two, called the "military industrial complex." In his farewell speech in 1960, he warned of the dangers of what he originally wanted to call the "military industrial congressional complex."



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# MASK.

*Still showing in  
 public places near you...*



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## After Years of Community Organizing, JORDAN COVE LNG Export Terminal and Fracked Gas Pipeline Project is Dead

[WASHINGTON, DC] -- Pembina, the Canadian company that tried to impose a fracked gas pipeline and export terminal on communities across Southern Oregon, today filed a formal request asking the Federal Energy Regulatory Commission (FERC) to cancel its permit for the project.

The company's pipeline and export terminal subsidiaries "have decided not to move forward with the Project," the request says.

They "remain concerned regarding their ability to obtain the necessary state permits in the immediate future in addition to other external obstacles," the filing adds.

Pembina's cancellation of this project follows years of opposition from a broad coalition of Oregonians concerned about risks to health and safety, climate change, environmental impacts, landowner rights, impacts on indigenous communities, and the need to shift to clean energy jobs instead of expanding fossil fuel use.

More than 50,000 Oregonians filed comments with state agencies when Pembina was unsuccessfully trying to show that it qualified for state permits. Tens of thousands attended public hearings over the past several years to express their opposition.

The Oregon Department of Environmental Quality denied Pembina's application for a Clean Water Act Section 401 permit in 2019 and Pembina withdrew their application for a removal-fill permit from the Oregon Department of State Lands in 2020. In 2021, the U.S. Department of Commerce sustained Oregon's objection to Jordan Cove LNG under the Coastal Zone Management Act and the Federal Energy Regulatory Commission determined that Oregon had not waived its authority to deny the Clean Water Act Section 401 certification.

"This is amazing news. We knew the project wasn't viable because of all the risks that it brought to our communities," said Chairman Don Gentry of the Klamath Tribes. "I am thankful for the cooperative effort to bring about this victory. This is a significant relief for our members who have been so concerned about the impacts for our members and the region as a whole"

"This is a great day for landowners along the pipeline route, and a great day for Oregon," said Deb Evans, an impacted landowner. "This has been a long time coming, and we are so relieved that the threat of eminent domain is no longer hanging over us."

"We applaud the tireless efforts of our fellow advocates, tribes, and landowners that led to the project owner's decision to abandon this dangerous export terminal and pipeline project," said Daniel E. Estrin, General Counsel and Advocacy Director for Waterkeeper Alliance. "While these 'David vs. Goliath' battles to protect our environment and climate from the fossil fuel industry often start with what feel like very long odds, we see time and again that when communities stand up and arm themselves with the law and science to fight for what's right, we often beat those long odds. We especially appreciate the seriousness with which the State of Oregon took its responsibility throughout these proceedings to protect its residents, waterways, and our shared climate from disaster."

## Call to Artists! Trash Bash Art Festival Poster Design Contest

ONE OF THE North Oregon Coast's wild-est and most creative festivals is going to make a comeback, as has the renewing roots of CARTM Recycling, now with headquarters in Wheeler, Or. In a media memo CARTM states, "We believe that bringing Trash Bash Art Festival back in 2022 is the best way to weave the old and new communities together, to engage in the very important work of reimagining waste through creative reuse and fundraising for our rebuild."

Each year of Trash Bash since 1999, a community member has designed the promotional poster. This year is no exception. Heart of Cartm is hosting a design contest with a \$500 award going to the winning designer!

TRASH BASH 2022, May 12 - 15 will take place in various locations—a Rehomed Art Show at the Pine Grove Community Center, Trash Art Gallery at the Hoffman Center in Manzanita, and the illustrious Trashion Show will take place at an outdoor location TBD.

The winning artwork will be used to advertise the 2022 Trash Bash Art Festival throughout the Pacific Northwest. The winning poster will best represent this year's theme "Transformation" and the CARTM mission to reimagine waste.

**Submit your poster design by 5pm on January 10th, 2022 to [jessi@heartofcartm.org](mailto:jessi@heartofcartm.org)**  
 Visit [heartofcartm.org](http://heartofcartm.org) for rules and submission guidelines!



## Be a LARSEN CENTER ANGEL A Holiday Fundraiser for Partners for the PAC

THE BRIDGEWATER BISTRO will be the setting for the December 15, 3pm, fundraiser benefitting the Charlene Larsen Center for the Performing Arts. Enjoy a delicious light appetizer by the Bridgewater Chef and performances by members of North Coast Symphonic Band, Astoria Tuba Quartet, North Coast Chorale, Cascadia Chamber Opera, Dave Drury, and more. Reservations are a \$100.00 donation, or \$500.00 to sponsor a table for four. Place reservations at PartnersforthePAC website: [partnersforthePAC.org](http://partnersforthePAC.org) or call 503-338-9132.

As we all battle the weather, and the pandemic subsides there is a lot going on during these exciting times at the Larsen Center. Help pay the bills and keep the doors open by donating and participating in its concerts and activities.



## OSU Extension in Clatsop County to hold 2022 MASTER GARDENER Training

THE OREGON State University Extension Service in Clatsop County welcomes the public to participate in the 2022 Master Gardener Volunteer Training from January 3rd to March 25th, 2022.

The Master Gardener Training will take place online, and will be offered in a self-paced format. This course will feature weekly Zoom hangouts for participants to ask questions, and connect with other new and continuing Master Gardeners. We will also livestream lectures from horticulture professionals across the state, and will offer hands-on learning experiences as conditions allow.

The ten-week online training will be available for \$100, with scholarships available. Registration is open now and will close on December 15.

Volunteer hours are also a key piece of becoming an OSU Master Gardener. Participants are expected to complete 45 hours of volunteer service during 2022 in order to complete their Master Gardener certification.

Find out more or apply now at [beav.es/UMP](http://beav.es/UMP). Or call OSU Extension in Clatsop County at 503-325-8573 for more details.

Accommodation requests related to a disability or lack of at-home internet connection should be made by December 15 to Julia Wentzel at 503-325-8573 or [Julia.wentzel@oregonstate.edu](mailto:Julia.wentzel@oregonstate.edu).



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## Keeping The Jalopy On The Road

"This business of being human is basically a jalopy ride over potholes, which is why it's so important to ride with the best people you know, wherever possible, and to make sure you take note of any particularly beautiful scenery."

-- Carolyn Hax, *Washington Post*

How do we keep going when reactionary, extremist forces are trying to drive the rest of us off the road? They spread lies and hate, and they embrace authoritarian and corrupt policies in their quest for ongoing power.

Robert Hubbell provides a hopeful, pragmatic perspective in his Substack column.

"The threats to American democracy are real, but it is a mistake to underestimate the scale, heft, and momentum of a democracy in which hundreds of millions of people want to co-exist in peace, freedom, and safety. Yes, we should worry about the threats we face, but we should simultaneously recognize the strength and stability of America. That strength and stability isn't in your newsfeed. It's out there—in the real world. Look for it and you will see it everywhere around you."

-- Robert Hubbell, *October 22, 2021*

... Democrats are playing by the rules within a democratic system while Republicans are trying to destroy that system as a means to holding onto power. That asymmetry is stressing the Democratic Party as it attempts to govern in a world where political opponents have been replaced by enemies of democracy. Added to that volatile mix is the fact that Republicans have abandoned truth, science, character, and decency. The question is this:

Assuming the above, how should Democrats respond?

"The only logical, legal, and moral answer is to work within the system to overwhelm those who seek to destroy it. That answer may be unsatisfying to some, but the quickest way to achieve the dissolution of democracy is to engage in the tactics adopted by Republicans. I am not prescribing compla-

gency. To the contrary, we must re dedicate ourselves to the radical idea on which our nation was founded: Consent of the governed. The Framers gave us a single tool to grant our consent—the right to vote." -- Hubbell, *October 18, 2021*

"Worrying about catastrophic outcomes is a waste of energy. Taking action to prevent a possible catastrophe is the best way to change the outcome. The next time your anxiety level climbs because someone tells you all may be lost, ask yourself, "What can I do to change that outcome?" Then do it. If enough of us take that approach, we cannot fail."

-- Hubbell, *10-13-21*

Even if we can't get rid of all the potholes, let's do what we can to make things better:

- Stay in touch with your Members of Congress: Senators Merkley and Wyden and Congresswoman Bonamici. How will they know what you want if you don't tell them? Contact info is at [www.inco.org](http://www.inco.org).

- Write to voters around the country. Research shows that letters to voters increased voter turnout significantly. Elections and campaigns need you year-round. INCO encourages you to sign up to write to voters at [www.postcardstovoters.org](http://www.postcardstovoters.org). For general Get Out the Vote campaigns, sign up at: [www.voteforward.org](http://www.voteforward.org).

- Donate to candidates and organizations that share your values and support policies you like.

- Run for office, find candidates for local offices, volunteer for political campaigns.

- Attend meetings of local governments and advisory boards. How will they know what you want if you don't tell them?

For more information about INCO, sign up at [www.incoregon.org](http://www.incoregon.org) to get INCO's weekly e-newsletter, or contact [incoregon@gmail.com](mailto:incoregon@gmail.com).



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**171 Bond St. in Astoria**

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

## Let there be **LIVE MUSIC**



### RAGGED EDGES NYE at The Bridgewater Bistro

Ragged Edges is a band currently playing music in the Pacific Northwest. All local North Coast residents (John Fairless, Stephanie Poe, Juliet Smith and Drew Weil), their love of blues and similar tastes in music brought them together recently and they are having a ball playing as a group. They debut on New Year's Eve at The Bridgewater Bistro in Astoria, OR. They'll play two sets from 6-7:30pm and 8-9:30pm. Reservations are required! 503-325-6777

### A Rock Benefit For The Food Bank

Local bands gather on the Astor St. Opry Co. stage to benefit the Clatsop County Food Bank. Join



ROCKFISH, led by Kenny Demps, Surf Rockers Bikini Beach, special guest STEFAN and more pop-up guest musicians for a lively night. Its All Ages too!

**Saturday, Dec 11, 7pm -10pm. By Donation! COVID Protocols Please. 129 W. Bond in Astoria.**



### AMP with Brad Parsons at Fort George Brewery

AMP (Asebroek, Mclean, Prescott) is a PDX based super-group featuring members of Fruition, G. Love & Special Sauce, and World's Finest. A pandemic-era revelation, AMP draws from the original music of these three members' main projects, where they've found a common thread of soul, blues, jazz, funk, and folk music.

For this show, AMP will be blessed with the brilliant percussive mind of James West, taking this previously string & sax trio into quartet flight in what will be a very special evening. Look forward to renditions of your favorite tunes from the member band's catalogs, as well as some time-honored classics and a growing list of AMP originals.

After touring for a few years as a sideman playing banjo, keys, and guitar in folk band Horse Feathers, BRAD PARSONS shifted his focus back to his solo band in 2016 and has been blazing trails from Alaska to Atlanta. His booming voice and well-crafted songs led him to appear at festivals like Northwest String Summit, Winter Wondergrass, JamCruise, and many more.

**Thursday, December 16, 6pm, At Fort George Brewery, FREE. Worried about getting a table? Make a reservation. The Liberty Theatre Presents.**



Mary Flower

### The Peninsula Arts Center

Enjoy the best in local and regional folk at the Peninsula Arts Center in Long Beach. House concert style settings, currently staged in the outdoor tent allows 36 audience members. Tickets are \$15 available at [peninsulaartscenter.org](http://peninsulaartscenter.org). Shows begin at 4pm.

**Wed. Dec 15: A December Duet – Songwriter Bette Lu Krause with Christl Mack** well-known to local audiences through their work as members of The Oyster Crackers.

**Wed Dec. 22: Obscure Yule Frispy with Kathryn Rose** – Songs of the season from Medieval times to the present. Kathryn performs folk music from both sides of the pond, with an emphasis on Ireland and even a dash of Gaeilge here and there

**Wed Dec. 29: The best of acoustic blues w/Mary Flower, Doc Stein, and Spud Siegel.** Mary Flower is an internationally known and award-winning picker, singer/songwriter and teacher. The Midwest native relocated from Denver to the vibrant Portland, Oregon music scene in 2004. She continues to please crowds and critics at folk festivals, teaching seminars and concert stages domestically and abroad that include Merlefest, Kerrville, King Biscuit, Prairie Home Companion and the Vancouver Folk Festival, among many.

## North Coast Chorale Winter Concert The Healer - Cantata for St. Luke, by Karl Jenkins

THE NORTH COAST CHORALE, directed by Dr. Denise Reed presents its winter concert, The Healer – Cantata for St. Luke, by contemporary composer Karl Jenkins, December 10, and 12 at the Charlene Larsen Performing Arts Center in Astoria.

Following a recent performance of its annual presentation of The Messiah this past November at the Catholic Church in Astoria, the NC Chorale embarks on its 31st year.

While the pandemic has affected the normal flow of business for the choral, members began gathering for rehearsal outdoors in the summer of 2020, masked and social distancing. Due to COVID-19 full singer participation is down, yet devoted longtime singers have contributed to several concerts since the pandemic shutdown of most cultural performing arts—and with the assistance of a mask designed for singers, that not only allows the singer to breathe more readily, the singer's mask also allows the singer to project.

In the spring of 2016, the NC Chorale presented a large undertaking of Karl Jenkins' noted choral work, "The Armed Man, also known as "Mass for Peace," with orchestra and accompanying artist slide show. This season, specifically chosen by Director Reed for its relevant text, The Healer features a 12-piece chamber orchestra, featuring oboe soloist Patrick Larson and vocal soloists Deac Guidi and Abigail Bennett.

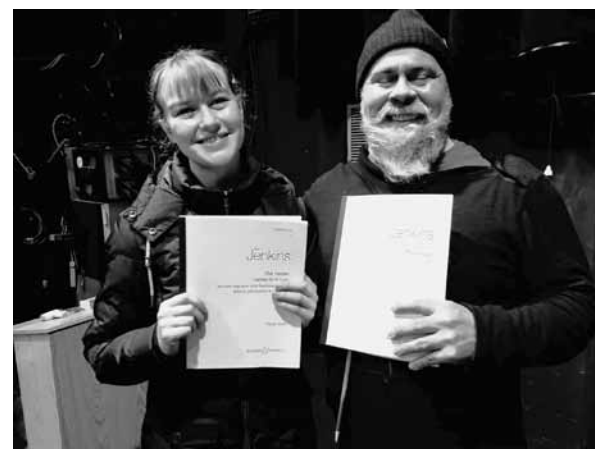
The 9-part cantata deals with healing, not only in the Christian and spiritual sense, but also with secular issues such as the healing of the planet, using the words of poet William Blake, liturgists Carol Barratt, Vivian Harrison, Terry Waite, and the Book of Luke, and a storytelling text presented in English and Latin. The orchestral accompaniment is composed to evoke the atmosphere and sound of the ancient holy land (or Middle East). The role of the oboe, which is featured throughout, echoes the ancient indigenous double reed instrument of that region. The orchestration is percussive, and also distinctly utilizes the bells.

Vivid lyricism is contrasted by meditative plain song, chant, and choral unison, expressing a voice of the people. The Healer is uniquely both classical and modern in its musical composition, making it very accessible to a wide audience of music appreciation.

The Healer was first performed and conducted by the composer Karl Jenkins in 2014 at St. Luke's Church, Grayshott, Hampshire, England.

Karl Jenkins is a Welsh multi-instrumentalist and composer, born in 1944. He was educated at the Royal Academy of Music, and spent his early career as part of the noted progressive British jazz-rock ensemble Soft Machine, as lead songwriter, sax and oboe player from 1972 to 1984. As a composer, his breakthrough came with the crossover choral project Adiemus. Jenkins has conducted the Adiemus project in Japan, Germany, Spain, Finland, the Netherlands, and Belgium, as well as London's Royal Albert Hall and Battersea Power Station. The Adiemus: Songs of Sanctuary (1995) album topped the classical album charts.

**PERFORMANCE: Friday, Dec 10 at 7pm, and Sunday, Dec 12 at 4pm. Tickets are \$15 for adults 12 and older (children under 12 are free) and are only available by advance on-line purchase at [www.partnersforpac.org](http://www.partnersforpac.org). Capacity for each concert is limited to 100 seats per performance. Covid mandates will be observed and wearing a mask is required.**



Soloists Abigail Bennett and Deac Guidi



Contemporary Composer Karl Jenkins



## Are you Safer Outside FREE Zoom Discussion

DURING the COVID-19 pandemic, outdoor spaces have taken on new significance as we struggle to address the need for connection without the health risk that now comes with enclosed places. While some of us may be rediscovering parks and trails that we once took for granted, others may be feeling the stressors of unwelcoming or inaccessible outdoor areas more than ever before. Join facilitator Mareshah "MJ" Jackson to discuss what makes an outdoor space a "safe" space. How does one's identity intersect with security in a park, on a trail, or on a patio? In what ways have our perceptions of these spaces changed since the pandemic and recent protests, and how may they change in the years to come? This conversation is a chance to reflect on the role open spaces play in our lives and how our perceptions may differ from each other's.

**This is the focus of Are you Safe Outside a free conversation with Mareshah "MJ" Jackson on Thursday December 9, 4pm pst. This event is hosted by Sitka Center for Art and Ecology and sponsored by Oregon Humanities Conversation Project. RSVP at [www.sitkacenter.org/events](http://www.sitkacenter.org/events)**

## Brother Jonathan: Steamships, Freedom, and Black Immigration Zachary Stocks of Oregon Black Pioneers

BEFORE she became Oregon's most famous shipwreck, the steamship Brother Jonathan was a symbol of freedom for Black communities on the West Coast. Brother Jonathan, and other steamers, played a role in the West Coast's Underground Railroad and ferried hundreds of Black freedom seekers from San Francisco and Portland to Victoria, BC in the 1850s.

**Thursday, Dec 30, 7-8pm, doors open 6pm. Lovell Showroom, 1483 Duane Street Astoria. Audience cap of 50. Face coverings are required,**

*except while seated and eating or drinking. food & beverages available via the Taproom window. All ages welcome and never a cover! This event will also stream LIVE via Facebook page at 7 pm at <https://www.facebook.com/FortGeorgeBrewery>*

## RAIN Magazine

CCC's Rain Magazine announces that submissions are open until Feb. 1 for community members to submit their original work.

Due to COVID constraints, Rain 52's theme section will continue to focus on the idea of "Healing," after having to suspend publication last spring. Contributors are encouraged to explore the subject however they interpret it.

All general submissions of art, fiction, poetry and nonfiction will be also considered.

Rain Magazine is produced annually by the Writing 270: Literary Publications class at Clatsop Community College, which includes instruction in editing techniques and Adobe InDesign, the industry standard for book design. The class will meet on Tuesdays and Thursdays at 12:30 p.m. during Winter Quarter at the Star of the Sea and the public is encouraged to register for the class and join the staff.

For Full submission info go to [www.clatsopcc.edu](http://www.clatsopcc.edu).

## NW Author Series Writer Submission

The NW Authors Series is sponsoring the 4th Annual Writers Read Celebration! The committee is calling local writers to submit their original works. All writers and all ages can participate. This year's theme is "Recovery?"

A panel of volunteer judges will select 10-12 works to be read by their authors during the celebration. The celebration will be held via Zoom on March 5, 2022. Selected writers will also need access to Zoom.

All written formats will be considered (essay, story, poetry, prose, etc.) Limit 3 entries per author, 600- word maximum per entry. Submissions will be accepted by email ([info@canonbeachlibrary.org](mailto:info@canonbeachlibrary.org)) or by mail (P.O. Box 486 Cannon Beach, OR 97110), though email is preferred. Submissions should be in word or pdf format and include a cover letter with the writer's name, email and phone number. Please do not include your name or contact information on the entry document – authors are anonymous during the judging process. Deadline for submissions is January 24th, 2022.



## What's The Story With Housing In Tillamook County? SERIES

# Chapter 6: Climbing the Ladder

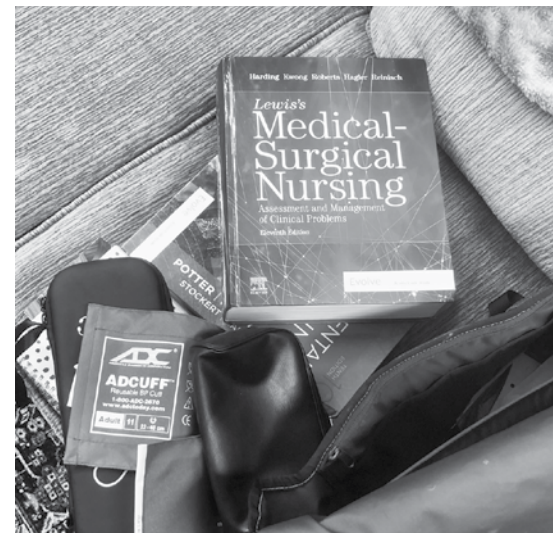
SHANNON IS A FIREFIGHTER, an Emergency Medical Technician (EMT), a nursing student at Tillamook Bay Community College and a 23 year plus coastal resident. She loves the area and wants to stay. Nestucca Rural Fire Protection District's (NRFPD) residency program has provided valuable training and a temporary housing solution, but she's still looking for a home.

According to Shannon," Rents have gone up, many landlords want first, last, cleaning and security deposits. Local towns used to have more of a mix of options. In the past there were more long-term attainable rentals available."

She adds that "People who are willing to rent their homes for longer times often want to use those homes for the summer months. This is often when local businesses would like to hire extra employees to service the tourist traffic. This makes it hard for businesses, too. Some owners can't hire enough servers, so they are forced to change to 'walk up' ordering or to operate with short staff. Many visitors would prefer more complete service, so they are also unhappy. It affects everyone."

While Shannon found a temporary solution to housing at the fire hall, she acknowledges that it's not easy. Through the residency program, the fire district offered her a small stipend as well as tuition help for EMT classes and firefighting certifications. She put in 240 hours per month of shift work with the paid firefighters in addition to finding time for attending her nursing classes, studying, and sometimes holding down a part time job. "It's not for everyone. It's stressful and worth it, especially for the training. One just has to be very disciplined and structured if working and going to school."

This term Shannon will continue to live at the firehall but now under NRFPD's "sleeper- volunteer" option. With this program there are no assigned shifts, and no stipend, but she is expected to respond when she is in the district and available. She will also keep the station clean and organized, wash equipment, write up maintenance and supply reports as well as attend training and drills. Still, it will give her more time to study and leave some hours for a part time job at a local urgent care clinic. She says that "It isn't



bad living at the station, but I would like to have my own place. If I did not have the station, it would be challenging to find something that is local and affordable while in nursing school."

Shannon graduates as a Registered Nurse in June 2022. This is on top of being an EMT and a Firefighter with lots of extra training certifications. Like many younger folks in our coastal towns, Shannon is a valuable, energetic, contributing community member who hopes to someday find a stable home in the area. She knows she is not the only one having trouble finding housing. In fact, in response to the shortage of workforce housing in the county, NRFPD no longer requires its paid firefighters to live within the district's boundaries. Of the nine full-time firefighters supported by a recent tax levy, only one lives in the district.

Shannon believes "The housing shortage affects community- working professionals, fishers, ambulance personnel, firefighters and other full-time residents who work in our local businesses and who are essential to this coastal economy. There needs to be more balance between tourism and local needs."

*This story is brought to you by the Tillamook County Housing Commission's outreach effort to increase workforce housing in Tillamook County. For more housing stories and information, visit [www.co.tillamook.or.us/bc-hc](http://www.co.tillamook.or.us/bc-hc).*

*Do you have a housing story or ideas to share? Email us at [TillamookCoHousingCommission@gmail.com](mailto:TillamookCoHousingCommission@gmail.com)*



TILLAMOOK COUNTY HOUSING COMMISSION



HOUSING  
— BUILDS COMMUNITY —

## UNSHELTERED: dispatches from the street community

By Teresa Barnes



### Ugly Laws and Safe(r) Spaces

AS I PONDER this column's theme for the month, a swirl of ideas around distinct but related topics keeps coming up—shelter, and who gets to have it, safety, and how to maintain it when one person's safety compromises another's, and boundaries, barriers, and the differences between. I've had these ideas on my mind a lot since the Astoria Warming Center opened up for its eighth season on November 15. We're open on a weather dependent basis again this year, which from my perspective was a highly circuitous journey to end up exactly where we started. But we did it, and since we've opened we've provided warm shelter and meals to an average of 18 people per night. Square one isn't the best place to end up but it's a great place to start; whether it's for the first time, or the eighth.

When I think about where we need to go to address homelessness I think about where we've been. I recently learned about Ugly Laws, the laws written as late as 1913 that prohibited "loathsome" people and the landing of "mendicants, cripples, criminals, and idiots" on American soil. As Susan Schweik states in her essay Immigration, Ethnicity, and the Ugly Law, these were "an equation of the unsightly with the alien, and the alien with the beggar." Although when I read the piece initially I thought of how much we've evolved, on further reflection I realized maybe society had also taken the long way to not get very far. Over a hundred years later we're still viewing those we don't feel comfortable with as alien and using them as scapegoats for a failing economy. This is true for those we perceive as outsiders to our country or to our towns, even if they may have actually been here longer than we have.

I think of the conversation around those experiencing homelessness and how often the focus is around the effect of the unhoused on the housed- as though the biggest problem about some people not having homes is how the people who do feel about them. I consider how often people talk about not feeling safe, and I wonder if what they mean is that they don't feel comfortable. The U.S. has never been comfortable with beggars, outsiders or unsightly people, and certainly not around people perceived as all three. We can talk about feeling threatened, but isn't there a difference between that and being threatened? Who gets to decide?

Working for the Warming Center means it's my job to do my best to create a safe space, but I also realize this isn't something that's necessarily within my control. One thing that we talked about during our staff training this season was that instead of focusing on creating a safe space, we're trying to create a safer space. We can't guarantee safety, because the world we live in isn't safe. Our staff aren't licensed mental healthcare professionals, and even if they were that wouldn't necessarily mean they could make anyone change their behavior. Most people in town aren't experts in mental health either. This makes it difficult to know what to do around those who are struggling with theirs, and may have endured multiple traumas in their life- or even just on that day.

One thing that I've been learning is that putting up clear boundaries is actually a form of kindness. I found it interesting that creating strict boundaries is essential to running a shelter that is explicitly low-barrier, so I recently looked up the difference between the terms. In short, boundaries are healthy ways to inform others of our needs, while barriers are walls that prevent any access at all. We can have boundaries without putting up barriers, although even the AWC has to occasionally ask guests to leave if they're posing a danger to others. We don't do this lightly, since we know there is no safety net underneath us.

When homelessness is discussed publicly there is always a focus on behavior. As I've said many times, it is much easier to enforce rules around public behavior if people have the option to engage in their behavior from the privacy of a home. Putting housing first as a solution to homelessness is a win for both business owners, the unhoused and the community at large. The more we focus on everyone having somewhere to go, the safer we make our space for all of us.

*UNSHELTERED: Dispatches from the street community is presented in collaboration with HIPFISH and the Astoria Warming Center.*

Teresa Barnes is the Executive Director of the Astoria Warming Center.  
[www.astoriawarmingcenter.org](http://www.astoriawarmingcenter.org)  
[www.facebook.com/astoriawarmingcenter/](https://www.facebook.com/astoriawarmingcenter/)

# THANK YOU!



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***Earth & Ocean is partially funded by a grant from the  
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## Color Dances at CARGO Astoria

*Adaptation and Expansion for a Local Favorite*

By Heather Hirschi

“BRIDGID WORKS MAGIC,” says Jim Defeo of Bridgid Blackburn, “She makes color dance in this coastal light.” Defeo should know. He’s a master of design himself, as evidenced in his dining establishments, Carruther’s and Astoria Coffee House and Bistro. In November, 2021, Cargo moved in next to Defeo’s Bistro on the corner of 11th Street and Marine Drive. Formerly adjacent to Imogen Gallery across 11th, the shop’s new space is nearly 4 times larger than its previous home. The expansion allowed Cargo to increase its offerings and reconsider the store’s aesthetic. “We had these incredibly high ceilings in the old spot, so we filled the space vertically, with a lot of emphasis on wallscapes,” says Blackburn.

The new store features floor to ceiling windows that hug the corner. “Some people hoped we would replace the blue tinted transom windows,” Blackburn says, referring to the store’s color scheme. The winter light picks up the lavender in the grey shop ceiling, which matches the building’s exterior. The once berated blue windows now accent the prussian blue walls behind the store counter. Gold lights and holiday displays complement the blues. An elegant coffee table centerpiece features huge conch shells from faraway waters and a display by local botanical artist, Becky Graham.

Graham creates wreaths and flower arrangements Defeo sells through the Bistro. This kind of creative collaboration is common in Astoria, which Blackburn calls “a bright, shiny gem.” She has been “touched and blown away” by the town’s “inclusive, welcoming community and businesses.” Supportive arts and business communities are a hallmark of downtown Astoria. Cargo’s move facilitates enriched collaboration on both fronts. The move allowed Imogen Gallery to expand into Cargo’s former space, where the high walls provide display for more large-scale artists. “It’s a new life for 11th Street,” Defeo says.

Defeo’s partnership with Cargo Astoria began after a “big Q night party about 6 years ago,” he says. A long-time friend of Blackburn and her partner, Patty Merrill, Defeo helped bring Cargo to Astoria in 2010. Originally an installation, Cargo expanded into a store 2 years later. Now the Astoria Coffee Shop and Bistro sports an adjoining entrance to Cargo, granting coffee customers time to browse the gift emporium.

Cargo Inc. opened in Portland in 1996, the brainchild of founder Patty Merrill. Blackburn, an interior designer, joined her in 2008. Blackburn was a frequent customer at Cargo. “I could source unique architectural pieces

I transformed into furniture,” she says. “Cargo was my ‘secret space’, my go-to for designer pieces at great prices.” Serendipitously, Merrill once worked with Blackburn’s mother at Powell’s Books. Blackburn and Merrill became fast friends, sharing a similar aesthetic. They also shared a love of travel and a penchant for unique functional art produced by international artisans. Blackburn joined Merrill as a partner when the Portland store on Flanders expanded to two floors. She accompanied Merrill on a buying trip to China and discovered they had a similar “buying eye”. According to Blackburn, it was a joy to watch Merrill, who often, without language proficiency, easily communicated with sellers in the markets they visited. “She can draw people to her through her animated banter and bartering style. Patty has a gregarious, generous spirit and a love of cultures that allows her to make instant friends.”

That quality infuses Cargo, which Merrill established to showcase international wares from global artists who “create in the timeless manner of their culture”. Cargo Astoria features products ranging from intricately beaded furniture to Japanese silks. “Our expansion lets us offer more Japanese dry goods and treats, as well,” Blackburn says, referencing Fulamingo, a company that curates 5 different vendors and offers items from small batch, organic goods to popular candy like Hi-chew.

Of course, the Covid pandemic required Cargo, which takes its name from the cargo freight it imports, to pivot. Unable to make their international buying trips, Merrill and Blackburn had to rethink the business. Initially, like many brick & mortar storefronts, they increased their web presence, selling through online orders. While both Cargo Portland and Cargo Astoria have returned to

PHOTOS: DINAH UERLL



Bridgid Blackburn, Jim Defeo and Zara

storefront operations, their inventory has been impacted by the global shipping crisis.

Cargo, always committed to global responsibility through supporting international artisans, had to ask questions about how to respond to “what’s happening in the world, to be reflective about what’s sustainable and responsible” to local and global communities, Blackburn says. Part of their shift includes utilizing air freight rather than cargo to combat shipping shortages. Additionally, their expanding business model has encouraged an emphasis on sustainably produced textiles as they create more products for gathering responsibly outdoors.

Importantly, Cargo Astoria is widening their collaborations with makers, connecting with local artisans, like Becky Graham, while continuing to support international artists. Currently, they feature locally produced gifts like a beautiful oracle card deck from Astoria-based Lennox’s Coastal Curiosities and delicious Oregon Mint Soaking Salts by Kim Rose.

“I love change,” says Blackburn, acknowledging that while the pandemic dramatically transformed business, it allowed a pause for re-imagining. “What do we do but change? Try something for a while and if it doesn’t work, move on,” she smiles, “Adapt, adapt, adapt.” Astoria business owners like Defeo echo this sentiment, creatively pivoting to stay afloat. And the Astoria community has risen with vigor and love to ensure the downtown community thrives.

*Shop local this holiday season and support your global community at Cargo Astoria!*



I realize Issaquah, Washington, and Cannon Beach, Oregon, aren't exactly the modern equivalents of eighteenth-century London, England, and Paris, France. But they are both Tree Cities, USA, and comparison of these two communities nestled among the natural wonders of the Pacific northwest, the Cascade Mountains and the Pacific Temperate Rainforest, turns up the contrast on tensions we're facing in this region between preservation of our natural heritage and development, or as I like to think of it, between forest unity and timber unity.

The Tale of Two Tree Cities, USA, like its namesake, is first and foremost a love story. But instead of the lithesome and compassionate Lucy Manette as the love interest, we have trees. And rather than the noble Charles Darnay and the dissolute Sydney Carton as suitors, we have people who love trees as trees and people who pay lip service to them, but only when there isn't something to be gained from their removal, usually expressed in terms of those all too common American fetishes, God, country, and the almighty dollar. It's a story as old as colonization of this region, one in which the balance is ever threatening to tip.

The reference to "Tree Cities, USA," in the title is merely the starting point of our story, an homage to the program introduced by the Arbor Foundation in the 1970s to rally discussion of "urban forests" around the country. It's a marvelous program, with over three thousand participating communities, including a handful right here along the Upper Left Coast, and a respectable list of accomplishments.

The fact is there are tremendous differences in how the program is implemented from city to city, from the absolute minimum necessary to claim the right to use the "Tree City, USA" logo and trademarks in promotional materials to thoughtfully constructed programs that attempt to address the concerns and needs of the community. It's those differences our story explores, with emphasis on two tree cities, Issaquah and Cannon Beach, and what their implementations suggest across a range of issues, from the preservation of the environment – specifically trees, to attitudes of city officials toward their constituents all the way down to the question of to whom it is they listen when going about the community's business.

Our story begins in Issaquah, Washington, a sleepy little town of five thousand people in the early part of the 1980s nestled on the Sammamish Plateau between Lake Washington to the

west and Snoqualmie Pass to the east. The people we meet there are cut out in the Charles Darnay mold, in love with trees as trees. They live in Issaquah because they've chosen to, not because their work has compelled them. They are fiercely defensive of their quality of life, with emphasis on the environment, the water, the mountains, and, of course, all those beautiful trees. But their paradise is threatened, as economic forces beyond their control squeeze the community from Everett to the south to Redmond to the north.

In the opening scene, we see a determined group of people, public servants and concerned citizens alike, gathered around the conference table to solve a problem of monumental proportions. They are tasked with finding a way to accommodate the explosive growth of the community projected over the next several decades without sacrificing their quality of life. It isn't going to be easy, they know. Anyone who has witnessed the slash and burn tactics of large-scale development would understand. There comes a point where preservation of trees and development become irreconcilable.

Through months of deliberation, our determined group of public servants and citizens work with recognized experts and officials from other communities in the vicinity to push through a tree ordinance for adoption by the town council. It sets minimum tree densities for all lots within the city limits, developed and developable. It requires a permit for removal of trees that would reduce tree density on any lot below the applicable minimum. And it sets clear standards for review of permit applications, including exemptions for damaged,

dead, diseased, or hazardous trees, public emergencies, public rights of way, and even those rare situations where a tree interferes with constructive use of the property. Unless an exemption applies, the property owner of record is required to plant a replacement tree or trees on the property from which a tree is removed or any other property within the city limits. Either that or to pay into a city tree fund an amount intended to represent the replacement cost of the tree, calculated as the product of the cross-sectional area of the tree at breast height, using the formula  $r^2 \times \pi$ , and the unit cost per square inch of the largest tree of the species at a nursery.

It is an extraordinary effort, and not just for the fact that the results are unprecedented. The interest of the various constituencies involved in the discussion have been complex and often in conflict. There are additional protections, for example, for "significant trees," defined as any tree greater than thirty inches in diameter at breast height. There are different minimum tree densities for developed and developable lots, and for all lots, between business and residential uses and, among residential properties, between single family and multi-family residences. And then, there are the large developers, those peddlers of the American Dream whose business model it is to buy and develop land on the cheap and resell it to the highest bidder. There is flexibility built





into the tree ordinance for city officials to deviate from its provisions, with appropriate review, of course, in exchange for concessions from developers such as parks, green space, and protection of environmentally sensitive areas that meet the spirit if not letter of the ordinance.

Our story fast forwards forty years to 2021, and we see that the tree ordinance remains in effect in Issaquah, albeit amended a handful of times to accommodate lessons learned. The community has changed, as our group of dedicated people had anticipated, from a sleepy, little town of 5,000 people on the outskirts of suburbia into a bedroom community of 35,000 serving the greater Seattle area. We see a new group of faces around the table, and their interests have evolved over time, from preservation of the community's unique character to infrastructure and services, but Issaquah remains a pleasant place to live and raise a family.

It's difficult in retrospect to determine whether the tree ordinance has had any effect. Nobody is around anymore who might remember every bump, twist, or turn on the community's road to development. Those determined people who worked so diligently to write the ordinance have moved on, off to

greener pastures, one wonders, as the community's interests have changed. But the city still touts itself as the "destination for countless outdoor enthusiasts." In 2011, Outside Magazine name Issaquah one of the next big things, despite "a surge in out-of-towners in the past few years." And in 2014, Sunset Magazine tabbed Issaquah one of the twenty-four best places to live and work, citing among other things its "1,700 acres of parkland [and] walkable neighborhoods."

I'll admit that the burden of paying replacement cost can feel quite onerous if you're the one on the hook. It can run into the thousands of dollars, and that's for a medium sized tree. But the property owner has the option to go out and purchase a seven-foot sapling that meets minimum standards of quality

set by the state Department of Agriculture and plant it just about anywhere he or she wants. If you're an adult, and you can replace a tree you just cut with root stock you can pick up at Home Depot for a couple of hundred dollars or pay the city a fine that can run into thousands of dollars, it's fair to assume that you have the intellectual wherewithal to make a decision that fits your needs and financial situation.

The biggest benefits have been with large developments, planned communities like Talus or Issaquah Highlands, if you're familiar with the region. They represent challenges that aren't present with individual property owners or even smaller developers, little things like infrastructure, and not just roads, water, electricity, sewers, and sidewalks like other developments, but schools, professional and retail space, and hospitals, that make density requirements of the tree ordinance more difficult to impose across the board. But the tree ordinance continues to represent an expression of community values that city officials have been able to use to leverage concessions from cost conscious develop-

ers, like those "1,700 acres of parkland [and] walkable neighborhoods," that make Issaquah such an attractive community.

It is here that the story cuts to Cannon Beach, Oregon, a small coastal community in the middle of the Pacific Temperate Rain Forest of 1,500 or so full-time residents – nobody knows how many with absolute certainty – that can swell to as many as 40,000 people with part-time residents and overnight visitors during high season. There are perhaps as many second, third, and fourth homes in the community as there are actual residents. One can walk its neighborhoods from October to June and find entire streets unoccupied.

We see a group of citizens sitting around a coffee table earlier this year concerned with the turn their community has taken. Everything has changed over the past twenty months, and not necessarily for the better. Real estate prices have soared to over a thousand dollars a square foot for some properties. Local construction companies have more work than they can handle, and

**We see a group of citizens sitting around a coffee table earlier this year concerned with the turn their community has taken. Everything has changed over the past twenty months, and not necessarily for the better.**

outside developers lured like sharks to the scent of blood are starting to circle the stunning landscape with designs of their own.

Our concerned citizens consult the community tree ordinance when, for no apparent reason, a grand old Sitka spruce and its companion are felled on a piece of undeveloped property. What they find is both encouraging and cause for concern.

The Cannon Beach tree ordinance reads much like Issaquah's, using many of the same concepts, including minimum tree densities, permitting requirements, and replacement of trees. But if you were to place the two ordinances side by side, you might conclude that the Cannon Beach ordinance is rather light on detail. It's almost as though the Issaquah ordinance was used as a template, then marked up before

adoption to remove all its teeth. There are no standards by which applications for a permit to remove a tree are evaluated, and while there is a requirement on owners to replace trees they cut, the requirement is permissive. There is no option to pay into a city tree fund. Enforcement is left to the subjectivity of the administrator. Residents may very well end up with the unthinkable—a hydrangea in replacement of a towering spruce, or worse still, a lilac.

Meanwhile, the pace of tree removal in Cannon Beach has started to feel like death by a thousand cuts. City records show upwards of two hundred trees have been removed in the city for the previous ten months -- more according to citizens who have attempted to tabulate their own count, most of them Sitka



spruce or similar species adapted to the moist, briny environment of the Pacific Temperate Rainforest. Explanations given by the city when confronted fail to match conditions on the ground, while replacement trees gather moss in five-gallon buckets in a corner of the City's operations center.

It has the potential to become a toxic political environment, one rife with angst and innuendo and exacerbated by a sense that city officials are defending the Bastille. A recent change in zoning ordinances affecting undeveloped land, a controversial tax on food and beverage service that seems to place significant amounts of unallocated money at the city's disposal, the proposed development of a cherished wetland, talk on the streets of an imminent annexation, and rumors of a three hundred home development adjacent to the forest preserve the community protects as watershed, and residents are rightly concerned that the guillotine is about to fall.

That's where our story leaves off, for now.

Readers are free to take away any one of a number of observations from the narrative. It starts as a tale about trees, and it remains that. But, as it builds, it also becomes a story about community development and the tools available to small towns to hang on to their own peculiar character in the face of enormous outside pressures. One might question why a sleepy, little town like Cannon Beach situated on a remote stretch of the Oregon Coast, as opposed to a community like Issaquah, for example, with its proximity to Boeing, Microsoft, and Amazon, and its position on the I-90 corridor, might be contemplating development. It's not as though all those houses are going to fill up with families anxious to make their homes in Cannon Beach in a 21st century rendition of "if you build it, they will come."



At the very least, A Tale of Two Tree Cities, USA, is a cautionary tale about poorly drafted zoning ordinances and lack of transparency in government and how they might come together under leadership with an ambitious agenda to squander the environmental and social capital of a community. But its most potent message seems reserved for community leaders, elected commissioners and paid administrators, alike, who have agreed to take on the role of governing.

In a tourist town like Cannon Beach, it must be difficult to identify one's constituencies, particularly if you're a paid administrator. The objective of developers is clear and focused, and they have the resources to brow beat recalcitrant officials with promises of jobs for the community and expanded tax base in order to get their way. Business owners, many of whom reside outside the city, have some of the same advantages, at least the ability to promise jobs, though their interests tend to converge with that of residents over access to goods and services that make the community livable. Non-resident homeowners with powerful names and fancy homes loom large in everyone's imagination, but apart from a handful of noteworthy exceptions, they seem to lack the access and interest when they're away and the time and inclination when they're present to engage in local issues.

That leaves the voting public, or in Cannon Beach, the 1,500 or so people who call the community home. Their voice is vague and amorphous, lost in the noise of all those other constituencies and filed under the rubric, public opinion, meaning unfocused, difficult

to quantify, and unreliable if you're an elected official or hired administrator interested in representing the interests of the voting public.

That's where the experience of those brave folks who sat down across the table to draft the City of Issaquah tree ordinance forty years ago can be instructive for local officials everywhere. They started with a clear vision of the type of place they wanted their community to be. They worked to ensure that the tree ordinance was sufficient to protect the interest of the community. They assumed that those responsible for enforcing the tree ordinance would enforce the law as written, not as they would have liked them to be written, or amend them to reflect a different reality. When there was gray area in the tree ordinance, and there is always gray area, they were guided by the desires of the community as reflected in the ordinance, not personal opinion or ideology. And where there interests no longer matched the interests of the community, they stepped aside to make room for fresh voices.

Whatever your inclinations, do not despair. This is, after all, a love story, and we all know the truth about love stories. They just go on and on and on until a new cast of characters appears, and then they start all over again. It's your job, dear reader, to decide which turn this love story takes, whether it will herald in, "the best of times [or] the worst of times."

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## Coaster Theatre Radio Hour Dickens' CHRISTMAS CAROL

THE COASTER Theatre Playhouse brings it's 2020 Dickens Play Project to the stage this holiday season. This production is a radio style play written, workshopped and performed by our community and viewed virtually in 2020.

It's December 20, 1936 as the Coaster Theatre Radio Hour actors take their places to bring Christmas cheer to audiences during this turbulent time in American history. The story of A Christmas Carol is popular with children and adults of all ages. It has been adapted countless times and continues to urge us to honor the spirit of Christmas and keep it in our hearts all year round.

For those of you unfamiliar with the Coaster Theatre's history and its annual Dickens play, the fall of 1973 brought a gas crunch that left Cannon Beach wanting for visitors. Vicki Hawkins, then owner of the Cannon Beach Gazette, developed the idea of a Dickens theme with window decorations, food and costumes for the entire community at Christmas. Vicki came up with the motto, "The Low Lights will be the Highlights of Cannon Beach." She said the town was a natural for a Dickens theme – the shopkeepers dressed in clothing of the Dickens era; the kids wore wool caps, scarves, and leggings.



Venerate Coaster actor Frank Jablodnik

In keeping with the Dickens theme, the community decided to put on a Dickens play. The Dickens play became an annual tradition welcoming generations of North Coast families both on and off stage to the Coaster Theatre during the holiday season.

All performances at the Coaster Theatre Playhouse will adhere to the Coaster Theatre's COVID-19 policies and procedures for staff, actors and audience members.

**Performances: Fri/Sat, thru Dec 18. Show at 7:30pm. TICKETS: \$20. Tickets can be purchased online, at the theatre box office or by calling 503-436-1242.**

**GROOVE** to the favorite holiday themes of the Nutcracker, arranged for six cellos and the impeccable artistry of the 45th Parallel Universe Orchestra. Originating from 2020's online performance, 45th goes live to bring you a joyous and sonorous rendition of Tchaikovsky's ballet suite. Let the cello bow be your ballerina.

Since 2009, Portland's 45th Parallel has happily demolished distinctions between old and new chamber music, bluegrass and jazz, fiddle and folk. By bringing fragmented audiences together, 45th Parallel reflects Portland's surging creative communities in fresh and imaginative ways. A collective of musicians who come together to celebrate great chamber music with intimate artistic experiences.

**Friday, December 17, 7pm, General Admission, \$25, under 18 \$5 Tickets: [libertyastoria.org](http://libertyastoria.org)**



## Almost Baroque at Christmas

**to close out the 2021 season • Ten Fifteen Theater**  
ONE OF ASTORIA'S most distinguished theatre mavens, director and actor, Susi Brown brings her original performance concept to the stage for the holiday season, *Almost Baroque for Christmas* is a holiday review featuring a variety of scenes, poetry, music, and dance, all (almost) from the Baroque period—with a total of 19 performers, the line up will change slightly each evening, so no two performances will be alike.

While much yet of this show has not been revealed, Facebook notes Jessamyn Grace, Bellydance artist (Astoria Arts and Movement Center Exec. Dir., et al) offers an improvisational performance piece, dancing with a traditional headpiece called a Shamadan to Lisa Gerrard's Laurelei, (Dead Can Dance). A

ceremonial piece that hopes to offer a gateway to healing, resurrection and illuminating a pathway to the authentic self in the coming New Year.

Featured Performers include: Richard Bowman, Ann Branson, Susi Brown, Niall Carroll, Gigi Chadwick, Jim Dott, Jessamyn Grace, Liam Ham, William Ham, Lori Honl, Arnie Hummasti, Toni Ihander, Edward James, Patrick Lathrop, Cami Lira, DanPa Reiley, Slab Slabinski, Danyelle Tinker, and Brittania Williams.

**ALMOST BAROQUE will run December 15 - 18, with all performances beginning at 7:30pm. Tickets are \$15, and can be purchased in advance online at [www.thetenfifteentheater.com](http://www.thetenfifteentheater.com). Proof of vaccination and masks are required, no late seating will be allowed. Located at 1015 Commercial in Astoria. Only 160 Tickets sold.**

## Holiday Concerts CB Community Church

CANNON BEACH COMMUNITY CHURCH offers two FREE concerts to the public this season.

On Sunday, December 12, at 3pm, NORTHWEST PIANO TRIO presents "Classical Christmas." This holiday concert will include selections from Tchaikovsky's Nutcracker. The Northwest Piano Trio, founded in 2014, is based in Portland, Oregon. Donations to NW Piano Trio may be made at the door.

On Sunday, December 19 at 3pm, noted Northwest instrumentalists, pianist JENNIFER GOODENBERGER AND FLAUTIST, SHELLY LORING present a holiday concert. The concert will include original compositions by Goodenberger, as well as traditional carols and holiday favorites.

Concert attendees are asked to wear masks and dress warmly, as windows will be open for good air circulation. N95 masks will be available at the door.

**Free and open to the public. The Cannon Beach Community Church is located at 132 E. Washington Street, in downtown Cannon Beach.**



## ASOC Returns... The Trial of Santa plus Holiday Music Magic!

WHAT WOULD HAPPEN if Santa promised to bring a special gift for Christmas and then didn't deliver?

That is the question asked by everyone in the Astor Street Opry Company's, "The Trial of Santa." Emily has asked for a very special gift this year and when Santa doesn't deliver, she takes him to court on the "Judge Trudy Show." What will happen? Will Santa be convicted of the heinous crime of delivering the wrong present? Will Santa's Elven lawyer prove that Emily is naughty and not nice?



Presenting its first show in almost two years, the Astor Street Opry Company features its Holiday Music Magic production of songs, extra-special commercials for sponsors and "The Trial of Santa" beginning Friday December 3, 2021. Show dates are Friday through Sunday, December 3, 4, 5 and Friday through Sunday, December 17, 18 and 19, 2021 at the Astor Street Opry Company Playhouse at 129 W. Bond in Astoria.

**Tickets can be reserved only by calling 503-325-6104. All tickets are \$10 for adults and \$5 for children under 12. All state COVID mandates (including masks and social distancing) will be observed.**



**WILL Judge Trudy put Santa behind bars? You'll find out only at the ASOC Playhouse.**



## Under the Beaver Moon

## AHIKAAROA:

RIVERSEA GALLERY opens two exhibitions featuring local artists during Astoria's 2nd Saturday Artwalk, on December 11, from 12 to 8pm. **RICHARD ROWLAND AND RANDY MCCLELLAND** present new wood-fired ceramics and Lindsey Aarts shows a collection of paper collage landscapes. **Meet the artists and enjoy live music by guitarist Wes Wahrmond from 5 to 8pm.** The shows will continue through January 4, 2022, with early release of some pieces for holiday gifts.

Ahikaaroa: *Under the Beaver Moon* is an exhibition of wood-fired ceramics by local artists Richard Rowland and Randy McClelland freshly unloaded this week from Rowland's anagama-style hillside kiln secluded in the forested outskirts of Astoria. The show takes its title from the kiln's name, Ahikaaroa, and the full moon in November, known as the Beaver Moon, which presided over the firing.

Preparations began months ago as both artists created a selection of sculptural and functional work for this exhibition. A devoted community of volunteer assistants gathered and prepared the many cords of wood required for the kiln, including a quantity of beaver-chewed sticks. Over three days, the ceramic pieces were carefully loaded into the tunnel-like interior, placed to catch the path of the fire's breath. Next, the kiln was fired and continually monitored and fed more wood over seven days. The cooling process took two weeks before unloading could begin.

Over the long firing period, the interaction between materials from the land—clay and wood—and the elemental force of fire create the magic in this ancient process. The fire-marks and melted wood ash left on the clay surfaces lend a character to each piece that contains the history of its journey through the fire.

Rowland, an internationally recognized ceramic artist, designed the kiln and guided its construction over several years. It was given its name, Ahikaaroa ("fire from long ago"), by nine Maori clay artists who traveled from New Zealand at his invitation for the naming and firing ceremony in 2018. Ahikaaroa takes the place of its precursor, the Astoria Dragon Kiln, a similar style kiln built by Rowland in 1981 that served, through more than 100 firings, to create a wood-fire ceramics community centered on the north coast.

**EXHIBITING IN THE ALCOVE IS NOTIONS OF PLACE**, a show of landscapes worked in collage by Astoria artist **LINDSEY AARTS**. As a recent transplant from Florida, she finds a deep sense of awe and inspiration in the vast beauty of the north coast landscape, especially the rugged, moody locale near the mouth of the Columbia River. With mixed media collages created from soft washes of watercolor, torn remnants, and textural layers of paper snips, she captures the character and natural beauty that gives this region its unique identity and sense of place.



Most of the works in this show are miniature scenes contained within the size of a postcard, remarkably full of presence for their size. A few are more generously sized and will readily grace a significant wall.

**RiverSea Gallery is open daily at 1160 Commercial Street in Astoria. Mon Thru Saturday, noon to 5; Sunday, noon to 4. 503-325-1270 riverseagallery.com.**

## CB Arts Celebrates the 35th Anniversary of the Miniatures Exhibition

THE CANNON BEACH ARTS Association has been supporting the arts in Cannon Beach and surrounding area for 35 years, and is happy to announce its 35th Annual Miniatures Show.

The Miniatures exhibition is the highlight of the year for the community and a great way to shop local for the holiday season. Traditionally this exhibition features a variety of local and regional artwork measuring 6x6" or smaller. In addition, the for-sale miniatures are priced at a measurable difference than larger scale works. In a show so diverse it is impossible not to find something that you love.

The show will be on view from Dec 1 - Dec 31, 2021 with an Artist Reception on December 11, from 4:30 - 6:00 PM. CB Arts invites you to come and choose

your favorite work and cast your vote for the "People's Choice" award.

The Cannon Beach Gallery is a non-profit program of Cannon Beach Arts Association (CBAA). FMI: about this exhibition and the submission criteria can be found on the Cannon Beach Arts Association website <http://cannonbeacharts.org> or by calling 503-436-0744. Cannon Beach Gallery, 1064 S. Hemlock Street, Cannon Beach



Valentin Petkov



Kitty Paino Mugs

TRAIL'S END ART Association Gallery presents its annual Winterfest! December 3 - 19.

The Gallery is in a turn-of-the-century building in Gearhart, Oregon. The Main Gallery features member original art featuring a celebration to winter related topics plus artist favorites of their paintings, photography, glasswork, and more. The Entry Gallery is filled with prints, cards, baskets, mugs, pottery, fine art jewelry, and so much more for the holiday season.

Trail's End is a non-profit art association that has been in existence over 70 years and welcomes new members. The Main Gallery includes both featured artists and member art that changes monthly. Artist groups free to members and classes and workshops for all levels are offered throughout the year. Learn more about the gallery/Association, contact at [trailsendartassociation@gmail.com](mailto:trailsendartassociation@gmail.com), [trailsendart.org](http://trailsendart.org) or call at 503-717-9458.

**Located at 656 A Street, Gearhart. Visit the gallery from 11-3pm, Fri-Sun. [www.trailsendart.org](http://www.trailsendart.org) 503.717.9458**



Michael Scrivens

THE HOFFMAN GALLERY features the work of three accomplished artists for its December show. Ceramics platters, bowls and vessels by Michael Scrivens, Paintings by Karen Small titled "For Love of Nature", and Watercolors by Jude Welter titled "Ocean In Motion." Visit the Hoffman Gallery 1-4pm, Friday through Sunday at 594 Laneda Ave in Manzanita. (Closed Dec. 25).

**View Thursday through Sunday, 1-5pm, September 30 - October 31. The Hoffman Center Gallery is located at 594 Laneda Avenue in Manzanita.**

## Dec at Hoffman Gallery

## Sou'Wester Lodge Multi-media Artist Elijah Jensen- Lindsey



SOU'WESTER LODGE Art Trailer presents artist Elijah Jensen-Lindsey. Jensen-Lindsey is a self-taught, multi-media artist who currently resides

in Nampa, Idaho. His career as a carpenter and craftsman informs his esoteric methodology, and has afforded him distinct opportunities within the intersection of visual art and the built, living environment.

Working alongside world-renowned artist Theaster Gates, Jensen-Lindsey played an active role in the renovation of an after-school arts program in St. Louis in 2013. A recipient of grants from The Idaho Commission on the Arts and Boise Weekly, he has shown his artwork in Boise; Reno, Nevada; Brooklyn, New York; and St. Louis, Missouri. He was awarded top prize in the 2020 Idaho Triennial.

**Stop by the Sou'Wester Lodge and check in at the Front Desk to tour the Art Trailer. Show runs through Jan 16.**

## CCC Art Gallery Opens Moving Paintings and The Science of Art

THE CLATSOP COMMUNITY COLLEGE Royal Nebeker Art Gallery continues with a show celebrating in-person engagement with visual art. Entitled **Being Moved: Paintings by Richard Motchman** and Into a Study by Paul X Rutz and Developmental Psychologist Jennifer Drake, the show will run from through January 10.

Canadian Richard Motchman exhibits life-size figurative paintings featuring movable parts. The artist explains that the viewer's physical interaction with his work "is at the heart of my art practice and is meant to expand the definition of painting." His work is designed to spark "engagement on the part of the viewer as they make choices about how the imagery of the painting is seen."



Motchman, Eye

Also exhibited in this show will be "Fragment Studies" of the human form.

Motchman is a member of Xchanges artist co-operative. He created his first interactive paintings in 1998 and has practiced this approach in various forms ever since. His paintings have been shown in solo exhibitions in Canada and group exhibitions in both Canada and the US. Visit [www.motchman-art.com](http://www.motchman-art.com).

Paired with Motchman's work is a group of paintings designed to advance the science of art:



Detail: Info A Study, Rutz & Drake

INTO A STUDY, a collaboration between artist Paul X Rutz and developmental psychologist Jennifer Drake. This collection of never-before-seen paintings doubles as a science experiment about how viewers perceive and understand art.

Using a smartphone or tablet, viewers (age 18 and up) may scan the QR code provided and follow the directions to answer a few questions as they look at each of 12 paintings in this series.

After viewers contribute their insights about the artworks on display of art, the collaborators plan to publish this data for both the art and science communities. As mentioned above, viewers who participate in the study will receive a signed, numbered print from Rutz and Drake while supplies last.

Paul Xavier Rutz is a painter and installation artist. Earning a Ph.D. in Visual Culture from Purdue University in 2011, he relocated to Portland, OR, to pursue a painting career. He has held solo shows at the Oregon Military Museum and several academic galleries, as well as group shows at Mark Woolley Gallery and the Smithsonian Institution. As an art writer he has contributed to *Huffington Post*, *Modern Fiction Studies*, *The Smart Set*, and *Cincinnati Review*, among others. [www.paulrutz.com](http://www.paulrutz.com)

Jennifer Drake is an Associate Professor of Psychology at Brooklyn College and The Graduate Center of the City University of New York. She was named a 2015 "Rising Star" by the Association for Psychological Science and an outstanding early career scholar in 2018 by the American Psychological Association for her work on the emotion regulation benefits of everyday art-making.

The CCC Royal Nebeker Gallery, located at 1799 Lexington Avenue in Astoria, is ADA accessible. Gallery hours are from 10am- 4pm Mon through Thurs, weekends and holidays by appt. only. Contact Kristin Shauck by phone (503-338-2472) or e-mail [kshauck@clatsopcc.edu](mailto:kshauck@clatsopcc.edu).

## Imogen Gallery Hook, Pulp & Weave a celebration of fiber as art

IMOGEN hosts the annual HOOK, PULP & WEAVE, a rich and diverse invitational exhibition exploring fiber as art form. Functional and not so functional work will be included in this unique exhibition of textile-based arts. Color, texture, and composition form the backbone of this collection designed for the gift giving season in mind. The exhibition opens for Astoria's Second Saturday Artwalk, December 11th, 12 - 8 pm. Work is available to take home at the time of purchase so stop in and get your holiday list checked off. On view through January 3rd.

HOOK, PULP & WEAVE is a collection of just a few examples of what textile or fiber art has evolved into. With the lessening of the importance of function, and the consideration of pure artistic expression being delivered through the fiber medium, artists have found a new voice to explore ancient arts, utilizing texture, color, and form. While much of the work included to this exhibition is functional, many pieces are based strictly on the principle of art form, utilizing fiber to create compelling and complex pieces.

Imogen welcomes back the intricate wall hung abstract compositions of SUSAN CIRCONO from Portland. Her imagery places focus on subtle use of texture, pattern, and color. Coming from a career in geological sciences, her compositions are inspired by nature.

PAMELA CHIPMAN also from Portland is known primarily as a photographer. It was during the lockdown in 2020 that she began exploring with transferring her art to fiber during the pandemic. Experimenting with sun activated fiber dyes, she creates fabric prints from her negatives and local plant materials.

CELESTE OLIVARES of Astoria brings a new collection of her intricately needle woven beaded necklaces and earrings. Each piece is an exotic one-of-a-kind design utilizing semi-precious stones, vintage glass, and crystal, often incorporating found objects.

Imogen welcomes back the needle felted sculpture of Astoria's AMELIA SANTIAGO. Her lifelike small scale animal sculpture is created with careful attention to detail. She creates solid wool sculpture by hand, a painstaking process of forming felted wool through needle work into realistic creatures. This year's collection will also include human form and a bit of a surreal edge.

JULIE KERN SMITH of Portland, returns with her rich and sophisticated wraps made of nuno felted wool and repurposed silk from vintage scarves



K. Thurman, Mane 15x12x9

and kimonos. Her choice of materials is exquisitely brought together through fusion of fiber, creating elegant and tactile wearable art forms.

Astoria fiber artist, IRIS SULLIVAN DAIRE who is known near and far as a master of natural dying techniques includes her plant-based hand dyed botanical silk scarves as well as wall hung pieces utilizing encaustic and dying techniques. Her work quite frequently imbues Celtic imagery and symbols.

First-timer, the work of MARJORIE TAYLOR from Eugene creates what she calls "Vegan Taxidermy" that she describes as "animal replicas that are a mix of realism and fantasy." Her one of kind sculptural pieces are made from recycled needlepoint, faux fur, chenille, beads, and ribbon. She proudly states, "there are no animal parts of any kind used in the construction."

Another newcomer, KAREN THURMAN from Portland has had a long career creating felted wool soft sculpture and utilitarian pieces. Through the felting process of wool, she creates soft sculpture. About her work she states, "My inspiration comes from the medium itself - the transformation of fiber into felt, and the natural world around me. Felt lends itself well to color, pattern, shape, whimsy and humor - all of which I incorporate into my work to bring some levity into this world."

IMOGEN Gallery is in its nearly completed expansion. Lots of great changes on 11th Street. The new Cargo, is now fully opened across the street in the space formerly occupied by Bikes & Beyond who can now be found on 9th. Imogen has created a new gallery space, a bigger and better viewing experience for its valued artists and visitors.

Imogen Gallery is located at 240 11th Street. Current business hours are Thurs thru Mon 12:00 to 5:00 and Sunday 12 - 4, closed Tues/Wed. 503.468.0620 [www.imogengallery.com](http://www.imogengallery.com).



M. Taylor, Fawn, life-size



A Santiago, Royal Honey, 14 x 12

## AIMCA Holiday Show

READY TO PLAY or gift music to someone you love. Multi-instrumentalist Lorenzo Carlson will be in the house to peddle his book, THE WORLD'S MOST COMPREHENSIVE UKULELE METHOD covering all aspects of playing and understanding the ukulele, from complete beginner to advanced and a FREE lesson is offered with the sale of each book. Some things in life are free. Talk to Lorenzo on "everything uke" from 2pm - 5pm.

Also, paintings, prints cards and totem astrology necklaces by Lisa Ackerman. Vintage collectibles, books and ornaments too! Local pottery by TKO.

Located at 1159 Marine Dr. in Astoria. Open 12-8pm for Astoria Art Walk. By appt. call 503.395.1221

## The Tolovana Arts Colony's annual Holiday Gift Bazaar

INDEED, why shop online or brave the big box stores when you could blast off and shower your loved ones with one-of-a-kind, locally made gifts?

Choosing The Tolovana Arts Colony's annual Holiday Gift Bazaar is a no brainer--a lively and meaningful antidote to cold, corporate consumerism.

The Bazaar runs for two weekends, Dec. 4,5 & 11,12, from noon to 5PM each day.

But be advised: some of these are one-of-a-kind items and many will be scooped up quick.

On display--and available for purchase--will be a stunning array of works from local artists and crafters including everything from jewelry to house wares, fine arts to clothing, snacks, beauty products and more. Besides offering some of the coolest, locally-made art and crafts around, gift buying at the bazaar provides critical support to local artists and crafters. Your purchases are a big deal--especially at this time of year.

So rather than adding to Bezos's rocket fuel budget, keep it in the community and shop with purpose! [tolovanaartscolony.org](http://tolovanaartscolony.org), email [tolovanaartscolony@gmail.com](mailto:tolovanaartscolony@gmail.com) or call 541-215-4445. Tolovana Hall is located at 3779 S. Hemlock in Cannon Beach.



## ABOUT DJ

By Kate Cooper • Animal Rescue Volunteer



**INTRODUCING DJ!** This young male Pit Bull mix is full of energy and life! An absolute sweetheart, DJ is affectionate and a people pleaser. We've learned a lot about DJ in the last couple of months having him at the shelter.

He is now walking well on his leash with a harness, this boy loves to go for a walk! He relishes playtime, especially fetch when you have two balls on the go! DJ is very smart and likes to use his grey matter, so stimulating games are good for him. Shelter volunteer Loretta says of DJ: 'this young pup is a people dog - he just loves being around people. He is energetic and so much fun. He would be great in a home with older children'. DJ would be best placed in a home where he is the only dog. He is a very handsome boy with a lovely shiny coat. DJ is a total love bug, and wants to both be loved and show you that he loves you too! He also likes going in the car, and if you let him sit next to you soon enough you will find his head resting on your lap. At 35 lbs he is certainly a pocket pit!

*If DJ sounds like the boy for you, please go to [WWW.BEACHPETS.COM](http://WWW.BEACHPETS.COM) and follow the links to Adopt. Once an application form has been completed, the shelter will reach out to arrange a meet and greet with Quinton. If you have more questions about Quinton you can call the shelter on 360 642 1180. The shelter runs a foster to adopt scheme, which means if you like you can foster a dog first before committing to adoption.*



## A Special Request from the Dogs & Cats at the CLATSOP COUNTY SHELTER

**We're a little low on supplies.  
Would you please help?**

Dog Food – Nature's Domain (Costco)  
Cat Food – Nature's Domain (Costco)  
Wet Dog Food & Pate style Cat Food  
High Quality Kitten Food  
50 Gallon Garbage Bags  
13 Gallon Tall Kitchen Bags  
Paper Towels  
Dawn  
Bleach  
Cat Toys (No Catnip)  
Dog Kongs (Black only please)  
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**THE LOWER COLUMBIA CLINIC**  
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## The Last Few Years

## wordwisdom

The last 5 years have been tough for most everyone. Political differences created rifts within families and friendships suffered. Some did not survive. Our country had a whole new belligerent personality, and some people embodied that belligerence personally and with pleasure. Finally, we became a country where you can discriminate against and belittle others as a means of demonstrating the power of personal free speech. The term "Karen" became shorthand for women who screamed aggressively over someone supposedly trampling upon her rights. Then Covid appeared. It became politicized. Once again people were at odds with one another re: vaccinations and masking. Nobody really seemed to know what was going on.

This is a changed world we now live in. Many stores and businesses shut their doors as more people used Amazon. Our interactions - even casual ones- such as when you run into a friend on the street or in a coffee shop, are getting more scarce. Our habits have changed. Many are cooking more. Many are drinking more.

And we're labeling others more. It's a shorthand way to avoid discomfort if you label and avoid.

Is there any good to be gotten from all this? Maybe. Maybe we will slowly evolve into a more caring species since nobody wants to be called a "Karen,"



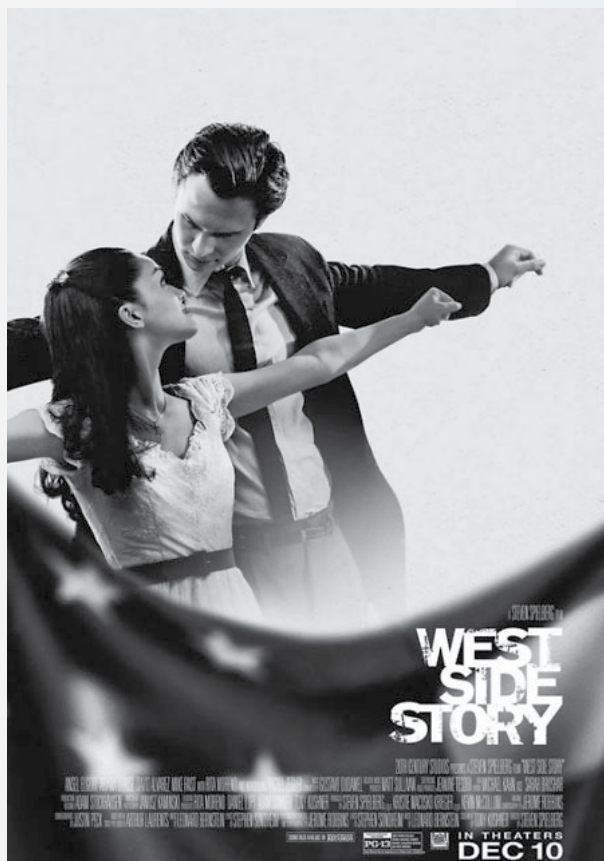
even if she is one, it may nudge people to be more polite, tolerant, kind. I also wonder if all the deaths of friends and family due to Covid and job losses and home foreclosures is awakening our privileged psyche. Any one of us could be a victim with absolutely no active fault of one's own.

By Tobi Nason

I like to think the pendulum is swinging slowly away from the recent crazy times. I'm not trying to be optimistic. Countries and cultures are like large offices filled with creative and good people. The ones who stand out are the rabble rousers. Not every rabble rouser is concerned about the group as a whole. Or the message presented does not reflect the needs and wants of the good and creative ones. Loud obnoxious people tend to get heard... like a kid that has discovered the temper tantrum.

That is my hope, that we'll put down our gadgets and hostilities and become our better selves. As an individual and as a nation. Be kind. Just be kind. Love your neighbors. We're all survivors.

*Tobi Nason is a counselor in Warrenton (503)440-0587. Comments, questions? Please call.*



## Theatrical / Streaming Releases

### WEST SIDE STORY (DEC. 10)

Steven Spielberg directs the remake of the classic film and Broadway musical. Throughout his long career, Spielberg has done nearly every genre imaginable – except a musical. But apparently, it was always a desire of his. And not just any musical but a classic like West Side Story. Spielberg told Vanity Fair “West Side Story was actually the first piece of popular music our family ever allowed into the home. I fell completely in love with it as a kid.” To that end, he enlisted frequent collaborator Tony Kushner to write the script which apparently hews closer to the play than the 1961 film. In addition to the story, Spielberg sought a cast that actually reflected the characters they were playing. In the 1961 version, Caucasian actors played Puerto Rican characters, with Natalie Wood playing Maria. The only Puerto Rican in the cast was Rita Moreno, who plays Valentina in the new version, a character based on Doc in the original film. Perhaps the best review of the new movie comes from the late

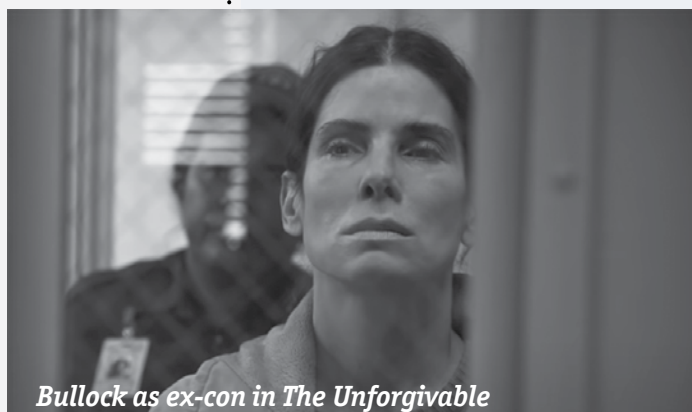
Stephen Sondheim (the original lyricist) who said “...the whole thing has real sparkle to it and real energy, and it feels fresh. It’s really first-grade, and movie musicals are hard to do and this one, Spielberg and Kushner really, really nailed it.”

### THE UNFORGIVABLE (NETFLIX DEC. 10)

Sandra Bullock stars in this crime redemption story of a female ex-con who tries to reintegrate into society while battling forces that won’t let her forget the violent crime she committed. After 20 years in prison, Ruth Slater (Bullock) is released from prison after she shot and killed a sheriff trying to evict her from her family’s house. Ruth endures a hostile parole officer, harassment, and vengeful relatives of the man she killed. But she is focused one thing: finding her baby sister, now grown up, who was placed in foster care after her father committed suicide while Ruth was in prison.

### DON’T LOOK UP (DEC. 10 / NETFLIX DEC. 24)

An all-star cast toplines Adam McKay’s satirical disaster film about two low-level astronomers who must convince a ho-humming public and skeptical President that an approaching comet will destroy Earth. Synopsis: Kate Dibiasky (Jennifer Lawrence), an astronomy grad student, and her professor Dr. Randall Mindy (Leo DiCaprio) make

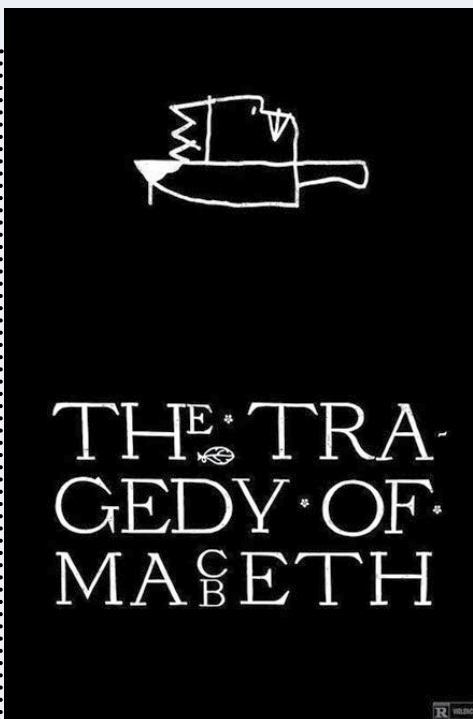


Bullock as ex-con in *The Unforgivable*

an astounding discovery of a comet orbiting within the solar system. The problem — it’s on a direct collision course with Earth. The other problem? No one really seems to care. With Meryl Streep, Jonah Hill, Cate Blanchett, Timothee Chalamet and Ariana Grande.

### SPIDER-MAN: NO WAY HOME (DEC. 17)

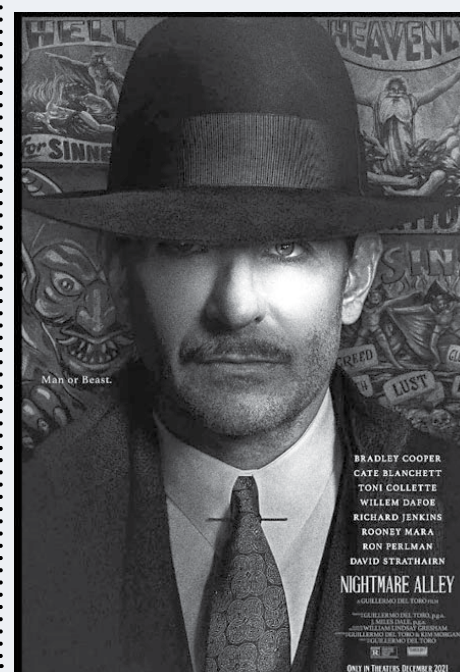
Synopsis: For the first time in the cinematic history of Spider-Man, our friendly neighborhood hero is unmasked and no longer able to separate his normal life from the high-stakes of being a Super Hero.



When he asks for help from Doctor Strange the stakes become even more dangerous, forcing him to discover what it truly means to be Spider-Man.

### NIGHTMARE ALLEY (DEC. 17)

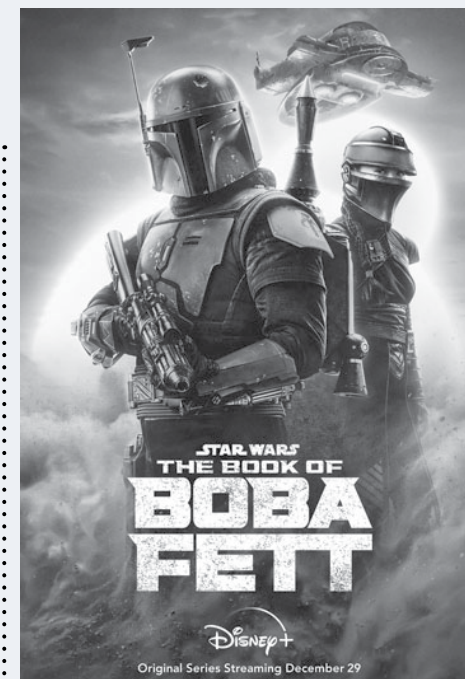
Academy Award winner Guillermo del Toro (*The Shape of Water*) with an unusual choice for him — a remake of the 1947 film noir about the rise and fall of a con artist. Bradley Cooper plays Stan Carlisle, a small-time carnival huckster who becomes fascinated by the “mental powers” act of Mademoiselle Zeena (Toni Collette) and her alcoholic husband Pete (David Strathairn). The act utilizes an elaborate code to make it appear Zeena can read minds. After Pete



dies due to an accident caused by Stan, Zeena brings Stan into her act and teaches him her code. Stan steals her code and rises to become the top act on the vaudeville circuit. However, troubled by guilt over Pete’s death, Stan confides in psychologist Lilith Ritter (Blanchett), who, Stan eventually learns, is not what she appears to be.

### THE TRAGEDY OF MACBETH (DEC. 25 / APPLE TV+ JAN. 14)

Joel Coen, in his first directing outing without brother Ethan, tackles the Scottish play. Filmed in ravishing black and white entirely on a sound stage, film stars Denzel Washington as the would-be king of Scotland, Frances McDormand as Lady Macbeth and Kathryn Hunter as all three witches. After a victory won, Macbeth encounters the witches who deliver a prophecy he will become king. Intoxicated by the prospect and egged on by the scheming of the ruthless Lady Macbeth, Macbeth goes on a murderous rampage that ends in his own destruction, a victim of his own ambition and madness.



### THE BOOK OF BOBA FETT (DISNEY+ DEC. 29)

Disney presents its second Star Wars spinoff TV series with the legendary character first introduced (and seemingly killed off) in the original movie series. Re-introduced in *The Mandalorian* series, Boba Fett has now been spun off into his own series with Temuera Morrison as the bounty hunter and Ming-Na Wen as Fennec Shand, a mercenary and Fett’s partner. Apparently, Fett’s survival from seeming death in *Return of the Jedi* will be explained. Synopsis: *The Book of Boba Fett* finds the legendary bounty hunter Boba Fett and mercenary Fennec Shand navigating the galaxy’s underworld when they return to the sands of Tatooine to stake their claim to the territory once ruled by Jabba the Hutt and his crime syndicate.

# FREE WILL ASTROLOGY

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## DEC 2021

**ARIES** (March 21-April 19): It's a favorable time to get excited about your long-range future—and to entertain possibilities that have previously been on the edges of your awareness. I'd love to see you open your heart to the sweet dark feelings you've been sensing, and open your mind to the disruptive but nourishing ideas you need, and open your gut to the rumbling hunches that are available. Be brave, Aries! Strike up conversations with the unexpected, the unknown, and the undiscovered.

**TAURUS** (April 20-May 20): A Tumblr blogger named Evan (lotad.tumblr.com) addressed a potential love interest. "Do you like sleeping, because so do I," he wrote. "We should do it together sometime." You might want to extend a similar invitation, Taurus. Now is a ripe time for you to interweave your subconscious mind with the subconscious mind of an ally you trust. The two of you could generate extraordinary healing energy for each other as you lie together, dozing in the darkness. Other recommended activities: meditating together; fantasizing together; singing together; making spiritual love together. (PS: If you have no such human ally, sleep and meditate with a beloved animal or imaginary friend.)

**GEMINI** (May 21-June 20): Gemini author Chuck Klosterman writes, "It's far easier to write why something is terrible than why it's good." That seems to be true for many writers. However, my life's work is in part a rebellion against doing what's easy. I don't want to chronically focus on what's bad and sick and desolate. Instead, I aspire to devote more of my energy to doing what Klosterman implies is hard, which is to write sincerely (but not naively) about the many things that are good and redemptive and uplifting. In light of your current astrological omens, Gemini, I urge you to adopt my perspective for your own use in the next three weeks. Keep in mind what philosopher Robert Anton Wilson said: "An optimistic mindset finds dozens of possible solutions for every problem that the pessimist regards as incurable."

**CANCER** (June 21-July 22): An organization in Turkey decided to construct a new building to house its workers. The Saruhanbey Knowledge, Culture, and Education Foundation chose a plot in the city of Manisa. But there was a problem. A three-centuries-old pine tree stood on the land. Local authorities would not permit it to be cut down. So architects designed a building with spaces and holes that fully accommodated the tree. I recommend you regard this marvel as a source of personal inspiration in the coming weeks and months. How could you work gracefully with nature as you craft your future masterpiece or labor of love? How might you work around limitations to create useful, unusual beauty?

**LEO** (July 23-Aug. 22): Author Melissa Broder wrote a preposterous essay in which she ruminated, "Is fake love better than real love? Real love is responsibility, compromise, selflessness, being present, and all that shit. Fake love is magic, excitement, false hope, infatuation, and getting high off the potential that another person is going to save you from yourself." I will propose, Leo, that you bypass such ridiculous thinking about love in the coming weeks and months. Here's why: There's a strong chance that the real love at play in your life will feature magic and excitement, even as it requires responsibility, compromise, selflessness, and being present.

**VIRGO** (Aug. 23-Sept. 22): Virgo author Andre Dubus III describes times when "I feel stupid, insensitive, mediocre, talentless and vulnerable—like I'm about to cry any second—and wrong." That sounds dreadful, right? But it's not dreadful for him. Just the opposite. "I've found that when that happens," he concludes, "it usually means I'm writing pretty well, pretty deeply, pretty rawly." I trust you will entertain a comparable state sometime soon, Virgo. Even if you're not a writer, the bounty and fertility

that emerge from this immersion in vulnerability will invigorate you beyond what you can imagine.

**LIBRA** (Sept. 23-Oct. 22): "The problem with putting two and two together is that sometimes you get four, and sometimes you get 22." Author Dashiell Hammett said that, and now I'm passing it on to you—just in time for a phase of your cycle when putting two and two together will probably not bring four, but rather 22 or some other irregularity. I'm hoping that since I've given you a heads-up, it won't be a problem. On the contrary. You will be prepared and will adjust faster than anyone else—thereby generating a dose of exotic good fortune.

**SCORPIO** (Oct. 23-Nov. 21): In her poem "Is/Not," Scorpio poet Margaret Atwood tells a lover, "You are not my doctor, you are not my cure, nobody has that power, you are merely a fellow traveler." I applaud her for stating an axiom I'm fond of, which is that no one, not even the person who loves you best, can ever be totally responsible for fixing everything wrong in your life. However, I do think Atwood goes too far. On some occasions, certain people can indeed provide us with a measure of healing. And we must be receptive to that possibility. We shouldn't be so pathologically self-sufficient that we close ourselves off from tender help. One more thing: Just because that help may be imperfect doesn't mean it's useless and should be rejected.

**SAGITTARIUS** (Nov. 22-Dec. 21): "All my days I have longed equally to travel the right road and to take my own errant path," wrote Norwegian-Danish novelist Sigrid Undset. I think she succeeded in doing both. She won a Nobel Prize for Literature. Her trilogy about a 14th-century Norwegian woman was translated into 80 languages. I conclude that for her—as well as for you in the coming weeks and months—traveling the right road and taking your own errant path will be the same thing.

**CAPRICORN** (Dec. 22-Jan. 19): Capricorn author Susan Sontag unleashed a bizarre boast, writing, "One of the healthiest things about me—my capacity to survive, to bounce back, to prosper—is intimately connected with my biggest neurotic liability: my facility in disconnecting from my feelings." Everything about her statement makes me scream NO! I mean, I believe this coping mechanism worked for her; I don't begrudge her that. But as a student of psychology and spirituality, I know that disconnecting from feelings is, for most of us, the worst possible strategy if we want to be healthy and sane. And I will advise you to do the opposite of Sontag in the coming weeks. December is Stay Intimately Connected with Your Feelings Month.

**AQUARIUS** (Jan. 20-Feb. 18): In some small towns in the Philippines, people can be punished and fined for gossiping. Some locals have become reluctant to exchange tales about the sneaky, sexy, highly entertaining things their neighbors are doing. They complain that their freedom of speech has been curtailed. If you lived in one of those towns, I'd advise you to break the law in the coming weeks. In my astrological opinion, dynamic gossip should be one of your assets. Staying well-informed about the human comedy will be key for your ability to thrive.

**PISCES** (Feb. 19-March 20): "Originality consists in thinking for yourself, and not in thinking unlike other people," wrote Piscean author James Fitzjames Stephen (1829–1894). Another way to say it: Being rebellious is not inherently creative. If you primarily define yourself by rejecting and reacting against someone's ideas, you are being controlled by those ideas. Please keep this in mind, dear Pisces. I want you to take full advantage of your astrological potential during the next 12 months, which is to be absolutely original. Your perceptions and insights will be unusually lucid if you protect yourself from both groupthink and a compulsive repudiation of groupthink.

## Ceremony

By Robert Michael Pyle

The road kill was black, long, red at one end—a vulture? Went back to look. My god, it's a bear! A tiny bear, tumped up against the guard rail. Eighteen inches, maybe ten pounds tops. Smaller than my cat, certainly skinnier. A tiny teddy: head crushed, that's why the red. Sad, shocked, toss him into the brush. Better, anyway, than hard asphalt.

But it doesn't sit right, like I haven't done right by the bear. Some ceremony? A better, softer resting place? Go back today.

Heavy, brambly scramble down steep slope through cans and plastic, ferns and firs, rotting branches. Hang onto sword fern with its naphthalene smell, hangover punji stakes of alder slash, back and forth across that no-man's land between highway and life. No sign; guess the coyotes took him already. Then, down final slope, the bear—shiny fur, like acrylic in the sun, hung up in salal.

So I lift him--he's a little boy--by a paw. Less than a bag of sugar. Farther down, mossy maple sticks out toward river. Teddies belong on beds, says the little boy in me. Cinch way out the broad trunk, lay little bear on his tummy on the bole. Stuff his busted jaw back in, close his mouth with moss, lay paw over rubbery snout, the way my cat likes to sleep. Feel those long, half-circle claws, thick and sharp; those soft, cool pads like an old man's feet wrinkled by the rain. Run my fingers through the soft fur that clothes that baby's body, dry now, silky, warm in the evening sun.

Then clamber back up to the road, and down again, with four long wands of false Solomon's seal, fragrant as orange blossom.

Squinch out the trunk again to lay the creamy racemes around that shattered little head, you'd never know.

Say some words for the bear; for the world. Tug once more his velvet elfin ears, turn, jump down, and go. Feel better now.

But later, over wine, I have to ask: who was it all for? Some spirit bear? I don't think so. For the little bear?

A bear is just a bear, and the bear didn't care. Raven watched the proceedings, and tomorrow the vultures will visit, flowers scatter, little bear go back. So again I ask, who was it for?

For whom did I play "The Ballad of Frankie Lee and Judas Priest" at my brother's funeral, lay new cottonwood shoots on his beautiful cottonwood box? And for whom did I wash my own love's body, dress her in soft white cotton, and flowers?

## POETRY VENUE Florence Sage

**About the Poem:** Go ahead and shed your tears; the poet does. It's all real. As a career naturalist, this poet doesn't have to make stories up. He pays close attention and carefully writes down "field notes" on the living creatures he encounters, including himself, and so his poems become a blend of detailed lived observation, an engaging telling as if still on the scene, and his own delight, and at times, his sadness.

He has a very sad story to tell, and if readers don't well up following the detailed pictures of Bob doing his best for this little bear, it's not the poet's doing. I mean, "Stuff his busted jaw back in, close his mouth with moss, lay paw over rubbery snout, the way my cat likes to sleep"? That paw gets me, and the ear tug.

It's done, but is he past it? It dawns on him, besides flat-out compassion for this silken life lost, why he made this effort for the bear. Loving ceremonies lodged in his memory answer him, and close the poem.

**About the Poet:** Robert Michael Pyle, Ph.D., a Yale-trained lepidopterist, conservationist and author, writes about the natural and rural world from personal observation. A John Burroughs medalist for nature writing and now a JB juror, he was a 2021 finalist for Pen America's Art of the Essay award. Writing in his old farmhouse in Gray's River WA, inspiration for his widely-read early books of essays, Bob continues to do summer field work with butterflies in Central and SE Washington. He has two dozen books out, and lately new poems: *The Tidewater Reach* from CRR Press (at RiverSea Gallery and CRMM), and a fourth poem collection in press, *The Last Man in Willapa* from Lost Horse Press.

**HOMEWORK: I INVITE YOU TO SEND ME YOUR HOLIDAY WISH LIST. WHAT DO YOU WANT? WHAT DO YOU NEED? NEWSLETTER@FREEWILLASTROLOGY.COM**

## Liberating Gratitude

### "You should be grateful!!!"

Chances are, if you've heard these words, they weren't a gentle reminder to be thankful for your blessings. More likely, someone hurled them at you in anger, to put you in your place: groveling before the "generosity" of your "superior."

Dominator cultures suffer from a dearth of sincere gratitude while simultaneously wielding the demand to be grateful as a cudgel against those they dominate. "You'll thank me someday," threatens the parent before inflicting harsh punishment. "After all I've done for you!" the teacher/missionary/philanthropist declaims when the recipient of their instruction and/or charity objects to being "civilized" or "saved" as a condition for life-improving assistance. The ruling-class requirement to be thanked for oppressing the rest of us can go to ridiculous lengths. Enslaved people were pressured to thank their enslavers for the opportunity to become (exploited) Christians. Indigenous children forced to attend assimilationist boarding schools were expected to thank the staff for "killing the Indian to save the man," as the Carlisle Indian School described its mission in the 19th century. *In Debt: The First 5,000 Years*, David Graeber reports how, after invading a smaller country, the victors charged the vanquished a tax to pay for the invasion—the ultimate debt of gratitude!

While being thankful has long been a requirement for the rank and file, the

overlords aren't similarly obligated. Entitlement is the order of the day for those with either titles or riches or both. Capitalism and consumerism, the bigwigs' favorite couple, treat living beings as commodities and our planetary parent as a resource to plunder. You can bet the Wall Street tycoon who owns a multinational timber company doesn't thank the trees they "harvest." If they could figure out how to tax the trees for the land they grew on, they would!

OK, maybe I sound like the Thanksgiving version of the Grinch. But my intention isn't to abandon gratitude, for indeed, we each experience myriad blessings each day, starting with the air we breathe and the ground that supports us. Instead, I invite us all to liberate gratitude from its hegemonic trappings, the underlying inequalities that demand gratefulness from the underrepresented and foster entitlement among the overrepresented.

Keeping in mind our intersectional identities, when you find yourself in the more privileged position in an interaction, I invite you to cultivate genuine thankfulness to those who are assisting you: the bus driver, the person bagging your groceries, the garbage collector. As part of this gratitude practice, how can you, here and now, bring equity

and dignity to the interaction, and/or leverage your privilege to help the other person—without expecting them to acknowledge your generosity in a way that gratifies your ego?

Paying attention to the small, unacknowledged graces of life fosters humility, another virtue that the privileged could stand to develop, but which is usually expected from people denied those privileges. This open-hearted mindfulness draws our attention to the world's sacredness, its beauty and wholeness, and stands in quiet, integrity-filled opposition to the entitled attitude that the world's resources are our due, not a gift undeserved.

Above all, let's transform gratitude into something we give rather than expect. When we're feeling unappreciated, it's time not to extract thankfulness from others but to ask ourselves what we can do to feel worthwhile. Instead of reminding family members of all that we've done for them, how about doing something for ourselves that prompts us to shine? When we're sufficient unto ourselves, we're more likely to become people for whom others can be grateful—without our ever having to ask, or demand.



## Reflecting on Nursing

By Judy Geiger

WHEN I WAS YOUNG, I never thought much about becoming a nurse. I always wanted to be a National Park Ranger in Yellowstone National Park. After I completed a couple of years of college, I rethought becoming a park ranger. On a whim, I decided to apply for nursing school knowing full well if I ever had to give someone a shot, I would need to quit.

Well, it's now 37 years later. I have given hundreds of shots, worked in a pediatric intensive care unit, managed that same 32-bed ICU and became a chief nursing officer twice. My first chief nursing officer job was at the Children's Hospital in Salt Lake City. My second chief nursing officer job is as the Vice President of Patient Care Services at Columbia Memorial Hospital in Astoria.

My story shows that there are many options for nurses including caring for patients on both ends of the age spectrum. I love being a nurse. Helping people when they are at their most vulnerable is such a wonderful feeling.

There are so many different opportunities for nurses to help patients at CMH. A nurse can work on the traditional Medical-Surgical floor, in a Critical Care Unit, in the Operating Room and all the other areas in Surgical Services. They can work in the Family Birth Center, the Emergency Department or Hospice. They can work in the Cancer Center, Care Management, Quality, in our outpatient clinics and in many more places.

We have lots of different positions open waiting for the right nurses to join our team. You never know who our next DAISY award winner will be. Please consider joining our outstanding team.

*Here's to Your Health* is sponsored by Columbia Memorial Hospital. Judy Geiger is Vice President of Patient Care Services and nurse leader at CMH

THE HARBOR PRESENTS

**AWBW** art transforming trauma  
A WINDOW BETWEEN WORLDS

A free, confidential therapeutic art group for survivors of sexual assault

THURSDAYS | 4:30PM TO 6PM

Information and registration: (503) 325-3426

### A Window Between Worlds THE HARBOR

A Free, confidential therapeutic art group for survivors of sexual assault

The Harbor is offering a free, confidential therapeutic art group, A Window Between Worlds, for adult survivors of sexual assault. This group is open to people of all genders. The group will be held on Thursdays from 4:30pm to 6pm begun on November 18th, 2021, held at Astoria's Presbyterian Church (11th & Harrison). Ages 16+

COVID protocols such as social distancing, mask wearing, and sanitization practices will be followed. Art supplies and refreshments will be provided at no cost.

**For more information or to register for the group, please call Julia at (503) 325-3426. To learn more about the curriculum, check out [awbw.org](http://awbw.org)!**

Sexual assault is any involuntary sexual act in which a person is coerced, pressured, or physically forced to engage in sexual contact against their will. Any form of sexual touch or behavior that happens without the consent of every person involved is sexual assault. There is no certain kind of touch or contact you need to have experienced to "count" as sexual assault.

Each person's experience is their own and sexual assault gets to be defined by the person who experienced it.

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CHEW ON THIS!

by Merianne Myers



UNTIL RECENTLY it seemed that everybody I know was wandering stealthily through the woods hot on the trail of wild mushrooms and determined to keep their location under wraps. No need to fear incursion on your sweet spot by me. I'm as apt to go mushrooming as I am to go vegan. No offense to my vegan friends all of whom seem perfectly sane in other ways, but frankly you appear to be batty when it comes to food. Some things just aren't negotiable. Like eggs, cheese, salmon and honey for starters. And real good bourbon. (Note to self: Bourbon - there's a column that needs writing. And with no need to insult vegans. Bonus!)

If I had to go out and shoot, catch, forage or dig my dinner, I'd be dragging a saltine through a tub of peanut butter three times a day. My idea of finding food is a trip to the Astoria Co-op where they have thoughtfully arrayed everything I love in appealing pro-fusion and all I have to do is toss it in a bag. Don't get me wrong, I love a nice walk in the woods. I'm simply not interested in stalking dinner while I'm at it. I'm happy to cook any and all of the wild and wonderful profusion of edibles our area has to offer. I'm just not into hot pursuit. Or death by dinner.

To wit: Throughout history deadly mushrooms have killed the famous and the sadly un-informed with an admirable lack of bias. In the beginning, there must have been count-less cases of indigestion giving way to the realization that you'd just eaten your last meal. However, once early man had completed the research, people were quick to use mushrooms for homicide, suicide, hallucinogenic trips to another side and dinner.

There are countless ways to prepare wild mushrooms. Almost all of them completely luscious. Tucked into a quiche, tossed with your pasta of choice, spooned over toast, adorning a steak or chop, folded into an omelet, wild mushrooms will add bodacious

flavor and a touch of class to any savory dish. Ultimately, it's hard to improve on the

basics. Mushrooms love bacon almost as much as I do. They're smitten with onions and shameless when it comes to cognac. Here is one of the tastiest mushroom ideas I've come across. Happy almost winter!



## MUSHROOM RAGOUT TO DIE FOR BUT NOT FROM

Adapted from a recipe by: Carolina Gelen

1 to 2 pounds mixed mushrooms (use what you have and what's available)

1/2 cup olive oil, divided

3 shallots or 1 small onion, finely chopped

1 carrot, finely chopped

1/2 Tablespoon tomato paste

4 or 5 garlic cloves, minced

2 Tablespoons flour

1 cup red wine

4 cups stock of your choice (I used mushroom stock for this and it was lovely, but vegetable, chicken or beef stock would do as well.)

2 Tablespoons soy sauce

1/2 teaspoon smoked paprika

1 teaspoon hot or sweet paprika, your choice

2 teaspoons coriander

1 teaspoon balsamic vinegar

Salt to taste

You'll need a large, heavy pot set over medium-high heat for this. Start with about 1/4 cup olive oil in the pan and add a couple handfuls of mushrooms. No salt at this point and no stirring. Leave them alone until they are golden brown, turning them once in the process. Put them in a bowl and repeat until all the mushrooms are cooked.

Lower the heat to medium and add 1/4 cup olive oil. Saute the shallots and carrots until just soft, stirring occasionally. Add the garlic and cook for a couple minutes more, until fragrant. Add the tomato paste and stir to combine, cooking for 3 to 4 minutes.

Add the flour, stirring to coat the vegetables and aromatics and cook for a couple more minutes. Add the mushrooms back to the pot along with all the remaining ingredients up to the balsamic vinegar. Bring the mixture up to a boil on medium-high heat, then lower to a simmer, add the vinegar and cook for 50 to 60 minutes. The stew should thicken and darken in color.

Season to taste with salt and garnish with chopped fresh parsley if you have some. Serve of over rice, mashed potatoes, buttered noodles, soft polenta, cheese grits, garlic crostini. You get my drift.

## Free College-Level courses For Oregon Adults Offers Support, Community, And College Credit

Registration is open to income-eligible adults



OREGON HUMANITIES invites Oregonians who face barriers to continuing their educations to join HUMANITY IN PERSPECTIVE, a series of free college-level courses for adults and youth living on low incomes. Registration for the 2022 Winter/Spring course is open now. For the second time in the program's 20-year history, this six-credit online course is open to all Oregon adults, regardless of where they live in the state.

With the COVID-19 pandemic creating or worsening financial stress for hundreds of thousands of Oregonians, many have had to pause or abandon their education goals. Humanity in Perspective offers a supportive learning community where participants gain critical skills in writing, collaboration and time management. And unlike many traditional classrooms, Humanity in Perspective courses treat curiosity and life experiences as subjects worth exploring alongside—and in relation to—core study subjects.

Luis Medina, a Humanity in Perspective alum, says, "HIP is a place where people can connect, share their perspectives, and learn about ideas that contribute to the growth of the community and themselves."

Registration includes full tuition and readings at no cost, and financial assistance for technology to access the course is available. Additionally, participants who complete the course will earn a certificate and six transferable semester credits from Bard College. Tutoring, college guidance and mentorship opportunities are also available to participants.

Classes will take place online on Monday and Thursday evenings from 6:30 to 9:00 p.m. Pacific, from January 24 to June 2. There will also be four additional Saturday classes. Humanity in Perspective (HIP) is offered in partnership with Bard College and Portland State University's College of Liberal Arts and Sciences and is part of the national network of Clemente Courses in the Humanities.

Go to: [oregonhumanities.org](https://oregonhumanities.org) for registration and more details on the program, *Humanities In Perspective*

## PUUV now at the First Presbyterian Church

THE PACIFIC UNITARIAN UNIVERSALIST FELLOWSHIP is now meeting in person at the First Presbyterian Church. The sanctuary entrance is on 11th St. between Grand and Harrison in Astoria. Services are also available via Zoom. See the PUUV website <https://www.pacuuf.org/> or Facebook page for further information. Services begin at 12pm.

Upcoming Programs

Sunday Dec. 12 – Rev. Kit Ketcham's message is "How the UU's Saved Christmas"

Sunday, Dec. 19 – The fellowship will enjoy "Stories Behind the Christmas Carols" as well as singing our favorites.

Sunday, Dec. 26 – No service

"Open hearts, open minds, room for all theologies, including yours"



**THE HOLIDAYS ARE RINGING OUT** in Downtown Astoria. Vintage bells and garlands are strung from historic buildings and lights are twinkling from the river to the steep hills. Framed in the decorations is one of the best small town shopping streets in the West. Beyond finding anything one could desire—from handmade clothing to exotic spices to the most popular children’s toys—shop owners are actively creating or engaging in each and every good. What more could a shopper want? Sprinkled in between shops are the warmest meals and finest drinks on the Columbia, fueled by the abundance of local ingredients found in our region.

To be part of the Downtown Astoria community during the holidays is just in itself a treat. Join the celebrations and events dotted throughout Downtown Astoria each December weekend! Please remember to wear your mask!

## SANTA AT THE LIBERTY

**Saturday, December 11th & 18th**

**11am - 1pm, Liberty Theater**

Come meet Santa Claus at the Liberty Theater! Bring your list and check it twice, for Santa will be so excited to see you.

## WINTER WINDOW CONTEST STROLL

**Saturday, December 11th and 18th**

**4:30-6pm, Downtown Astoria**



Stroll Downtown Astoria and check out the shops’ stunning holiday window displays. Get your maps of participating shops at the Liberty Theater kiosk and write down your top three favorite windows. All participant submissions are entered into a raffle. Winning business wins a \$100 gift card, hot cocoa will be available, & carolers will be singing the night away!

Beyond these Astoria Downtown Association events, keep your eyes open for dozens of other pop-up markets, youth craft events, and shop promotions happening all around town. Learn more about these events at [astoriadowntown.com](http://astoriadowntown.com) and the Astoria Downtown Historic District Association Facebook and Instagram pages.

You can get all of your holiday shopping done locally in the diverse Downtown Astoria shops. “Shopping locally not only leads you to discover the highest quality unique gifts, but strengthens community. Each dollar spent here is a dollar kept in our local towns. It also allows small business owners to thrive and continue to provide you with unique goods only to be found right here,” expresses Shelby Meyers, ADHDAs Market and Promotions Manager.

The Christmas Club is a non-profit made up of over 40 volunteers, and has been decorating downtown since 1996. Want to show them some tax-deductible love? You can send a check to: Astoria Christmas Club, PO Box 62 Astoria, OR 97103. All donations get poured back into beautifying downtown Astoria during this time of year, so when you support their efforts you’re supporting community holiday spirit.



**FIVE ASTORIA BUSINESSES** have joined together for a truly community-oriented experience in order to collectively market their holiday popup events. Cambium Gallery, Gathered, Forages, Shift + Wheeler and Astoria Visual Arts will each feature regional artists and artisans for an almost daily festive marketplace full of unique and original hand-

crafted items. These events offer opportunities to purchase locally and regionally handcrafted items made by over 50 artisans. Patrons can feel great about supporting local businesses and artists and keeping their dollars local this holiday season.

“When we heard that none of the larger artisan bazaars were happening in Astoria this year, we decided this was an opportunity to help artists, directly in line with our mission,” says executive director Annie Eskelin, who has personally participated in numerous regional bazaars and seen the considerable economic benefit these events bring to artists. “It’s a great outlet for makers of all types to showcase their wares, many of who only share their work during these types of events. Often the makers will in turn support each other by purchasing from their neighbor. It’s a win-win for our community!”

## HOLIDAY POPUPS

### Cambium Gallery 1030 Duane St

December 4, 12-4pm - Leah Kholenberg Fine Art, Moline Jewelry & Fine Art Reproductions

December 11, 12-4pm - Audrey Long Ceramics Holiday Release, Demasi Builds

December 11, 12-4pm - J Ceramics

### Gathered 512 12th Street

December 3, 11am-4pm - Mysterious Others

December 4, 11am-4pm - Anna Weber & Bernie

December 9, 11am-4pm - North Fork 53

December 10, 11am-4pm - Autumn Eves Art

December 11, 11am-4pm - Liminal Minerals

December 17, 11am-4pm - Carrie Williams

December 18, 11am-4pm - Ashley Unicorn

December 22, 11am-4pm - Spring Up Farm

December 23, 11am-4pm - Emily Johnson, Harvest Moon Fiber

### Foragers 1004 Marine Dr

December 11, 12-6pm - Lili Meiffren of Little Viper Co.

December 17, 11-5 46 North Farm Popup Shift + Wheeler

December 21, 12-6pm - Solstice Market - Ashlee Unicorn, DaydreamnD Art, Cloudy Day Candle Co., Brad Reef Designs, AutumnEvesArt, NorseWest Woodshop, Jaz NorthCoast

### Shift + Wheeler 1217 Exchange St

December 17, 11am-5pm - 46 North Farm

December 18, 11am-5pm - Sarah Landwehr

### Astoria Visual Arts 1000 Duane St

**December 3 – 4**, 11am – 4pm: Katie George, Jess Graff, Kate Speranza, Constance Waisanen, Carol Smith, Phyllis Taylor, Emily Johnson of Harvest Moon Fiber

**December 10 – 11**, 11am – 4pm: Carrie Williams, Tabor Porter, Liv Joyce, Amy Magnussen (Oso Made), Bill Atwood, Florence Sage

**December 17 – 18**, 11am – 4pm: Iris Sullivan Daire (Dream Bird Studio), Karina Andrews (Oyster Hill Press), Denise Monaghan, Alyssa Evans (Mememaw Makes), Cindy Johnson (Seadrift Farms)

Learn more about individual popups on each business’ website.

## Last Word



**46 North Farm at Shift/Wheeler**



**Katie George at AVA**



**Jess Graff Creative at AVA**



**Foragers at Astoria Underground**

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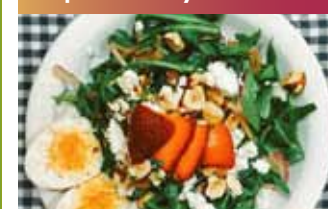
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*December Saturdays*  
*in Downtown Astoria*

DECEMBER 11 & DECEMBER 18  
MEET, SHOP, LISTEN, ENJOY, VOTE!

SANTA AT THE LIBERTY

11am - 1pm, Liberty Theater

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More info at [astoriadowntown.com!](http://astoriadowntown.com!)