

October 2025 • vol 26 • issue 300

HIPFISH MONTHLY

alternative press serving the lower columbia pacific region

1st Annual Zine Fest
Guild Writing Festival
UKE Fest
FILM: As She Is / Feminine Power
Rock @ the Armory

ISSUE 300

Death Café
*making death a
part of life*

The Shadow Dance is Holy
On Gaza • by Susan Banyas

The Horsenecks celebrate
a fourth album IN THE WEST
at Kala Nov. 7

There's Always Something New at The Liberty!

BloodyVox by BodyVox

7:30 pm, Saturday, October 11 / \$27 - \$22 - \$18

BloodyVox is a comical treat made for the season, bloody full of entertaining tricks for all ages. The BloodyVox dance theater experience explores cinema, folklore and our collective nightmares to resurrect the spirits of All Hallows Eve. Led



by award-winning choreographers, BloodyVox is known for its unique ability to combine multiple artistic mediums into breathtaking productions. This delightfully eerie show uses dance to dazzle our eyes and tap into our feeling of togetherness – turning our deepest fears into a mind-blowing performance.

We Have All the Tricks & Treats!

Rocky Horror Picture Show (1975)

8:00 pm, Friday, October 17 / \$17 / 17+

The ultimate cult film returns to The Liberty!

Metaphysical Fair

3:00 - 8:00 pm, Saturday, October 18 / Free

Explore a room of tarot, astrology and psychic insights, along with unique artisanal wares and treasures that inspire your spirit.

Practical Magic (1998)

8:00 pm, Saturday, October 18 / \$13

Two witch sisters grapple with love, loss and a family curse.

Trick or Treat!

3:00 - 5:00 pm, Friday, October 31 / Free

Gather the family, dress up – and grab those trick-or-treat bags!

Edna Vazquez

7:30 pm, Saturday, November 8 / \$47 - \$37 - \$27

Edna Vazquez is back on the Liberty Theatre stage, this time performing with her full band! A frequent collaborator with the world-renowned Pink Martini, Edna Vazquez is a fearless singer, songwriter, composer and guitarist. Her powerful voice and



musical talent transcend the boundaries of language, engaging and uplifting her audience throughout her shows. She is a creative musical artist with a vocal range that allows her to paint seamlessly with her original material, an intersection of Mexican Tradicional, rock, pop and other genres.

Harvey (1950), James Stewart

1:00 pm, Tuesday, October 7 / \$5

The Gold Rush (1925), Charlie Chaplin

1:00 pm, Tuesday, November 4 / \$5

Astoria Revue

6:00 pm, Wednesday, November 5 / \$17

Formosa Quartet, with Dinner

6:00 pm, Thursday, November 6 / \$65

Barracuda: Heart Tribute Band

7:00 pm, Saturday, November 15 / \$20

The Amazing Bubble Man

2:00 pm, Sunday, November 23 / \$15 (adults), \$10 (under 18)

Rocky Mountain Christmas: John Denver Tribute

7:30 pm, Saturday, November 29 / \$36

Meet Me in St. Louis (1944), Judy Garland

1:00 pm, Tuesday, December 2 / \$5

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AT KALA PERFORMANCE SPACE

Celebrate Dia de Los Muertos with Storyteller Will Hornyak Friday, Oct 24



JOIN KALA for a spellbinding evening of tales, poems, and songs to celebrate Dia de Los Muertos and the Celtic New Year of Samhain. From Mexican folktales and Arabian legends to Irish and Scottish myths, master storyteller Will Hornyak weaves together a wide web of oral traditions into engaging, thoughtful, and beautifully crafted performances. Not to be missed!

Will Hornyak is a nationally touring storyteller who has entertained, educated, and inspired audiences for 30 years with a wide variety of traditional and original tales.

*"A storyteller of enormous power and presence."
Rev. Marilyn Sewell, 1st Unitarian Church, Portland*

**Fri, Oct 24 7:30pm. Tickets: \$20 online at kalaastoria.com.
At the door upon availability. Doors 7pm. KALA, intimate
concert venue with beverage bar. 1017 Marine Dr. Astoria.**

The Horsenecks in Concert Friday, Nov 7, 7:30pm



THE HORSENECKS play hard-hitting and heartfelt Old Timey, classic Bluegrass and original roots music. Their sound is centered around the pairing of the signature rhythmic Appalachian fiddle style of Oregonian Gabrielle Macrae and the driving yet subtle banjo playing of Liverpudlian Barry Southern.

Gabrielle's playing style is the result of being raised in the Old Time music hotbed of Portland, OR and being exposed to the fiddle traditions of the Southeast through years of traveling to festivals and learning from some of the greatest players in the genre. Her love of traditional music brought her to North Carolina as a teenager where she fully immersed herself in the music of the region and



Astoria Creative Writing Festival Authors Read Saturday, Oct 18

The Astoria Writers Guild presents an author's reading and open mic at KALA in conjunction with the Astoria Creative Writing Festival. A 30 minute open mic begins the eve with sign-up at 6:45pm. Following the open mic, featured workshop authors will read from their works: OregonPoet Laureate Ellen Waterston, Laura Stanfill, Scott Korb, Lara Messersmith-Glavin and Cliff Taylor.



Lara Messersmith-Glavin

Tickets for the reading are included in the festival pass, or can be purchased online at www.thewritersguild.org and at the door.

Saturday, October 18. At KALA. Doors open at 6:30pm. Show at 7pm.

became a sought-after clawhammer banjo player after releasing an album with the Macrae Sisters.

Barry's banjo playing ranges from thrilling and high-octane to moody and captivating, and his versatility shines whether playing clawhammer or driving three-finger banjo. Also an accomplished guitarist, adept in many styles of playing he has been consistently active in the UK Old Time and Bluegrass scene for the last decade playing with multiple groups.

Fri. Nov 7. Show 7:30pm. With full band. Doors open at 7pm. Tickets \$25, online at kalaastoria.com. At the door upon availability. Doors 7pm. KALA, intimate concert venue with beverage bar. 1017 Marine Dr. Astoria.

jesse narens & teagan white
~show opens October 11~

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Through Cloud & Leaf OR "Around Back"

DEATH CAFE making death a part of life

Story and Photos by Mike Francis



Back

IN the Sunday afternoon art-gallery quiet, a group of North Coast residents are talking about dying.

One wonders about how to enlist a doctor willing to prescribe a lethal cocktail under Oregon's Death With Dignity law.

Another cries as she imagines her child making his way in the world without her.

Another wonders why she feels no emotion at a celebration of life service.

Another says she wants to spend her final moments on the beach, breathing the air.

Another describes the sense of joyous release she's seen when the spirit leaves the body.

They are the people who showed up at last month's Death Café in Astoria, held on a grey Sunday in the closed-to-the-general-public Astoria Visual Arts gallery. Death Café is an international phenomenon, launched in 2004 in Switzerland, and now expanded to chapters all over the world.

Death Cafés are free, nonprofit gatherings where people can come together to talk confidentially about any issue relating to the end of life. The idea is to provide a forum where people can speak freely about a subject that, for many, is still a taboo topic. As the global Deathcafe.com website puts it, the purpose is "to increase awareness of death with a view to helping people make the most of their (finite) lives."

The Death Café website shows active chapters throughout Oregon and the West, including in Tillamook, Lincoln City, Newport and various virtual chapters, where participants meet online.

Dardinelle Troen and Dell Hambleton launched the Astoria gathering earlier this year, aiming to provide a "sacred space" for anybody who is thinking about the inevitability of death, whether their own or someone else's. It now hosts monthly meetings for as many people as are willing to come. The September meeting included Troen, Hambleton and five visitors, including this writer.

The people who come "probably have something on their mind," said Troen, a designer by day and a certified death doula at other times. She compares being a death doula to being a wedding planner — working with clients to make sure their transitions go according to their wishes. She aims to make sure clients feel comfortable about the passage from this world.

Hambleton, who's working toward becoming a registered nurse through Clatsop Community College's training program, is on her third career. This one marries her passion and past experience working with parents who have lost their children. That work included taking death portraits of babies at the request of the families. It was a powerful way to support them, she said.

Both women saw a need for regular Death Café meetings in Astoria.

When the Death Café convenes, Hambleton said, "we don't advocate. 'There's no fixing, no judging.'"

September's meeting opened with an icebreaker question on a card drawn from "a death deck." When you die, the card asked, "what will matter to you most?"

People spoke of saying goodbye, tending to important relationships, spending time in communion with the universe. One said she wanted to leave money for memorial guests to have a party, and also record a video urging her children to behave.

That led to a conversation about funeral services and celebrations of life. The women — they were all women at this meeting, except for the writer — noted the frequent presence of "grievors," people who come to give vent to their emotions, to the point of being "performative." They talked about people who are expected to attend a memorial, but don't, and don't explain why, raising unanswerable questions or causing hurt feelings. One woman said she had consciously chosen not to attend the service of a stepparent. And one said she isn't sure why she feels nothing when she attends such services.

The perspectives flow from people of differing backgrounds and life experiences. A different icebreaker question is "How and when did you first encounter death?" and everybody has a different story about their closeness to the departed, the response to death by their parents or loved ones, and their memories of memorial services. These experiences shape our relationships with death.

At the September meeting of the Death Café, the conversation was active, but calm, with nobody talking over anyone else. All present observed the rules of

engagement: to be respectful, kind and to maintain confidentiality.

All in all, it was what Troen and Hambleton hoped for: an opportunity to acknowledge and embrace the fact that all lives end in death, and to break down the phobia that so many people feel about discussing it.



Death Cafe facilitators Dardinelle Troen (L) and Deb Hambleton (R) gather on a Sunday afternoon.

Ancestors in Training

A meditation on end-of-life and what comes next...

Presented by Astoria Death Cafe facilitators Dell Hambleton and Dardinelle Troen

Saturday, October 25th, 4-5pm

Astoria Visual Arts
959 Commercial Street, Astoria OR
RSVP or for questions
email: Dardi@viemort.com

ATTEND an afternoon of guided meditation focused on cultivating mindfulness and awareness of our mortality. We will draw inspiration from Maranasati, or The Nine Contemplations of Death, a Buddhist meditation practice designed to help us confront and overcome our resistance to death and dying.

The primary purpose of these practices is to face our own mortality, similar to traditional meditation, intended to enhance our appreciation for the richness of everyday life.

Dardinelle Troen, an artist and end-of-life doula, will guide participants through a 45-minute seated meditation that explores the nine contemplations, incorporating visualizations that reflect on our role as future ancestors.

The Next Death Cafe
Sunday, October 26, 4pm - 5:30pm
Astoria Visual Arts
959 Commercial Street, Astoria



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ISSUE 300 ISSUE 300 ISSUE 300 ISSUE 300

BEGINNING WITH PASTE UP and then the dial-up web in 1997, HIPFISHmonthly has been morphing ever since—in size, shape, design, mastheads, writers, graphic designers, the process of gathering info in today's insta-magic world. One thing still remains the same. It's hard copy, and it gets delivered to the Lower Columbia Pacific Region in 300 locations.

Hipfish began amidst two independent rags, Billy Hults' Upper Left Edge, and Michael McKusker's Times Eagle. Of the three, Hipfish could be described as the more commercial venture. While each of the three's core values came from the same place, the heart of Hipfish was to embrace the whole community as commerce and culture, and support the workings of an engaged peoples, through the lens of the progressive eye. The term "left" seemed like an antiquated concept, from a historical era during the communist scare. The term progressive is a concept that considers everyone's well-being, to reach common goals, to agree to disagree, but to make decisions in the welfare of all peoples. It's also called democracy.

On the 300th cover of Hipfish lays the 100th cover of Hipfish, that month a double-issue for Oct/Nov 2006. It's a monkey holding the 100th Hipfish, riding a fish—a play on the 100th Monkey Effect. Writer John Keyes Jr. borrowed the notion of this supposed phenomena that if baby monkeys in Japan began cleaning sandy sweet potatoes to eat, at a critical number (being 100), that the entire species would follow suit. He applied this theory to nuclear disarmament. If the critical number jumped on the bandwagon . . . voila, bye-bye bombs. I'm going with that, we're just not there yet. Hipfish related it to voting.

Perusing the pages of the 2006 100th issue, I'm personally flabbergasted at the amount of community engagement, the wheels of progressive peoples in motion. It was the issue that introduced the Blue Scorcher opening, it was an election issue, over 14 ballot measures, Betsy Johnson was running for her second term as Senator, Michael Burgess was still the Astrologer with Blame it On the Stars, the River Theater was playing Ann Rand's "Night of January 16th," Nancy King (RIP) was doing a concert at the then raggedy Liberty, CCC had a contentious bond measure to move the college to Clatsop Plains (could you imagine that?) Hipfish was running house ads about it being okay to be gay here—the publication was a long vertical format and most of it was still in Black & White. I miss that. Gritty!

Well, here's to grit, to goodness and keepin' on my friends. Till 301!

-Dinah

Wild Salmon Center to Host Community Event - Protecting Forests, Fish, and Rivers on the North Coast

JOIN WSC at Fort George Brewery's Lovell Showroom in Astoria, Oregon, on October 30, 2025 at 5pm. for a community event to discuss forestry issues on the North Coast. This event is sponsored by Wild Salmon Center and North Coast Communities for Watershed

Protection. Featured speakers include Michael Lang, senior policy manager at Wild Salmon Center; Kirk Blaine, Oregon senior wild fish manager at Wild Salmon Center and Cyndi Curtis, North Coast habitat restoration manager. First 50 beers on WSC!



NO KINGS ASTORIA Oct 18

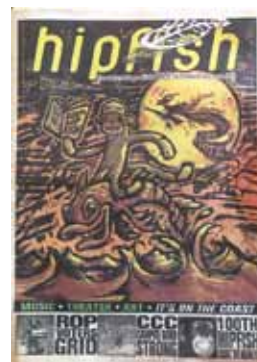
Indoor Rally at the Astoria Armory
Music, Guests, Speakers and more
12pm – 1pm Peaceful Protest
From 17th St. East on the south side of Marine Dr.

NO KINGS SEASIDE Oct 18

Peaceful Protest 11:30 – 12:30pm
On the sidewalk along Hwy 101 at the Seaside Outlet Mall

ART: INCO is sponsoring an art installation at Astoria Visual Arts the month of November.

SIGNS OF PROTEST: Stand Out. Submit up to 3 signs (Nov 4, 4-6pm, and Nov. 5, 10-12pm. at AVA, new location 959 Commercial ST.) Watch for more info at www.incooregon.com.



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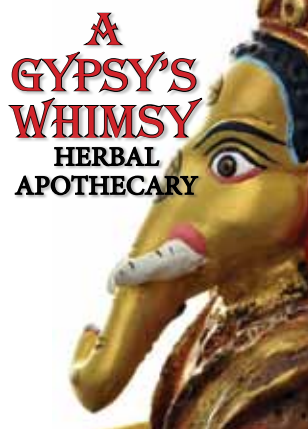
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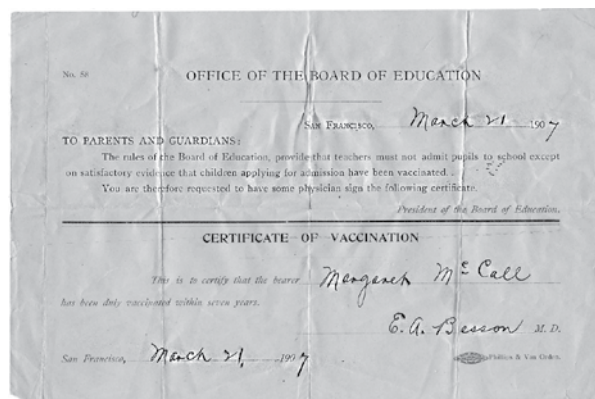
INCO NEWS
INDIVISIBLE

*"Democracy is not just the right to vote, it is the right to
live in dignity." – Naomi Klein*

Nothing by Authority

By Mike Patterson

A COUPLE of years ago, I inherited my grandmother Peggy's cache of papers and photographs. She died way back in 1984, and the collection sat in a closet in the house of my parents for nearly 40 years, mostly unexplored, before I got it. There is a lot of family history in those boxes, including a document particularly relevant to our current times.



This is my grandmother's certificate of compliance for mandatory small pox vaccination in San Francisco, 1907.

Inoculating against small pox dates back to 10th Century China and was widely practiced by the Ming Dynasty (1368 – 1644 ACE). The techniques were imported to east Asia and Europe in the early 18th Century. Edward Jenner famously improved on the procedure using a sister virus known as cow pox. The first mandated vaccination programs began in Europe in the early 19th Century and were common in the United States by the early 20th Century, including San Francisco, where my grandmother was vaccinated. Small pox was declared globally eradicated in 1979, in large part because of vaccine mandates.

Vaccination has been around for a very long time as have public health mandates for their use. Like many of my generation, I have the small pox vaccination scar to prove it.

When the oral form of the polio vaccination became available in the early 1960's, my father, a life-long Republican, marched us all down to the elementary school to eat a sugar cube dipped in Albert Sabin's oral polio vaccine. My father had seen the horrors of polio. He considered it our patriotic duty to help defeat it. In 1994, the World Health Organization declared polio eradicated, and we Americans played our part in that effort.

It is an evidence-based historical fact that vaccines took out small pox and polio. It is an evidenced-based fact that infant mortality dramatically decreased with the advent of the measles/mumps/rubella (MMR) vaccine. It is an evidence-based fact that the covid vaccine saved and is still saving lives. So how did so many decide to reject the evidence? How did something that was once considered an act of patriotism in the war against childhood disease become a conspiratorial plot against the American Way?

Empirical evidence often runs counter to the agenda of those in authority. The authoritarian can only hold onto

power by controlling the narrative, by controlling information, and rejecting anything that calls authority into question. The authoritarian misapplies the rules of evidence and scientific method through misinformation and outright lies. Election results are discounted. History gets re-written. False claims about cause and effect are fabricated out of prejudice and racial stereotyping. Fact-checking is vilified. Verifiable reality is replaced by pseudoscience and propaganda.

Authoritarianism thrives on selective bias, fear and ignorance. It nurtures these things. Mis-information and the lies it is built from are spread much more efficiently than evidentiary, fact-base information. They are built for speed not accuracy, and the collateral damage doesn't matter if the end result keeps the authoritarian in power. Propaganda is a blunt instrument.

Medical science, climate science, and institutions of higher learning are under attack. The very foundation of our legal



system – due process – is under attack, as well. Fact-based evidence derived through empiricism is our ultimate tool against these authoritarian excesses and we must not be afraid to wield it without flinching.

In that evidence filled box of my grandmother's history, there is a photo of her sitting on a wall at Stanford University with her friends. They are all wearing medical masks.

The photo was taken in 1919 during the Great Flu Pandemic. There was a mask mandate in San Francisco and the city became the epicenter of an anti-mask movement that rejected public safety in favor of personal comfort not unlike the one we have seen in recent years over Covid. I see this photo as an act of patriotism from my grandmother. She chose science over mob mentality. Inconvenient truth over comfortable fiction.

Be like my grandmother.
Here's where to start:

Oregon Health Authority - <https://www.oregon.gov/oha/PH/PreventionWellness>

American Academy of Pediatrics - <https://www.aap.org/en/patient-care/immunizations/>

American Medical Association - <https://www.ama-assn.org/topics/vaccines-vaccinations-immunizations>

Be a patriot: Get your Flu and Covid vaccinations.

Indivisible Tillamook Coast Action

Let's Talk Tillamook: Understanding the Future of the Oregon Health Plan

By Dr. Tim Borman, Semi-Retired Local Physician

INDIVISIBLE Tillamook Coast Action group has started a project called Let's Talk Tillamook—using local expert interviews to create short radio shows and opinion columns. A community series that shares how federal policies affect lives in Tillamook County.

Q: What is Medicaid, and how does it work in Oregon?

A: Medicaid is a joint federal and state program that helps cover medical costs for people with limited income. In Oregon, it's called the Oregon Health Plan (OHP). OHP serves children, pregnant women, people with disabilities, and elderly adults. Currently, the federal government pays about 76% of the cost, and Oregon pays about 24%.

Q: How does Medicaid differ from Medicare?

A: Medicare is a federal health insurance program for people age 65 and older, as well as some younger people with disabilities. Unlike OHP, Medicare has the same rules across all states and typically requires participants to pay premiums, deductibles, and coinsurance. Medicare generally does not cover long-term nursing home care. That gap is filled by OHP, which pays for services for about 60% of nursing home residents in Oregon.

Q: How many people rely on OHP in Oregon and here in Tillamook?

A: Across the state, 59% of children and 34% of adults are covered. Nearly half of all births in Oregon are paid for through OHP. Here in Tillamook County, about 8,000–8,500 people—roughly one-third of the population—are enrolled.

Q: Who qualifies for OHP?

A: Eligibility depends on income, family size, and health status. For example, a family of four with an annual income below about \$43,000 may qualify. OHP is designed to help people

who might not otherwise afford health insurance.

Q: What changes are coming to OHP?

A: Beginning January 2027, Oregon will receive less federal Medicaid funding. That means fewer services and fewer people eligible for OHP. Rural areas like Tillamook are expected to feel the cuts hardest. Without insurance, people often delay care until it becomes urgent, leading to worse outcomes and much higher costs. For example, an urgent care visit might cost \$150–\$250, while an ER visit for the same condition could be \$1,500–\$3,000. If small hospitals can't keep up, some may close. Eric Swanson, president of Adventist Health Tillamook, notes that 35% of the hospital's patients rely on OHP. He warns that cuts will be "devastating to people on Medicaid."

Q: What about the new work requirement?

A: Also in 2027, most OHP members ages 19–64 will have to document at least 80 hours of work per month (or prove exemption) to keep coverage. While 71% of OHP members already work, many who don't are elderly or disabled. The online reporting system may create barriers, especially for rural residents with limited internet access.

Q: What can people do now?

A: If you think you may qualify for OHP, it's best to apply before December 2026, when enrollment will likely become more complicated. Visit the Oregon Health Plan website or contact the Tillamook County Community Health Center for help applying.

WORD

Astoria Creative Writing Festival: "The Power of People" October 17–19

THE WRITERS GUILD presents the second annual Astoria Creative Writing Festival: "The Power of People," October 17 through 19, 2025, in Astoria, Oregon. FEATURING KEYNOTE SPEAKER, OREGON POET LAUREATE, ELLEN WATERSTON, this three-day festival offers a celebration of writing and community within the vibrant literary world of Astoria.

The Friday evening event will be hosted at the Maritime Barbey Center, at 7 pm, with the keynote speaker Ellen Waterston. Book signing to follow. The event is included with the purchase of a festival pass, but tickets are also available to the public via The Writers Guild for \$15 ahead or \$20 at the door.

Saturday, from 9 am - 4 pm, the festival will continue at the Maritime Barbey Center, with a series of workshops offered by a number of regional authors, including: LAURA STANFILL, founder of Forest Avenue Press and author of "Imagine a Door, a book for writers," SCOTT KORB, director of the MFA in writing program at Pacific University; LARA MESSERSMITH-GLAVIN, a well-known Fish-erPoet performer; and CLIFF TAYLOR, local award-winning writer, poet, speaker, and storyteller. Waterston will also offer a writing intensive workshop on Saturday morning, exploring the themes of crossing boundaries. Space is limited.

Saturday evening, there will be an author's reading and open mic at KALA at 7 pm. This event will begin with a 30 minute open

1st Annual Astoria Zine Festival

CAMBIUM GALLERY and Oscar Astoria aka writer/illustrator Heather Douglas are collaborating on the first annual Astoria Zine Festival.

The festival takes place at Cambium Gallery in Astoria, including 3 zine workshops, zine selling and a reading by Ponca author and poet Cliff Taylor coinciding with Art Walk, October 11, 10am-3pm & 5pm – 7pm and Sunday October 12, 10am – noon.

A zine (pronounced "zeen") is a self-published booklet made for the purpose of passion over profit. Zines have a long political and artistic history of sharing personal stories, niche interests and social or political causes. Often made by hand with simple tools and humble supplies, they are distributed directly from creator to reader.

SCHEDULE

Saturday October 11, 10 - 12PM

Let's Make a Zine Workshop with Noah Hawkes

Discuss the amazing world of zines while making some of our own. Aimed more towards beginners, but all are invited to make zines for a couple hours while talking about the impact they've made throughout history, on ourselves, and on the community. Learn how to fold a mini-zine and some of the basics of zine-making, and then dive into the many wonderful complexities of zines, how they've changed and evolved throughout the years, and why we still make and celebrate zines. All are welcome and all zine-backgrounds are valued.

Workshop fee covers art supplies provided to make a zine and 2 hours of instruction.

All ages and all backgrounds are welcome.

Saturday October 11, 1 - 3PM

Four-Panel Comics & Origami Fortune Teller Zine Workshop with Alyssa Graybeal

Explore the worlds of possibilities within four panels! Explore several techniques for creating four-panel comics, many of which require minimal-to-no drawing. By the end of the hour, you will have several ideas for four-panel comics and one-page origami fortune teller zines.



Oregon Poet Laureate Ellen Waterston

mic (sign up begins at 6:45 pm) open to festival attendees.

Following, there will be performances by all presenters. Tickets for the reading are included for festival pass holders or can be purchased separately through The Writers Guild for \$15 or at the door.

The festival wraps up Sunday morning at the Maritime Barbey Center with two additional workshops and a bonus writing session on crafting 100-word stories.

An online auction will be running throughout the festival, with all proceeds going to support The Writers Guild's 2026 programming. To make a donation or bid on an auction item, please visit thewritersguild.org.

The Writers Guild is a 501c3 literary arts nonprofit based in Astoria, serving the Lower Columbia Region. Their mission is to support writers and foster the literary arts in the Lower Columbia Region.

Creative Writing Festival Tickets/Registration:

<https://www.thewritersguild.org/event-tickets/p/2025-writing-festival>

This workshop will be followed by a 1-hour open studio in which you will have time to bring your ideas to life.

Basic supplies will be provided, but feel free to bring your favorite art supplies too. Optionally, if you'd like to come prepared with material to work with, bring a short quote that inspires you, an observation from your daily life, or small photos you won't mind cutting up.

Sunday October 12, 10 - noon

Zinify Yourself with Dr. Jenni Newton

Design and build your own creative zine that explores the world of your identity and purpose. Use a variety of mediums and prompts to write and illustrate a zine about who you are and how you matter. The content and the process should support your own examination and expression of self at this precise and unique moment in time. Prerequisites: You must bring - YOU.

Register at: www.cambiumgallery.com/astoria-zine-fest. Please register online, however the fee for each workshop is \$25. Attendees are asked to pay via cash at the time of the workshop.

Philosopharian Wit & Wisdom

How Much Do We Want Machines to Think for Us?

Philosopharian Seth Tichenor is back for the Fall season and monthly philosophizing, now going into its 12th season. This month: We can ask machines to do tasks for us that might've taken weeks and it's done in seconds. What does it mean to say a machine is thinking or thinking for us? Do we lose anything when a machine does work that we used to do for ourselves?

Thursday, Oct 9 at 7pm. Doors open at 6pm, for food and drink. Q&A at 7:45. All ages welcome. FREE. Fort George, Lovell Showroom, in Astoria.





Gaza, 2023 photo by Anas Al-Sharif

The Shadow Dance is Holy

written and arranged by Susan Grace Banyas
additional text by American poet, Allen Ginsberg and
Palestinian writer and journalist, Ghassan Kanafani, with voices
from *The Hillsboro Story/A Kaleidoscope History*

INTRODUCTION

The Shadow Dance is Holy begins in 1955. A poem, a howl, a child's memory, messages, people with story clues to the mystery. What hides in the shadows of the American dream? Pattern recognition, choreography, performance score for self-understanding. What brings us to now?

This version of *The Shadow Dance* is dedicated to Anas al-Sharif and the team of four other journalists, working for *AlJazeera* on the front lines in Gaza. They were targeted and assassinated by Israel on August 10th in their clearly marked tent PRESS-- outside Al-Shifa hospital. Anas was 29 years old. He left a wife and two children, ages 4 and 1 year old. He refused to leave northern Gaza, was starving like everyone else, had to look for food for his family, but kept working to uphold witness and truth as a professional.

AlJazeera's managing editor, Mohamed Moawad: "The pattern is clear: degrading, delegitimizing, smearing, and then killing, justifying the killing by unfounded allegations. ... Anas and Mohammed were the voices you heard from Gaza's shattered streets, the steady tune that made chaos comprehensible, the eye behind the lens catching all the details from Gaza City. The truth that they have been carrying to the world since the beginning of the war will echo in our coverage. We will continue the coverage."

270 journalists and media workers have been killed in Gaza since the genocide began, unprecedented in modern times. On August 25, five more journalists were killed in a "double tap strike" to Nassar Hospital in Northern Gaza. The pattern is clear.

An hour before he was killed, Anas gave us one last warning: "If these words reach you, know that Israel has succeeded in killing me and silencing my voice. I have lived through pain in all its details, tasted suffering and loss many times, yet I never once hesitated to convey the truth as it is without distortion or falsification.... Do not forget Gaza."

The death cult of war cannot silence the sounds of justice forever alive through the voices of the storytellers from Gaza, whose sacrifices are deeply felt and seen by millions of people around the world, whose words and images are the greatest weapons.



Anas al-Sharif 1996-2025



Ghassan Kanafani 1936-1972

*Everything is holy! everybody's holy!
everywhere is holy!*

In 1955 the Highland County engineer is serving time in the Ohio State Penitentiary for striking the match that set fire to the colored elementary school in Hillsboro to force integration. He had condemned the rickety structure, but the school board lit their lucky strikes and blew him off.

Holy the crazy shepherds of rebellion!

THE SHADOW DANCE IS HOLY

Notice what you notice. --Allen Ginsberg

In 1955 Gary Snyder in California writes to Phil Whalen in Oregon to get down to San Francisco to Fillmore Street to the Six Gallery for a "poetical bombshell." Allen Ginsberg takes the mic at 11pm, collects his breath, delivers Howl.

*I saw the best minds of my generation destroyed by madness,
starving hysterical naked*

In 1955 Mrs. Mallory is reading us Charlotte's Web, my favorite thing in the 3rd grade. "But Charlotte, I'm not terrific," said Wilbur. "That doesn't make a particle of difference," replied Charlotte, "not a particle. People believe almost anything they see in print. Does anyone here know how to spell TERRIFIC?"

The world is holy! The soul is holy! The skin is holy!

Negro mothers in shritwaist dresses and their children appear outside the window, then disappear. Then appear. Then disappear. Everyday. All year, carrying signs, messages!

**OUR CHILDREN PLAY TOGETHER, WHY CAN'T
THEY LEARN TOGETHER?**

Philip Partridge: "Ohio State Penitentiary, the maximum security prison for hard core incorrigibles; another education."

*who disappeared into nowhere Zen New Jersey leaving a trail of
ambiguous picture postcards*

His son, Tom: "The FBI was looking at my dad early on. My dad would say, 'Be careful what you say.' I didn't have anything to hide. We had a nut running the FBI who thought we were a national security problem."

*who reappeared on the West Coast investigating the FBI in beards
and shorts with big pacifist eyes*



The School Fight, Hillsboro Ohio

In 1955 the FBI's shadow operation, COINTELPRO, is operating domestically; and state department and CIA have merged operations, with a national security apparatus engineered to secretly destroy democratic socialist anti-colonial movements through political assassinations and coup d'etats.

The coup in Iran is the first.

*listening to the crack of doom
on the hydrogen jukebox*

In 1955 television delivers corporate news and the Micky Mouse Club directly into American living rooms.
M-I-C-K-E-Y MOUSE!

who demanded sanity trials accusing the radio of hypnotism

The marching mothers still appear outside the window with their messages!

MUST HILLSBORO LAG BEHIND THE SOUTH?

In 1955 Constance Baker Motley wins a victory for the marching mothers in the Court of Appeal. Clemons v. Board of Education, Hillsboro OH is first test case for the Brown decision in the north.

*who joined the elemental verbs and set the noun and dash of
consciousness together jumping with sensation*

In 1955 local authorities pull the body of Emmett Till from the bottom of the Tallahatchie River. He had been shot through the head, one eye gouged out, and a 75-pound cotton gin fan wired to his neck. Mamie Till leaves the casket open, with no make-up, to show America what hate looks like.

Moloch! Moloch! Nightmare of Moloch! Moloch the loveless

In 1955 Cold War operations designed to "neutralize" freedom movements move from Mississippi to Guatemala, Vietnam, Hungary, Kenya, and the Suez Canal.

*Moloch whose love is endless oil and stone. Moloch whose soul is
electricity*



Philip Partridge, early 50's



Allen Ginsberg
Photo by Robert Frank, 1955

Moloch the vast stone of war! Moloch the stunned government!

In 1955 Palestinian journalist, writer, and resistance leader, Ghassan Kanafani publishes Letter from Gaza, seven years after the Nakba, the great expulsion of the Palestinian people from their lands.

*I went out into the streets of Gaza, streets filled with blinding
sunlight, and they told me Nadia had lost her leg when she threw
herself on top of her little brothers and sisters to protect them from
the bombs and flames that had fastened their claws into the house.*

In rare restored footage from 1971, Ghassan Kanafani describes the "calculation conditions," the power dynamics of British colonialism, American imperialism, and Zionism, giving rise to the Palestinian Resistance Movement, which began in the 60's. "It is not a movement to liberate a geographical 26,000 square kilometers. It is a historical movement which intends to liberate the Jews from Zionism and Arabs from reactionary forces and establish a democratic socialist Palestine."

He is assassinated by the Mossad, the Israeli secret police in 1972 in a car bombing that also kills his seventeen-year-old niece, Lamis Najim.

*The typewriter is holy the poem is holy the voice is holy the
hearers are holy*

What is known and unknown intersect in the shadow dance of patterns that reveal what is real, what is evil, what is alive, what appears, disappears, endures.

The message!

YOU TAKE IT IN STRIDE

Elsie Stewart Young tells me 55 years after she and nineteen other mothers marched daily to protect children and lineages and cultures from the deep injury of erasure. "It's remarkable what you can accomplish when you work together. Encouragement and patience. Be patient."

*Holy the supernatural extra brilliant intelligent kindness
of the soul!*

Before he was assassinated by Israel, Anas al-Sharif's posted his final message on X. "I entrust you with Palestine the jewel in the crown of the Muslim world, the heartbeat of every free person in the world."

Genocide cannot put out the light of love for the homeland, olive groves, grandmothers, storytellers, for all the culture and all the children, the holy children destroyed by madness

The shadow dance is holy

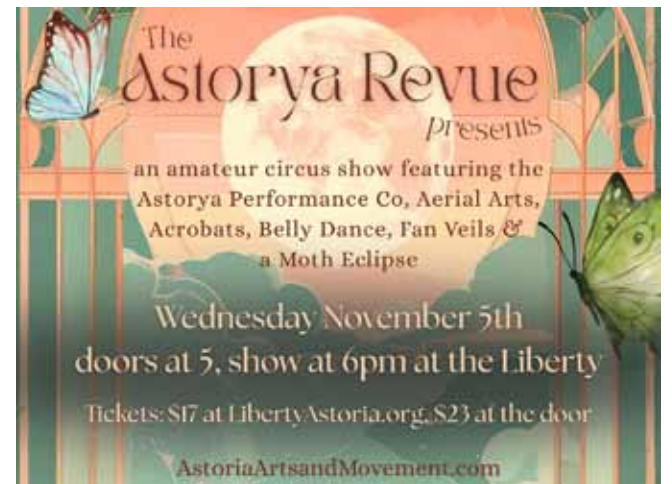
The home lands are holy

The holy lands do not belong to one nation state

the holy lands are holy



Susan Grace Banyas co-founded SO&SO&SO&SO in 1976, has directed numerous performance works, and is author of *The Hillsboro Story*, a kaleidoscope history of an integration battle in my hometown, Spruyten-Duyvil Press, NYC, 2019. This is her 3rd essay on Gaza since the genocide began. www.susanbanyas.com



By Dakayla Walters

The Horsenecks

a new album and ever-changing sounds

THOUGH far from its original Southern roots, bluegrass and old timey Appalachian is alive and well in Astoria, OR.

Local musicians Gabriella Macrae and Barry Southern celebrated the release of their newest album, *In the West*, which came out in late June of this year. The album features fiddle tunes, traditional, and originals by the duo that elicit feelings of adventure, travel, and old Americana.

"We had, over the last few years, been listening to and learning more old cowboy songs... we didn't plan it, but it worked out that there was a theme," Macrae said.

Macrae has been drawn to old-time sounds since high school. "I was already listening to a lot of folk and old blues music, and was learning how to play that stuff. Then, I heard people playing in a string band, and it looked so fun. No one was the lead or the spotlight... it looked really social. Up until that point, my experience in playing music had been pretty solitary."

Southern didn't have quite as early of an introduction to string music due to growing up in Liverpool. "I didn't grow up playing banjo music," he said. "I was play-

a long time," Southern said. "The Loose Moose String Band... twenty years now, still going." (Known as Liverpool's number one entertaining string band!). Macrae had begun a band with her sister called The Macrae Sisters. "That was the first band I was in that recorded, toured, and played gigs. We have a country band too with my other sister and her friends, and there's been other bands in between."

Macrae and Southern met backstage at a music festival in England, thanks to the bands they were performing in being next to each other on the ticket. It was love and jams at first sight (though they wouldn't begin The Horsenecks until they were both in the same country the following year). The band's namesake is a popular whiskey ginger cocktail, which the couple felt fit their band perfectly. "We needed a name... especially being a duo that's a couple, we didn't want anything too pretty or cute," Macrae said.

Since The Horsenecks formed, the band has produced four albums. Their most recent album on Tiki Parlour Recordings, *In the West*, was recorded at local Astoria studio The Rope Room, and Kati Claborn (The Hackles and Blind Pilot) engineered the recording. "When we went in, we only had half of the album," Southern said. "We both work well under pressure, so we booked the time at the studio. Stuff just starts to rise to the surface when you need it to."

In two weeks, the album was recorded. "The rest of the stuff takes a year and a half," Southern said. The "other stuff" being the nitty gritty parts: figuring out cover art, getting permissions for covers, and proofreading—to name a few things.

In the West features a well-balanced setlist of songs with lyrics (the majority written by Macrae) as well as traditional fiddle tunes. The duo decided on breaking up the style of music for variety. "The people that are real old time music nerds... want to hear a lot of fiddle tunes that are just instrumental. That's a lot of the people that are going to be listening to our album—and then there's the rest of the world. They want to hear songs with lyrics, and I do too!" Macrae said.

To celebrate their new album, The Horsenecks hosted an album release party at The Ten Seventeen Theater, played a few shows in Portland, and toured down the coast into California. The seasoned musical



The Horsenecks, Barry Southern and Gabrielle Macrae

duo has 13 years of touring under their belts, and they've played everywhere from pubs to parks to music festivals, and local contra dances.

Their favorite place to perform, Southern said, is "anywhere where people listen these days. We put many years into playing anywhere we could get a gig. Pizza shops, pubs, farmers markets, and no one ever listens really. They'll stop and enjoy it for a moment, then keep going. It limits the music that you feel like you can play, because you constantly try to be noticed." In any performance, but especially in bluegrass, the crowd's energy determines the energy the band gives back. "If you're playing to people who are having a conversation drinking beer in a pub, you feel like you're beating them over the head 'listen to me, listen to me!' It doesn't feel good," Macrae laughed. "If people are into it [the performance], then you feel like there's a reason to do it."

"We still play at bars," Southern clarified. "Just raging fiddle music, being loud."

Over the years, the duo has learned how to read (and work) a crowd. Bluegrass festivals generally draw people with higher tolerance and attention spans for fiddle tunes. "But if we're playing at Fort George, or anywhere [like that], we have to mix it up a little bit to keep people's attention," Southern said.

"To keep my own attention," Macrae laughed.

Singles from *In the West* have made their rounds on local radio station KMUN. Normally, the band avoids listening to their own music. "Whenever you hear yourself speak [in recording], you're like 'woah,

I sound weird.' It's like that when you listen to your singing—is that really what I sound like?" Southern joked. Despite Southern's misgivings over hearing his own recordings, Macrae's favorite track is their cover of Mountain Rain. "I love Barry's vocals on it," she said.

Local listeners to KMUN may have already had the privilege of hearing The Horsenecks. The station has featured several of their singles off the album. Though generally the band doesn't listen to themselves on the radio, this time around, it's different. "This is the first album that we've done where when it comes on, we don't turn it off," Macrae said. Over time, the band has grown into a sound that isn't as tethered to traditional as it was before. "In the early days, there was this real want to be an old time string band. It was limited to this very specific genre, and I think we were a little afraid to go off brand... I think now at this stage we're open to it being whatever we want it to be."

"We're not so string band-y anymore," Southern agreed. "We've found our sound."

CATCH THE HORSENECKS IN CONCERT

Friday Nov 7 at KALA

7:30pm

Full Band

\$25

tickets online:

kalaastoria.com



In the West A fourth album, on the Tiki Parlour Recordings label, recorded at The Rope Room in Astoria, available at www.horsenecks.net

ing English and Irish music. When I was in my twenties, I started playing the banjo. It just looked so fun and social, when you're used to playing by yourself."

Before the inception of The Horsenecks, Southern and Macrae already had band experience. "I was in a bluegrass band for

THE BARSTOOL PREACHERS headline All Ages Rock Show at the Astoria Armory

By Dinah Urell



The Barstool Preachers from Brighton, UK.

BACK IN THE DAY, the Astoria Armory was the scene of rock shows, local and regional, but as is common knowledge in April of 1969 Deep Purple, (the real Deep Purple)

pop punkers, **Dumpster Fire Heroes** and **punk rockers, The Beta Voids.**

Leland and Maggie Fallon are Vigilant Artists. Leland is a former industry producer that worked with bands Wu Tang, Deftones, Atmosphere and many others. These days Vigilant Artists helps find talent for events and festivals in Canada and Europe. The last show was Music 4 Cancer 2024 in Quebec, a charity music festival that raises awareness – and funds – to fight cancer through punk rock. And as timing would have it their friends Bar-

group of blue collar musicians who can instantly connect with anyone they play for. Exhibiting a tireless DIY work ethic that is unparalleled by its peers, the band has traveled the world gaining fans with their audience engaging performances. Frontman Tom McFaul has a storied musical lineage running through his veins. The son of Colin McFaul, singer of the legendary Cock Spar-rer, he's learned a lesson or two from his father.

With a large following, California punk quartet The Last Gang is fronted by Brenna Red who writes the tunes. During COVID, Red states in an interview that it was finally a time to shift gears musically and write with a new music perspective, one you don't get much of a chance at when you're constantly touring. Red focused her musical style more toward a ska-punk sound, from The Clash to early ska/reggae Toots and the Maytals and Lee "Scratch" Perry. Their latest album *Noise, Noise, Noise* is the latest incarnation of the bands sound.

Lots of great music is coming our way with a smashing combo of local rockers (Leland Fallon happens to be member of Dumpster Fire Heroes), and national acts. Its due time to reawaken the Armory stage!



The Last Gang from LA

laid some smoke on the Columbia. The vintage poster stated that the show was presented by the Clatsop Community College student body. Cool. That following July, Buffalo Springfield played the Armory – you could get tickets at Thiel's Music (R.I.P. due to inflated rent) for \$2. But by that time, Neil Young, Stephen Stills and Richie Furay were out of the band. Nonetheless it was exciting for teens and music lovers.

In reverence to its origins of rock, Vigilant Artists based in Astoria and the Astoria Armory are putting on a big show bringing surf, rock, reggae and ska-punk to its stage. It's a first time All Ages Rock Concert with a bar in the upper balcony hosted by Astoria's Bridge and Tunnel Bottleshop. And a portion of proceeds from the concert will benefit the Lower Columbia Q Center.

The line-up: Headliners the **Barstool Preachers** from Brighton, UK, **The Last Gang** from LA and three local openers, **surf rockers, Retroactive Gamma Rays**, local

stool Preachers who just headlined the Rebellion Fest in Blackpool, England this August, were coming



Local Punk Rockers, The Beta Voids

to the US for tour dates. That was impetus for the Fallons to get them to Astoria.

Formed in 2014, Barstool Preachers are known for bringing back the essence of punk: music with a message! In addition that their music is infectious, as in you'll be pogoing and cheering along. From the eclectic scene of punk and ska bands in the UK, The Bar Stool Preachers are a band for EVERYONE – a

Friday October 10. Doors open at 7pm, and the music kicks in at 7:30pm. 5 Clam Bucks from the Columbia Crossing packet will get you a ticket. Advance tickets with QR code are \$15, and \$20 at the door. At the Astoria Armory, 1636 Exchange St.

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OCTOBER 25TH 2PM & 6PM

CHARLENE LARSEN CENTER
FOR THE PERFORMING ARTS
588 16TH ST. ASTORIA, OR

OCT 25 MUSIC + GOING ON

Netel Grange Harvest Festival and Pie Auction

THE NETEL GRANGE in Astoria will host its annual Harvest Festival and Pie Auction

This year, two favorite traditions—the Harvest Festival and the Pie Auction—will be combined into one fun-filled afternoon. Families can enjoy fresh apple cider pressing, trunk-or-treat, a costume contest, crafts, games, and plenty of fall cheer.

Highlights include the always-popular pie auction, pie walk, and pie eating contest. Delicious food, hot cider, and coffee will also be available.

Everyone is welcome to come out, celebrate the season, and enjoy a day of good old-fashioned community fun.

For updates—including trunk-or-treat sign-ups, volunteer opportunities, and how to



Trunk or Treat

donate apples for the cider press—keep an eye on the Netel Grange website, Facebook, and Instagram. Details will be shared soon.

October 19, from 1 to 4 p.m. at 90525 Logan Road in Astoria.

ALSO: The Little Island Creamery in Cathlamet hosts a Harvest Fest on Sunday Oct. 5 from 12-4pm. The White Clover Grange in Nehalem holds their Apple Fest on Sunday Oct 5 from 11-3pm.

BloodyVox at the Liberty



BLOODYVOX IS BACK! Everyone's favorite holiday show screams into the Liberty Theatre Astoria on October 11th for one performance only! This delightfully eerie show uses dance, film, sound and light to create a dazzling multi-sensory experience the entire family will enjoy. Join in the resurrection of the spirit of All Hallows Eve, weaving whimsy and comedy through this delightful nightmare on Northrup Street. Costumes encouraged! Presented by BodyVox one of Oregon's most engaging and best loved performing arts ensembles since 1997.

Saturday, October 11, 7:30pm. Tickets \$18, \$22, and \$27. Liberty Theatre in Astoria

Metaphysical Fair Astoria + Practical Magic

Explore the mystical arts at this yearly occasion in the Liberty McTavish Room. Connect with readers offering tarot, astrology, and psychic insights. Browse unique artisanal wares and discover treasures that inspire your spirit. Whether you're seeking guidance, shopping for one-of-a-kind gifts, or simply curious about the metaphysical world, you'll find something enchanting waiting for you! A FREE event.



The day culminates in an evening viewing of movie Practical Magic at 8pm (Tickets \$13).

Saturday, October 18, 3pm to 8pm. in the McTavish Room.

Monday 6

MUSIC

Raeann Phillips. Country. No cover, 7:30 – 9:30pm at Pickled Fish in Long Beach.

Tuesday 7

MUSIC

Raeann Phillips. Country. No cover, 7:30 – 9:30pm at Pickled Fish in Long Beach.

Wednesday 8

MUSIC

Kris Deelane. Singer/Songwriter. \$25, 4pm at the Peninsula Arts Center in Long Beach.

The Sweet Old Souls. No cover, 7:30 – 9:30pm at Pickled Fish in Long Beach.

HAPPENING

Creature from the Black Lagoon (1954). Free, 6 – 8pm at the Tillamook Library.

Thursday 9

MUSIC

The Sweet Old Souls. No cover, 7:30 – 9:30pm at Pickled Fish in Long Beach.

ART

Artist Reception. Objects, Figures, Histories, a two-person exhibition featuring the work of Sherrie Wolf and Dan Gluibizzi. Free, 6 – 7:30pm at the Royal Nebeker Art Gallery at CCC in Astoria.

LECTURE & LITERARY

Wit & Wisdom Lecture Series. How Much Do We Want Machines to Think for Us? With Seth Tichenor. Free, 7pm in the Fort George Lovell Showroom in Astoria.

Friday 10

MUSIC

Bar Stool Preachers, The Last Gang, Dumpster Fire Heroes, and Retroactive Gamma Rays. \$20, 8 – 11:30pm at the Astoria Armory.

THEATER & PERFORMANCE

The Guy Who Didn't Like Musicals. A horrifying comedic musical. \$25, 7:30pm at the Ten Fifteen Theater in Astoria.

Dracula: A Comedy of Terrors. \$30 – \$35, 7:30pm at the Coaster Theater in Cannon Beach.

The Invisible Man: A live radio play. \$10 – \$25, 7pm at the NCRD Performing Arts Center in Nehalem.

HAPPENING

Documentary Film Screening. Cycle of Memory. Plus Q&A with filmmaker Alex Leff. 12:30 – 2:30pm at the Seaside Library.

Veterans Convention. All veterans are invited. Food, giveaways, raffles, services, and comradery. 10am – 3pm at the Tillamook County Fairgrounds in Tillamook.

Saturday 11

MUSIC

Jesse Lee Falls. Rock/R&B/Blues. No cover, 21+, 9pm at the Merry Time Bar in Astoria.

Adeline Hotel and Jackie West. No cover, 8 – 9:30pm at the Sou'wester Lodge in Seaview.

Dukes of Swing. Big Band. \$20 suggested donation. 3 – 6pm at the Fort Columbia Theater, Fort Columbia State Park, Chinook.

Peter Ali. Native American flutist. Free, 2 – 3pm at the Seaside Library.

ART

Second Saturday Art Walk. Noon – 8pm in downtown Astoria.

Gallery Talk. With Curator Judith Altruda speaking on the exhibit: What is Native Art? Eugene Landry and the Creative Spirit. Free, 2pm at the Columbia Pacific Heritage Museum in Ilwaco.

LECTURE & LITERARY

Astoria Zine Festival. Workshops, lectures, Zine sales. 10am – 3pm & 5 – 7pm at Cambium Gallery in Astoria. cambiumgallery.com/astoria-zine-fest

Library After Dark Author Talk. With Jan Bono. Free, 4 – 6pm at the Warrenton Library.

THEATER & PERFORMANCE

BloodyVox by BodyVox. A Halloween themed dance theater experience. \$18 – \$27, 7:30pm at the Liberty Theater in Astoria.

The Guy Who Didn't Like Musicals. A horrifying comedic musical. \$25, 7:30pm at the Ten Fifteen Theater in Astoria.

Dracula: A Comedy of Terrors. \$30 – \$35, 7:30pm at the Coaster Theater in Cannon Beach.

The Invisible Man: A live radio play. \$10 – \$25, 7pm at the NCRD Performing Arts Center in Nehalem.

HAPPENING

Cranberry Harvest Weekend. Learn about the region's cranberry heritage, celebrate all things cranberry with self-guided bog tours, live demonstrations, and cranberry-themed treats and products. Free, at the Cranberry Museum in Long Beach.

Kilchis River Pumpkin Patch and Corn Maze. Admission \$7, noon – 5pm at 9455 Kilchis River Rd, Tillamook.

Veterans Day at the Air Museum. Breakfast 8am – 11am, ceremony at 11am. At the Tillamook Air Museum.

Sunday 12

MUSIC

Killer Whale. R&B from New Orleans. No cover, 6 – 8pm at Fort George in Astoria.

Kris Stuart. No cover, 7:30 – 9:30pm at Pickled Fish in Long Beach.

LECTURE & LITERARY

Astoria Zine Festival. Workshops, lectures, Zine sales. 10am – noon at Cambium Gallery in Astoria. cambiumgallery.com/astoria-zine-fest

THEATER & PERFORMANCE

The Guy Who Didn't Like Musicals. A horrifying comedic musical. \$25,

3:30pm at the Ten Fifteen Theater in Astoria.

The Invisible Man: A live radio play. \$10 – \$25, 2pm at the NCRD Performing Arts Center in Nehalem.

HAPPENING

Cranberry Harvest Weekend. Learn about the region's cranberry heritage, celebrate all things cranberry with self-guided bog tours, live demonstrations, and cranberry-themed treats and products. Free, at the Cranberry Museum in Long Beach.

Kilchis River Pumpkin Patch and Corn Maze. Admission \$7, noon – 5pm at 9455 Kilchis River Rd, Tillamook.

Monday 13

MUSIC

Kris Stuart. No cover, 7:30 – 9:30pm at Pickled Fish in Long Beach.

Tuesday 14

MUSIC

Kris Stuart. No cover, 7:30 – 9:30pm at Pickled Fish in Long Beach.

HAPPENING

Drafts and Crafts. With Hammer and Stain. A night of arts and crafts and beers. Includes all instruction, materials, and a \$10 drink certificate. 6 – 8pm at Pelican Brewing in Cannon Beach. Register at rb.gy/lx501k

Wednesday 15

LECTURE & LITERARY

Ric's Open Poetry Mic. 8:30pm at KALA in Astoria.

THEATER & PERFORMANCE

Mike Super: Magic & Illusion. \$15 – \$35, 7pm at the Liberty Theater in Astoria.

HAPPENING

The Creeping Flesh (1973). Free, 6 – 8pm at the Tillamook Library.

Thursday 16

MUSIC

Dave Heatwave. 7pm at Galactix Arcade in Astoria.

THEATER & PERFORMANCE

The Guy Who Didn't Like Musicals. A horrifying comedic musical. \$25, 7:30pm at the Ten Fifteen Theater in Astoria.

Friday 17

MUSIC

Millionth Street. 6 – 8pm at the Shoalwater Bay Yacht Club in Ocean Park.

Now Entering Alaska Time. With Ken Waldman. Banjo, fiddle, and poems. \$15, 7pm at the Bay City Arts Center.

LECTURE & LITERARY

Oregon Poet Laureate Ellen Waterston. 7pm. \$15 online, \$20 at the door. tickets at writersguild.org. At the BARbey Maritime Center in Astoria.

Manzanita Writers Series. Author reading with Polly Dugan. Free, 7 – 8:30pm at the Hoffman Center in Manzanita.

THEATER & PERFORMANCE

The Guy Who Didn't Like Musicals. A horrifying comedic musical. \$25, 7:30pm at the Ten Fifteen Theater in Astoria.

HAPPENING

Rocky Horror Picture Show 50th Anniversary. With emcee Ginger Vitus. Audience participation and costumes are encouraged. No outside food, or drink, water guns, or flammable items allowed. 8pm at the Liberty Theater in Astoria. \$23, 8pm at the Liberty Theater in Astoria.

Saturday 18

MUSIC

Tom May. Folk. \$25, 4pm at the Peninsula Arts Center in Long Beach.

Ezza Rose. No cover, 8 – 9:30pm at the Sou'wester Lodge in Seaview.

Water Music Festival. Broadway Lights! Show Tunes. \$30, social hour 2pm, concert 3pm at the Chinook School Event Center.

Laure Kinhan. Jazz. \$25, 7:30pm at the Coaster Theater in Cannon Beach.

LITERARY LECTURE

Writers Guild Festival Readings at 7pm \$15, at KALA in Astoria.

THEATER & PERFORMANCE

The Guy Who Didn't Like Musicals. A horrifying comedic musical. \$25, 7:30pm at the Ten Fifteen Theater in Astoria.

D is for Dog Team. An interactive kid's show with Ken Waldman. Free, 10am at the Bay City Arts Center.

HAPPENING

No Kings. Peaceful Protest. 11:30 – 12:30 on the sidewalk along Hwy 101 at the Seaside Outlet Mall. Indoor Rally. Noon – 1pm at the Astoria Armory. Peaceful Protest. 1 – 2pm along the south side of Marine Drive from 17th St and east, Astoria.

Metaphysical Fair. Vendors, readings, and more. Free, 3 – 8pm in the McTavish Room at the Liberty Theater in Astoria.

Practical Magic. Movie screening. \$13, 8pm at the Liberty Theater in Astoria.

Crave the Coast Dinner. A three course meal showcasing locally sourced seafood and seasonal vegetables, paired with beers. \$65, 6 – 9pm at Pelican Brewing in Cannon Beach.

Kilchis River Pumpkin Patch and Corn Maze. Admission \$7, noon – 5pm at 9455 Kilchis River Rd, Tillamook.

Sunday 19

MUSIC

Brooklyn Dell and The Revelators. Desert Rock. No cover, 6 – 8pm at Fort George in Astoria.

LECTURE & LITERARY

Manzanita Writers Series. Author event with Oregon Poet Laureate Ellen Waterston. 3 – 4:30pm at the Hoffman Center in Manzanita.

HAPPENING

Harvest Festival & Pie Auction. Trunk or Treat, games, costume contest, pie auction, pie walk, and pie eating contest. Delicious food, hot cider, and coffee will also be available. 1 – 4pm at Netel Grange, Astoria.

American Legion Pancake Breakfast. Pancakes or French toast, bacon or sausage, eggs, and more. \$15, 9 –

11am at the American Legion in Cannon Beach.

Kilchis River Pumpkin Patch and Corn Maze. Admission \$7, noon – 5pm at 9455 Kilchis River Rd, Tillamook.

Artful Breakfast. All you can eat pancakes, eggs, and more. \$10, 9am – noon at the Bay City Arts Center.

Tuesday 21

HAPPENING

Living Feminine Wisdom: Film Screening and Community Conversation. Join filmmaker, Megan McFeely, and local writers Megan Amara Rose and Marianne Monson for a screening of the award-winning film, As She Is. Following the film there will be a Q/A and community conversation about the journey to reclaim, and the importance of living, our inborn feminine wisdom. \$10 at the door. 6:30pm at the Columbian Theater in Astoria.

Wednesday 22

MUSIC

The Brothers Reed. Bluegrass and more. \$25, 4pm at the Peninsula Arts Center in Long Beach.

HAPPENING

Ric's Poetry Mic. Third Thursdays. Sign-up to read at 6:30pm. 5 min. per reader. \$5 Donation. KALA in Astoria.

Young Frankenstein (1974). Free, 6 – 8pm at the Tillamook Library.

Friday 24

THEATER & PERFORMANCE

Storyteller Will Hornyak. Day of the Dead Tales/Samhain. 7:30pm \$20. At KALA in Astoria.

Grimm Tales: Cinderella. \$10, 6pm at the Larsen Center in Astoria.

HAPPENING

The Maze of Murder. Haunted corn maze. \$12, from dusk to 10pm at 9455 Kilchis River Rd, Tillamook.

Saturday 25

THEATER & PERFORMANCE

Grimm Tales: Cinderella. \$10, 2pm and 6pm at the Larsen Center in Astoria.

HAPPENING

Rocky Horror Picture Show. \$35; all tickets include a swag bag, movie props and surprises. Audience participation and costumes are encouraged. 7pm at the ASOC Playhouse in Astoria. Get tickets at asocplay.org

Creepshow Peepshow II – Horror Cabaret and Night Market. \$24 general seating, \$40 for VIP seating, help judging the costume contest and attend a VIP meet & greet. 7 – 11pm at the Columbian Theater in Astoria. Get tickets at eventbrite.com

Black Lake Witches Paddle. Dress up in costume and bring your paddleboard or kayak. Plus, raffle food, and more. Free, noon – 3 pm at Black Lake, Ilwaco.

Halloween Happenin's. Witches and Warlocks Paddle and Carnival Games at Quatat Park in Seaside. Seaside downtown.com/halloween-happenins

Kilchis River Pumpkin Patch and Corn Maze. Admission \$7, noon – 5pm at 9455 Kilchis River Rd, Tillamook.

The Maze of Murder. Haunted corn maze. \$12, from dusk to 10pm at 9455 Kilchis River Rd, Tillamook.

Sunday 26

MUSIC

Fern Spores. Folk Rock. All Girl Band from Olympia. No cover, 6 – 8pm at Fort George in Astoria.

HAPPENING

Halloween Happenin's. Pet Parade, Trunk or Treat, Giant Pumpkin Drop, and more. In Seaside. Seaside downtown.com/halloween-happenins

Kilchis River Pumpkin Patch and Corn Maze. Admission \$7, noon – 5pm at 9455 Kilchis River Rd, Tillamook.

Wednesday 29

HAPPENING

Haunted Hotel. Maze and Glow Party with DJ Shortstop, Trick or Treat the Halls, bites and brews available at the café. Free, 4 – 7pm at Best Western Plus Ocean View Resort in Seaside.

The Innocents (1961). Free, 6 – 8pm at the Tillamook Library.

Thursday 30

LECTURE & LITERARY

Protecting Forests, Fish, and Rivers on the North Coast. Presented by the Wild Salmon Center. Free, 5pm at the Lovell Showroom, Fort George, Astoria.

Friday 31

HAPPENING

Downtown Astoria Trick or Treat. Free, 3 – 5pm.

Emerald Heights Boo Bash 2025 – Minecraft - Curse of the Realms. Free with donation of canned food items and dry goods for the food bank. 3:30 – 7:30pm at the Emerald heights Community Center in Astoria.

Halloween Block Party. Live music, kid's games, and a haunted fire station. Free, 4 – 9pm on Lake Street in Ilwaco.

Job's Daughters Bethel 17 Halloween Party. Youth costume contest, games, snacks, music, prizes, and more. Free, open to young ladies and their families. 7pm at the Tillamook Masonic Lodge.

Saturday 1

MUSIC

John Bunzow. Singer/Songwriter. \$25, 4pm at the Peninsula Arts Center in Long Beach.

Ukefest. 8:30am – 3:30pm at Towler Hall, CCC, Astoria. Workshops, vendors, instruction, group sing and strum. 6 – 8pm at the Ten Fifteen Theater in Astoria, Open Mic Uke Concert featuring Aaron Kim, Avery Hill, Francis Doo, and the Astoria Ukulele Orchestra. \$45, add \$15 for box lunch option. Register at clatsopcountyartscouncil.com/ukefest

ART

First Saturday Art Walk. 5 – 7pm in downtown Seaside.

HAPPENING

Clash of the Cowboys Roughstock Rodeo. Bull riding, bronc busting, and barrel racing. \$30, 7:30pm at the Clatsop County Fair & Expo Center, Astoria. Get tickets at clatsopcofair.com.

Sunday 2

MUSIC

Live Music. No cover, 6 – 8pm at Fort George in Astoria.

Cellobop. \$20, 2pm at the historic Raymond Theater in Raymond.

THEATER & PERFORMANCE

The Invisible Man: A live radio play. \$10 – \$25, 2pm at the NCRD Performing Arts Center in Manzanita.

UkeFest in Astoria All Day • November 1 at CCC

TENOR Guitar Gathering look out! The uke freaks are invading Astoria. Clatsop County Arts Council is hosting this first annual fun affair. Folks in the region have already been treated to the Astoria Ukulele

Orchestra—we know what they can do.

This is a one day event featuring three prominent ukulele artists/teachers. Each will offer a variety of workshop topics in 4 one-hour sessions, so you get to choose 4 mini workshops from a total of 12 offered. From 8:30am to 3:30pm, with lunch and snack breaks.

The day culminates in an evening show at the Ten Fifteen Theater. Total registration fee is just \$45 or \$60 including a provided lunch. Get yourself a uke if you don't have one, and kick off a new investment in the joy of music.

Here's a quick rundown on the Instructors and Workshops:

With over 30 years of experience in the Northwest music scene, born and raised on the island of O'ahu, **Francis Doo's** deep connection to Hawaiian culture extends beyond music, as he also has a background in hula, which enriches his performances with authenticity and heart.

Workshops: intro to Hawaiian Style Ukulele, Expanding Your Repertoire of Strum Patterns, and Chords up the Neck.

Avery Hill is a staple of the Portland, Or ukulele community. She runs her own studio of uke classes and is a regular teacher at the Me-

nucha Ukulele Band Camp. She also runs a uke instructional YouTube channel. Her latest performance album is *The One Who Remembers* and she's currently working on an all-uke album.



Francis Doo



Avery Hill



Aaron Keim

Workshops: How to Sing and Play, Music Theory, Blues Songs

Aaron Keim is one half of the husband and wife duo The Quiet American. Influenced by Depression-era string band music and the folk revival, they use ukulele, banjo, and accordion to accompany their old-time tunes, harmony singing, and audience sing-alongs. The duo has published several ukulele and banjo instructional books, using Nicole's handwritten notation and Aaron's YouTube videos to help folks learn at home.

Aaron is also a luthier who builds ukuleles and banjos as Beansprout Musical Instruments. With his wife, he is the co-artistic director for Menucha Ukulele Band Camp in Corbett, OR and the Port Townsend Ukulele Festival in Port Townsend, WA. Learn more at www.quietamericanmusic.com and www.thebeansprout.com.

Workshops: 1960s Folk Song Hootenanny, Fingerstyle from Scratch, and Early Ukulele History and the First Builders.

For more info and to register go to: clatsopcountyartscouncil.com



ALL THE DANCE and performance energy nurtured at the Astoria Arts and Movement Center unites to bring you the 5th annual amateur circus show—featuring the Astorya Performance Company and Triple Moon Belly Dance.

Aerial arts, acrobats, poi spinning, fan veils, a moth eclipse and more.

Wednesday, Nov. 5 at 6pm. \$17 in advance, \$23 day of show. At the Liberty Theatre.

THEATRE/PERFORMANCE

Coaster Theatre's 'Dracula: A Comedy of Terrors' delivers more laughs than you can 'count' **Thru Oct 11**



WHAT IF YOU took Bram Stoker's legendary vampire tale and put it into a blender with Mel Brooks, Monty Python and "The 39 Steps"? You'd get "Dracula: A Comedy of Terrors," a lightning-fast, laugh-out-loud, gothic horror romp opening Aug. 29 at the Coaster Theatre Playhouse in Cannon Beach.

When her sister falls ill with a mysterious disease of the blood, Lucy Westfeldt and her fiancé, Jonathan Harker, enlist the help of a famous vampire hunter, Jean Van Helsing. Their hunt for the dangerous and sexy Count Dracula

abounds with clever wordplay and quick-change antics. There will be blood, and laughs, as five actors play over a dozen roles in this hilarious send-up of the literary classic.

Written by Gordon Greenberg and Steve Rosen, "Dracula: A Comedy of Terrors" is directed by John Hoff and features Cyndi Fisher, Katherine Lacaze, Margo McClellan, Sara Spangler and David Sweeney. The production crew includes Colleen Toomey, Sondra Gomez, Mick Alderman, Juan Lira, Nancy McCarthy and Heidi Kershner.

This show contains some material that parents may find unsuitable for children under 14, such as mild violence, adult situations or adult language. Your own judgment is the best guide for your family.

"Dracula: A Comedy of Terrors" runs from Aug. 29 through Oct. 11. All performances begin at 7:30 p.m. except the Oct. 5 matinee, which starts at 3 p.m. Tickets are \$35 and \$30, and are available at coastertheatre.com, at the theatre box office or by calling 503-436-1242. The "pay what you will" show is Sept. 18.

The Invisible Man: A Live Radio Play RiverBend Players

STEP INTO THE SHADOWS with Riverbend Players' production of *The Invisible Man: A Live Radio Play*. Experience H.G. Wells' classic sci-fi thriller, the play recreates the thrilling story of a man who becomes invisible and descends into madness.

Directed by Tom Cocklin and performed in the old-time radio style, complete with live Foley sound effects performed on stage, actors at the mic, and edge-of-your-seat suspense.

The story follows a mysterious, bandaged stranger who arrives under the cloak of secrecy only to reveal a horrifying power: he is com-



pletely invisible. As his sinister plans unfold, the townspeople face a chilling mix of suspense, horror, and dark humor.

Don't just listen... see the magic of radio come alive on stage.

Through October 12. Fri/Sat at 7pm. Sundays 2pm. Tickets \$10 to \$25 online at www.riverbendplayers.org.

The Guy Who Didn't Like Musicals! at Ten Fifteen

EVERYTHING IN HATCHETFIELD seemed normal until people began singing... Then, they began dancing... And now, a musical pandemic is sweeping the entire city. It's up to Paula (an average guy who doesn't like musicals) and his friends to stop this musical apocalypse and fight for humanity's future. *The Guy Who Didn't Like Musicals* is a horrifying new comedy musical that premiered in Los Angeles from StarKid Productions, the creators of *A Very Potter Musical* and *Holy Musical*, B@man! And showing now at the 1015 Theater.

In the name of Rocky Horror, we know how infectious the combination of rock, horror, musicals and small towns can be, and can last in our psyches a very long and loving time...so if you like zombies, kitchy contemporary humor, dance, pop music... what's not to love about a guy who doesn't like musicals. New players come to the 1015 stage plus veterans to lift your seasonal soul with ghoulish hilarity.

Directed by Ryan Hull, Musical Direction by Pamela Kilfar and Choreography by Marco Davis. CAST: Amanda Baird, Dylan Disch, Nicolle



Harvey, Carly Keone, Darcy Molloy, Sue Neuer, Alexa Trimble, Nathan Yeh, Understudy - Slab Slabinski.

Opening October 3 through October 18. Thurs - Sat at 7:30pm. Sundays 3:30pm. Tickets \$20-\$25 online at www.thetenfifteen-theater.com. Arts for All Tickets are available by contacting the box office.

Grimm Tales CINDERELLA Astoria Music Conservatory



Left to Right: Kayla Merino Lucas, Vanessa Gaspar Lucas, Hosanna Cummings, Annie Cummings, Hazel Ydstie, Alex Nelson, Konrad Struve, Malachi Cummings, Rourke Struve.

ARTISTIC DIRECTOR OF DANCE at Astoria Conservatory Sarah Cohen is readying her students for their October show. "It's a ballet, it's a musical and it's a play" says Cohen.

For those who have had the opportunity to be enchanted by Cohen's dedicated student performances, you'll know that Cohen's "mash-up" productions combine a variety of sources to create an original piece of theater. In addition to choreography and direction, Cohen is also the costume designer and set designer. The students do two shows a year. Look forward to a spring ballet of *Alice in Wonderland*.

This year's Cinderella is part Prokofiev ballet score, part Rogers and Hammerstein mu-

sical, and dialogue and story composed by Cohen based on Grimm's rendition and told from the perspective of those bad stepsisters, Drucilla and Anastasia.

And just to really shake things up, gender play is at work here too. The prince role will be played by a female, and the sisters and evil stepmother, by males. Cohen remarks that her father danced the Prokofiev as a stepsister, "Quite often in the Prokofiev, the stepsisters are danced by a male role, providing humor," she says.

Join Astoria Conservatory for a night of laughter and dra-

ma. You won't want to miss this frolicking good time filled with sass, glamour, and the occasional shoe mishap!

Performing at the Charlene Larsen Center for the Performing Arts, there will be three opportunities to catch the shows. Oct 24th, 6pm and Oct 25th, 2pm & 6pm. Tickets are \$10 at the door.

Bring your sense of humor and your own glass slipper. Feel free to dress in a costume of your preference, and join the cast onstage at the end of the show for a little dancing.

art happens *openings and news in the LCPR*

Astoria Visual Arts

From Waste to Wonder: Michael Yager and David Fondren Remake Refuse into Art

AT THE ASTORIA TRANSFER STATION, heaps of cast-off debris have become the working ground for David Fondren and Michael Yager. Throughout the summer, the two have discerningly sorted and reclaimed discarded materials, brought them back to their studios, combined them with other items they found and eventually the recovered items received new life and renewed purpose as art.

The duo were each awarded the Coastal Oregon Artist Residency (COAR), a collaborative program developed by Recology Western Oregon and Astoria Visual Arts, which supports the creation of art from recycled, repurposed and discarded materials. They have spent four months,



Michael Yager, 2025

June through September, to each individually put together a body of work made from their finds. The results will be on display in an exhibit October 11 through the 25 in the Anita Building at 1312 Commercial Street in Astoria. Michael Yager collected primarily e-waste from the Astoria Transfer Station, salvaging components from old electronics and using them to build silly, interactive inventions. "Play is important, both in the finished work and in the design process," he shares, "The show includes (questionably) musical instruments, games, and kinetic art, all intended to encourage participation and hopefully give strangers a chance to laugh together in the gallery." From his side, it's a meticulous kind of play, like a puzzle or a crossword. He spends a lot of time looking up datasheets, hunting for parts on old circuit boards, and troubleshooting. He rarely knows why things aren't working at first, and when they do, it can be just as mysterious, but it's a satisfying feeling when all of the parts click together and the machine comes to life.

Michael Yager studied metalsmithing and ceramics in college, receiving an MFA in 2010. Since 2019 he has worked for STARBASE at Camp Rilea in Warrenton, a STEAM (science, technology, engineering, art, and mathematics) program that provides free summer camps, school field trips, and outreach programs for thousands of local students each year. Since moving to Oregon, he has prioritized his career and this residency has been an opportunity to focus on his own artistic work for the first time in a decade.

David Fondren reflects on his time glean-ing refuse from the Astoria Transfer Station with humor and gratitude, "I have taken away so much, from remembering not to wear my good boots to the top floor [of the Transfer Station] to how fantastic the art community in Astoria truly is, and how it supports its up and coming artists. My only disappointment is that I can't do it all over again." Not long before he was awarded the residency, Fondren didn't necessarily think of himself as an artist. The owner of Necro-Vita Ventures and Lonely Crow Forge, he spent his life working with and for artists in many fields and mediums including blacksmithing, installation art, and fabrication, but taking his artistic craft seriously came rather recently. He'll be taking with him new knowledge and confidence to continue his art career as well as a new take on what he personally deems "garbage." "My hope for this show is to inspire others to imagine 'A World Without Waste' and make it a reality."

The Coastal Oregon Artist Residency exhibit opens Saturday, October 11 from 2:00 to 8:00pm, with visitors being invited to meet the artists from 5:00 to 8:00pm. The show will be on view October 12 to 25 from 12:00 to 4:00pm each day. The artists will also give a public talk about their work and their residency experience on Saturday, October 18 at 2:00pm. There is no cost to see the exhibit.



David Fondren, Here Lies Water, 2025

Fabiano Returns to Astoria with Harvest of Elegance

FOR HER SECOND SHOW at Made in Astoria, Gianna Fabiano, shares a collection of oil paintings that reflect a year's worth of delving into representations of femininity from historical, artistic perspectives. The inspiration for her show, titled Harvest of Elegance, is loosely drawn from ancient mythologies as well as gothic folklore. The timeless nature of these concepts allows for understanding parallels within the modern world that are intrinsic to the human psyche. See the show October 11 through December 6.

Fabiano is a self taught artist with a focus on traditional oil painting, heavily inspired by the Baroque and Italian Renaissance eras. Her new collection again reaches through the patina of time immortalizing dreamlike figures in moments of evocative emotion. Her delicately rendered images linger in the mind, haunting and deeply evocative.



Gianna Fabiano, Dolly Portrait

Made in Astoria is located at 1269 Commercial Street and open Wednesday through Sunday, 12:00-5:00 pm, and by appointment. For more information, visit made-in-astoria.com and follow along on social media.

Astoria Visual Arts Celebrates Member Artists and Hosts Annual Meeting at New Location

ASTORIA VISUAL ARTS (AVA) celebrates its member artists and dedicated volunteers during a group exhibit this October, highlighting the immense creative talent of AVA's supporters. This exhibit is the first show at AVA's new location at 959 Commercial Street, the former location of the Runners Store. "Memberships are an important part of our success, which has allowed us to grow over the years. It is ideal that we can celebrate this occasion with our supporters who helped make it possible," says AVA Executive Director Annie Eskelin. Anyone, individuals and businesses, can become AVA members, who provide a financial mainstay for AVA. Learn more about the exhibit and the many benefits of being a member at astoriavisualarts.org.

The exhibit opens October 11 from 12:00 to 8:00pm, with an artist reception from 4:00 to 8:00pm, and runs through November 2.

Gallery Talk with Curator Judith Altruda

What is Native Art? Eugene Landry and the Creative Spirit
JOIN THE COLUMBIA Pacific Heritage Museum on Saturday October 11, at 2pm for an informal gallery talk with Judith Altruda Curator of What is Native Art? Eugene Landry and the Creative Spirit. The exhibit runs through December 2025.

Eugene Landry (1937-1988) was a noted Northwest Native artist who painted from his wheelchair. His personal story is one of perseverance, of an artist who created despite setbacks, always with humor and style.

In 2019, Tokeland and Astoria based artist Judith Altruda found a large collection of Eugene Landry's art inside an unheated storage building. It had been sitting there for almost 25 years. She bought the collection to save it from ruin and was so taken with his art and life story that she wrote a book about Gene's life, A Portrait of Gene, an Artist, a Time and a Tribe. She is currently working on a second book about Gene's life. Since 2019, more art has surfaced, from private collections and elsewhere. Like puzzle pieces, each work expands and fills in more of Gene's story.



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Painting the Pacific Northwest Matthew Goodrich at IMOGEN

FOR THE MONTH of October, IMOGEN shares the sublime landscape paintings of Mathew Goodrich. Working in acrylic and pastel, Goodrich echoes the known and unknown places of the region in a timeless manner, giving the feeling of sharing a walk through the eyes of the artist as he takes a daily stroll. The exhibition opens during Astoria's Second Saturday Artwalk, Saturday October 11th from noon – 8 pm. Goodrich will be at the gallery from 5 - 8 pm that evening and available to answer questions about his work. The exhibition will remain on view through November 3rd.

Mathew Goodrich, who lives in the tiny coastal hamlet of Wheeler, Oregon brings a lush and verdant series of new landscape paintings, celebrating the exquisite beauty of the region. Goodrich immerses himself within the lands he cherishes, lending a sense of nostalgia to all he creates. Due to a traumatic brain injury sustained over a decade ago, his painting process is unlike most artists, painting from the present and in the moment. He states, "I don't have the ability to imagine future paintings, and I can no longer carry



M. Goodrich Whalen Island, acrylic and pastel on panel 20x 24

my past with me." His paintings are in turn love letters of the places he feels most at home.

Growing up in Portland, Oregon Mathew has always been surrounded by dramatic landscape, from the high desert of the east side of the state to the undeniable beauty of the coast, this love of terrain and adventure led him at an early age to the wilds of Alaska. A man of many hats, he has worked on tugboats, became a builder of custom homes, including log cabins before returning to Portland where he took up custom furniture building. This led to enrollment at the Oregon School of Design where he pursued a degree in architecture, it was during this time that he found his muse in oil painting. His early days of painting were firmly entrenched in abstraction. After a successful career building custom homes in Hawaii, where his injury occurred, Mathew rediscovered his love of painting during rehabilitation, not remembering that he had attended art school, the discovery was a completely new experience that was pure and from the heart. Now working in acrylic and pastel, his landscape paintings maintain that sense of discovery and honesty of what is.

Imogen Gallery is located at 240 11th Street in Astoria. Hrs: Thursday-Mon, 11 to 5pm, Sun 11-4, closed Tue/Wed. 503.468.0620 www.imogen.com

CCC Art Gallery Starts Fall Term with Objects, Figures, Histories

THE ROYAL NEBEKER GALLERY at Clatsop Community College is proud to present Objects, Figures, Histories, a two-person exhibition featuring the work of Sherrie Wolf and Dan Gluibizzi. Together, their work engages the themes of history, gesture, and everyday experience, revealing how objects and figures alike continue to shape our understanding of contemporary art.

Objects, Figures, Histories is on view from September 22 through October 23, 2025, at the Royal Nebeker Gallery. A public reception with the artists will take place on Thursday, October 9, from 6:00 to 7:30 p.m. All are welcome.

Sherrie Wolf's artistic practice reflects a deep and sustained engagement with art history. Her new series, In the Museum, is a collection of watercolors on paper that record, render, and distill the experience of viewing art in public spaces. These works celebrate the architecture

of museums, the art on display, and—perhaps most intriguingly—the visitors themselves, whose presence and posture become part of the composition. Wolf's paintings invite us to reflect on how we look at art, and how art, in turn, looks back at us.

Wolf is widely known for her large-scale oil paintings that intertwine historical references with contemporary arrangements. Across both still life and figure-based work, she creates theatrical compositions that bridge past and present, drawing attention to the cyclical nature of human experience. Her work is held in the collections of the Portland Art Museum, Hallie Ford Museum of Art, and Tacoma Art Museum, among others.

Dan Gluibizzi works primarily in large-scale paintings on paper, collapsing the boundaries between the digital and the domestic, the ordinary and the mythic. Drawing on found imagery—ranging from vintage photographs to

Art and Wilderness Intertwined: Jesse Narens & Teagan White at Riversea

RIVERSEA Gallery presents "slow down, look around, drag yourself across the ground," a compelling two-person show spotlighting the evocative work of Portland-based artists Jesse Narens and Teagan White. Opening Saturday, October 11, during the Astoria Artwalk (12:00–8:00 p.m.), this exhibition invites viewers to experience a heartfelt perspective on the Pacific Northwest's last wild spaces and the sublime interconnectivity found in the natural world. The show opens on Saturday, October 11, during the Astoria Artwalk, held from 12 - 8pm. Both



I watched as a hummingbird put its beak through your eye. Teagan White & Jesse Narens

artists will be present for the evening reception from 5pm – 8pm, accompanied by the musical duo Birds of a Feather. Complimentary refreshments will be served. The exhibition will continue through November 4, 2025.

Through direct exploration and observation, Narens and White reveal the rich complexity and fragile beauty of the Pacific Northwest wilderness. Their paintings, collages, sculptures, and mixed-media assemblages explore ecological themes through artistic allegory, including life cycles, interdependence, habitat fragmentation, biodiversity loss, and the impact of human presence.

Narens is an artist and musician whose work centers on their experiences in the wilderness, expressing humanity's tumultuous relationship

with nature and the never-ending transformation of all things. Many of the paintings are biomorphic expressions of animals and their environments, featuring Narens' idiosyncratic symbology—a personal language that communicates the sacred interconnectedness of nature.

Narens has been represented by RiverSea Gallery since 2017 and has exhibited artwork throughout the United States, first beginning to exhibit in 2008 while participating in eclectic outsider art and music events in the Midwest, before moving to the Pacific Northwest in 2010.

White is an artist and outsider naturalist whose practice emerges from direct experiences with natural phenomena and a commitment to communicating with the land. Through careful observation, they explore regional ecological concerns alongside "the universal spiritual and psychosomatic burdens borne from acquiescence to a necrotic, extractivist civilization."

A prolific artist and illustrator, White has exhibited extensively throughout the United States in solo and group gallery exhibitions and has developed artwork for a diverse range of publications, corporations, and non-profit organizations.

RiverSea Gallery is open daily at 1160 Commercial Street in the heart of historic Astoria. 503-325-1270, or visit the website at riverseagallery.com.



"water home / d(r)ying times," by Jesse Narens & Teagan White

Sherrie Wolf, Three School Girls Observing Morandi Painting,



fragments of digital clip art—he reassembles figures and objects into vignettes that act as both intimate portraits and archetypal symbols.

Gluibizzi's artwork has appeared in Vogue and Juxtapoz and he has also been featured in The New York Times. He has recently exhibited his work in Los Angeles, New York, Seattle, Portland, and Tokyo and is a 2025 recipient of a Pollock-Krasner Foundation Grant.

Royal Nebeker Gallery, Clatsop Community College, 1799 Lexington Ave, Astoria, OR. Gallery Hours: Mon – Fri, 9am – 5pm, Weekends & holidays: By appointment.

RESIST: CALL FOR VISUAL AND LITERARY ART

IN COLLABORATION, Astoria Visual Arts (AVA) and The Writers Guild welcome creative voices to explore the theme "RESIST" during an open call exhibit at AVA, November 8 - 30.

In a time marked by upheaval, defiance, and transformation, we look to creative voices to explore what it means to resist. Resistance can be personal or political, loud or quiet, collective or solitary. It may take the form of protest, survival, reclamation, or imagination. How do we push back against systems that seek to silence, erase, or control? What does resistance look like in your world—and in your work?

Artists may submit up to three pieces across all media, including visual art, poetry, prose, and hybrid forms. Selected works will be featured in a curated exhibition that seeks to amplify diverse voices and visions of resistance. We especially encourage submissions from underrepresented voices and communities. Let your work be a force that questions, confronts, and reimagines.

Deadlines:Literary Art (essay, poetry, fiction): Send submissions to info@thewritersguild.org by October 19. Accepted literary works will be read during the November Artwalk.

Visual Art: Deliver artwork to the AVA Gallery, Nov 4, 4pm – 6pm, Nov 5, 10am – 12pm or by appt.



MEET MCGEE! McGee is a 6-month-old male Jack Russell Terrier/Miniature Smooth Haired Dachshund who weighs 11 pounds. McGee is as charming as they come! This pup has the most unique eye color and a personality to match. He's smart, quick to learn, and very treat-motivated, plus he gives the sweetest doggie kisses around! McGee is the kind of puppy who will win over everyone he meets with his gentle affection and eager-to-please nature.

As a puppy, McGee is the perfect mix of playful energy and snuggly charm. Like most pups his age, he is curious about the world, loves to explore, and is always ready for fun. With consistency, love, and patience,

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wordwisdom

YOU ARE. Each and everyone In the US -maybe all around the world. To make this simple, I'll stick to a smaller scale. Our daily lives.

In other times, chaos would mean- my house is a mess! My schedule is in chaos! So much to do, my mind is in chaos. Everyone now lives in CHAOS. I capitalize it because this is big time chaos. It's a chaos most of us feel on some level. Reading the news. Hearing it from a friend or FB. So much out of personal control... like waiting and hoping the hurricane doesn't hit your home. Can't avoid what's going on. It seems to have a life of its own and many/most of us are just the bystanders.

Helpless bystanders appalled at the blatant disrespect by the people elected to preserve our rights and better our lives.

So, like you- I wonder. What's next? What will be attacked next- my Social Security? My voting rights? My protest ability? Already much damage has occurred. People losing Medicaid, Planned Parenthood, maybe food stamps. Jobs are lost. Homes are lost. Like the domino affect... lose your job, then lose your healthcare, then lose the house- any variation of that. Add to the homelessness. The unhoused are being decimated with cuts in healthcare, food assistance, benefits of any sort. And the very rich get to survive easily

and fuss over the details of their tax cuts.

I am triggered daily and cannot remain in any state of peace. I have too much confusion, anger, sadness, disbelief, betrayal, to feel at ease these days. So much lying, deception and pure evil doings have occurred. I don't feel safe, do you?



I take nothing for granted. For those of us that grew up in dysfunctional families or abusive systems, all the chaos is triggering.

As a counselor, I'm not quite sure what to say that could comfort or suggest a happier way. For me, I'm back in Survival mode. By default. An automatic response. As long that's the state I'm in, that's what I have to work with. I'll get through on anxiety and hoping and wishing and holding my breath for the final showdown. Yes, there are people in politics working for us, putting themselves out on the limb of controversy and retribu-

By Tobin Nason

tion. Doing the right things, saying the right words. But this chaos should not have gotten this far. Why was it okay to have a felon and sex offender run for presidency in the first place? Twice!! And won. Now all of us get to share in his insanity. Even those that voted for him will find themselves remorseful somewhere down the line... when a beloved neighbor gets deported... when feeding one's family via assistance stops... when a relative who gets seriously ill has no more access to health care... when banks are taken over by government and your mortgage gets called in... when prices of food, gas, essentials mean homelessness, and the houseless have even less power and influence in this country of ours.

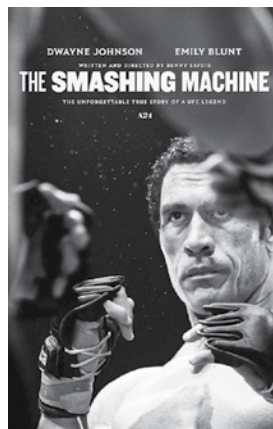
Where's the humanity? It's temporarily gone in this world... except with hope and words of those willing to speak out.... Sanders.. Newcom... Warren... AOC, Indivisible, and more. They are there, fighting. So back to survival. We all need to remember we have all survived trauma and situations before. Successfully. Be strong. Because you ARE strong. Tend to your mental health. We're still in survival mode. We're still standing.

Disclaimer: If anything has offended you, I do not apologize. So Be It.

Tobi Nason is a counselor in Warrenton (503)440-0587.

THE SMASH-ING MACHINE (OCT. 3)

Dwayne Johnson literally transforms himself in this true life story of the rise and fall of early UFC fighter Mark Kerr directed by Bennie Safdie (Uncut Gems). Using prosthetics, Johnson looks nothing like the affable, charismatic character he usually plays. In the late '90s, Kerr is a former college wrestler trying to make it in the new mixed martial arts organization. In the very first scene, we're shown footage of Kerr's first amateur fight, which ends with the huge, muscular Kerr on top of another fighter, bloodying his face with bare knuckle punches. Violence and pain, not just the physical kind, is the theme. Almost a walking caricature in the ring, outside of it, Kerr seems equally a creation – soft spoken, polite and gentle – even at home. Kerr lives with girlfriend Dawn (Emily Blunt) who dominates him in an aggressive, gum chewing manner, but also knows how to nurture the manchild. Still, their domestic arguments rival Kerr's fights in the ring. Kerr's career takes him to Japan, where he suffers his first loss, which destroys him. In addition, the punishment Kerr takes in the ring has resulted in an addiction to heavy painkillers. An episodic film, *The Smashing Machine* is really about how much pain Kerr can endure – professionally, domestically, through his addiction.

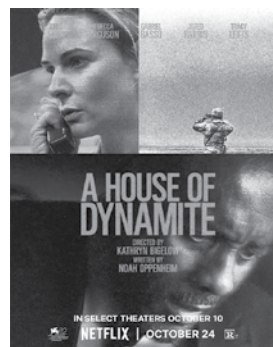


THE LOST BUS (APPLE TV+) Matthew McConaughey plays a bus driver trying to rescue 22 schoolchildren in the Camp Fire, the deadliest fire in California history. In 2018, in Northern California's Butte County, Kevin McKay (McConaughey) has returned to his hometown of Paradise following the death of his father. Kevin has a lot of responsibility. He must care for his 15-year-old son, Shaun (Levi McConaughey) and elderly mother Sherry (Kay McCabe McConaughey). But Kevin has returned to a place that is a powder keg waiting to explode. Electrical lines tremble in high winds. Paradise is surrounded by acres of dry forest. When power lines fall, the area turns into an inferno. The conflagration happens so quickly and is so intense, Cal Fire is helpless. On the job, Kevin receives a call from his dispatcher to pick up a class of elementary school kids trapped by the fire. Kevin and school teacher Mary (America Ferrara) must get the children to safety despite traffic jams, gun wielders, engine trouble and the fire closing in on them.

AFTER THE HUNT (OCT. 17) Julia Roberts toplines this psychological thriller set in academia where an accusation of sexual impropriety tears apart the lives of all involved. Roberts plays respected Yale philosophy professor Alma Imhoff, who's department colleague and close friend is Hank Gibson (Andrew Garfield). Alma and Hank are both close to tenure. At a faculty party Alma's husband Frederick (Michael Stuhlbarg) ribs her by asking what would happen to their friendship if one got tenure and the other didn't? Alma's star doctoral student and close friend is Maggie (Ayo Edebiri). Maggie reveres Alma and Alma always has Maggie's back. Everything changes the next day when Maggie turns up on Alma's doorstep, upset and crying. As Maggie explains, after the party Hank walked her home and went inside for a nightcap whereupon he started kissing her and wouldn't stop. When Alma presses Maggie for more details, she leaves. When confronted, Hank suspiciously explodes in anger, claiming Maggie is trying to discredit him because he went into her apartment to accuse her of blatant plagiarism in a paper she wrote for him. Alma must tread a line

between support for her female protégé who may be in love with her and her best friend. Not a he said/she said story, Alma goes to the Dean and asks to be kept out of the inquiry. But is she trying to protect herself, trying to stay neutral out of respect for Hank or trying to sabotage his tenure?

A HOUSE OF DYNAMITE (OCT. 24 NETFLIX) Academy Award-winning director Kathryn Bigelow returns with another slice of riveting ripped-from-headlines drama. Bigelow's film presents the possible doomsday scenario of a nuclear missile launched at the United States and how military and political leaders react, told 3 times from 3 different points of view. First part opens in Alaska at a military base under the command of Major Daniel Gonzalez (Anthony Ramos) that detects an incoming missile headed for the midwestern U.S. that will impact in 19 minutes. When this news is received by Captain



Jeremy Allen White is BRUCE SPRINGSTEEN

Olivia Walker (Rebecca Ferguson), in charge of the White House Situation Room, she tries to maintain order as the threat is realized and panic rises as the clock to impact winds down. Her hope is that missiles launched from Gonzalez's base will destroy the threat before it hits Chicago and wipes out 10 million people. But the chance of the countermeasure working is slim – like "hitting a bullet with a bullet" one character says. As the clock hits zero, story resets to the White House, with officials struggling to comprehend what the thread is and who is behind it. The third telling of the story shifts to the President (Idris Elba), who has a basketball event interrupted by the news. As a helicopter takes him to the White House, he confers with his wife (Renée Elise Goldsberry) and Lieutenant Commander Robert Reeves (Jonah Hauer-King), who carries the nuclear briefcase. The stakes get raised further by the question of how the nation should respond. Should it stand down or retaliate against a yet undefined enemy? The President's choices are "surrender or suicide" as Deputy National Security Advisor Jake Baerington (Daniel Basso) puts it.)

SPRINGSTEEN: DELIVER ME FROM NOWHERE (OCT. 24) Jeremy Allen White (The Bear) plays the Boss Bruce Springsteen in this drama about the spiritual crisis Springsteen found himself in and the way he fought his way out of it – by writing his landmark album *Nebraska*. Film opens with an explosive performance of *Born to Run* in Cincinnati in 1981. But when the tour ends, Bruce feels lost, unsure of who he is anymore. While his record company wants another hit like *Hungry Heart*, Springsteen tells his manager Jon Landau (Jeremy Strong) "I need to go home and slow things down a little." Springsteen moves to Colts Neck, NJ and tries to regroup by going back to his roots. He revisits the Stone Pony club in Asbury Park and has a brief romance with the waitress sister of a school friend but nothing sticks until he revisits his family home, now a dilapidated residence in a blue collar neighborhood. Bruce flashes back to his childhood where he and his mother Adele (Gaby Hoffman) must navigate around his volatile father Doug (Stephen Graham), an unpredictable drunk. By confronting his past, Springsteen begins to move forward, working alone composing the songs that made up his stark, confessional album *Nebraska*.

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OCTOBER 2025

ARIES (March 21-April 19): In Zen Buddhism, satoris are sudden flashes of illumination that are fun and clarifying. I'm happy to tell you that you're in a phase when these sweet breakthroughs are extra likely to visit you. They may barge in while you're washing dishes, in the grocery store check-out line, or during your fantasies before sleep. Be on high alert for intimations from the Great Mystery. PS: Some satoris could be gems you already half-knew.

TAURUS (April 20-May 20): You are eligible to be named "The Most Brilliant and Effective Complainer" for October. If you want to secure this prestigious award, spend time organizing plans for changing what's amiss or awry. Decide which irritating off-kilter situations are most worthy of your thoughtful attention. Figure out how to express your critiques in ways that will engage the constructive help of others. And then implement a detailed strategy to compassionately achieve the intriguing transformations.

GEMINI (May 21-June 20): On certain medieval maps, an island paradise known as Hy-Brasil had a fuzzy presence west of Ireland. Did it truly exist? If so, it was said to be a blessed land that could restore lost youth and offer extravagant happiness. The place was thought to be rarely visible, and only under certain magical or auspicious conditions. I suspect you Geminis are within range of an experience like this. It won't appear in a specific location but as a state of mind that settles over you. Don't chase it. Allow it to find you.

CANCER (June 21-July 22): A stalactite is a stony formation that hangs like an icicle from the ceiling of a cave. It forms over long periods as mineral-rich water drips down and incrementally deposits hard calcium carbonate through precipitation. This marvel is an example of earth's creativity at its most leisurely. A four-inch-long stalactite might take a thousand years to make. With that as your seed thought, Cancerian, I invite you to attune yourself to the slowest, deepest, most ancient parts of your soul. Important developments are unfolding there. A wound that's ripening into wisdom? A mysterious yearning that's finally speaking in your native tongue? Be patient and vigilant with it. Don't demand clarity all at once. Your transformation is tectonic, not flashy. Your assignment is to listen and be receptive.

LEO (July 23-Aug. 22): When bilingual speakers engage in the behavior known as "code-switching," they may begin a sentence in one language and finish it in another. Or they may move back and forth between two different languages as they deliver a discourse. Why do they do it? To enrich their meaning, to dazzle their audience, to play and experiment. In a larger sense, we could say that code-switching happens anytime we swivel between different styles of presenting ourselves: from formal to casual, serious to humorous, cheerful to skeptical. I bring this up, Leo, because you are in the heart of the code-switching season. Have fun!

VIRGO (Aug. 23-Sept. 22): In the Arctic, polar bears move through the world not by sight alone, but through scent trails that stretch miles across the ice. Their sense of direction is olfactory, intuitive, and primal. If I'm reading the omens correctly, Virgo, your navigation system will also be more animal than logical in the coming weeks. I advise you to trust subtle cues—like goosebumps, a sweet or sour taste in your mouth, or an uncanny pull toward or away from things. Your rational mind might not be fully helpful, but your body will know the way. Sniff the trail. Access your instincts.

LIBRA (Sept. 23-Oct. 22): In ancient Egyptian myth, the goddess Maat ruled truth, divine law, harmony, and moral order. After death, each person's heart was weighed against Maat's feather of truth on a scale in the Hall of Judgment. If the heart, which embodied the essence of a person's actions in life, was equal

in weight to the feather, the deceased was assessed as virtuous and cleared to continue to the glorious afterlife. If it was heavier . . . well, I'll spare you the details. Maat's scales were not symbols of punishment, but of fairness and justice. That's also your special power right now, Libra. You have subtle insight into every choice. You understand that your wisdom is best used to bless, not censure. My hope is that you will foster gentle clarity and offer forgiveness to all, including yourself. Lay down the old guilt! Let grace be the law!

SCORPIO (Oct. 23-Nov. 21): The I Ching is an ancient divinatory book compiled in China over 2,500 years ago. Amazingly, it's still quite useful. In accordance with astrological omens, I call your attention to one of its oracles: "Work on What Has Been Spoiled." It tenderly counsels us to be brave as we repair what's broken. But it's crucial that we make the correction with patient grace, not blame and anger. The good news, Scorpio, is that you now have an uncanny ability to discern what's out of tune, what's crooked, what has been wrongfully abandoned. I hope you will offer your genius for re-weaving. A frayed friendship? A neglected dream? A forgotten promise? You can play the role of restorer: not to make things as they were, but to render them better than they've ever been.

SAGITTARIUS (Nov. 22-Dec. 21): In ancient Egypt, the lion-headed goddess Sekhmet wielded both intense heat and nourishing warmth. She had the power to destroy and heal. When outbreaks of chaos threatened, she incinerated them. Once order and balance returned, she served as a physician. I dare you to summon your inner Sekhmet, Sagittarius. Give your bold attention to an obstacle that needs to be crushed or an injustice that needs to be erased. If necessary, invoke sacred rage on behalf of sacred order. But remember that the goal is not merely combustion. It's transmutation. Once the fire has cleared the way, unleash your gorgeous cure.

CAPRICORN (Dec. 22-Jan. 19): In Nepal, there's a tradition among Sherpa mountaineers. Before ascending Mt. Everest, they perform a ceremony led by a Buddhist monk or Lama. It's a way to honor the sacredness of the mountain, ask for grace during their climb, and return from the journey in good health. As you eye the peak ahead of you, Capricorn, consider making similar preparation. Ritualize your intention. Direct it with clarity and care. Bless your journey before you surge forward.

AQUARIUS (Jan. 20-Feb. 18): When people call something "glamorous," they usually mean it has an elegant, captivating style. Its beauty is sophisticated and luxurious. But the original meaning of "glamour" was different. It referred to a deceptive magical enchantment designed to disguise the truth, whipped up by a conjurer or supernatural being. That's the sense I want to invoke now, Aquarius. You have been seeing through the glamour lately—of the media, of consensus reality, of false stories. Now it's time to go even further: to actively tear down illusions and dismantle pretense, preferably with tact. When you see through the spell, don't just call it out—transmute it into clarity.

PISCES (Feb. 19-March 20): Pisces-born Nina Simone (1933–2003) started playing piano when she was three years old. At age 12, her debut concert was a classical recital. She developed a yearning to become the first Black female classical concert pianist. But her dream collapsed when the prestigious Curtis Institute of Music refused to let her study there. Then came the plot twist. She redirected her disappointment ingeniously, launching a brilliant career as a singer, composer, and pianist that won her global fame. The rebuff from the Curtis Institute was ultimately a stroke of good luck! It became a catalyst for her greatness. In accordance with astrological omens, I invite you to designate a frustration that you will use to fuel future success.

LIVING FEMININE WISDOM Film Screening and Community Conversation

Megan McFeely, local filmmaker, will be presenting her film, *As She Is*, at the Columbian Theatre in Astoria, Oregon on Tuesday, October 21st at 6:30pm. The film, released in 2016, is about the nature of feminine power, why it is important, how we have become disconnected from it and what it might look like for us to reclaim and live this ancient wisdom.

Joining Megan will be local writers Megan Amara Rose and Marianne Monson, who will also share their experiences and insights on their journey to rediscover and integrate the sacred feminine in their lives.

About As She Is: This film, As

about their journey through interview style and then open it up for community interaction – sharing, comments and questions.

Marianne Monson is a writer, teacher, and seeker whose work explores the intersections of history, spirit, and story. She has devoted her life to uncovering voices often overlooked and to asking how memory and imagination shape who we are as human beings. After years as an award-winning author and community builder, she has turned increasingly toward questions of belonging, resilience, and the sacred feminine.



Megan McFeely



Megan Amara



Marianne Monson

Megan Amara Rose is a writer, yoga instructor, tarot reader, and community organizer whose work supports women interested in healing, spirituality, and soulful self-expression.

She Is, is intended to inspire a reconnection to our inner life—the place from which our insights, wisdom and power come—to reclaim and live the innate knowing of the feminine, something that is desperately needed at this time in our history.

The film was originally screened at the Library of Alexandria in Egypt to 200 women activists from 20 different nations. It won best debut documentary at the Female Eye Film Festival in Toronto in 2016 and since then has been viewed in more than 40 countries. It continues to be distributed worldwide on the Amazon platform.

Community Conversation:

The intention of this gathering is to have each woman share a bit

Megan's lived experiences of awakening and healing have led her to a life devoted to the path of yoga and embodiment of the sacred feminine.

Megan McFeely follows the inner path of Sufism and has been on a journey towards what is natural, essential and authentic for most of her life. The question, "who are we as human beings from the inside of ourselves?" has been at the center of her inquiry.

After working as communications strategist for many years in the tech/business field, she became connected to her tradition and teacher in 2000 and has since been devoted to the awakening consciousness of the feminine. Her film project began with a series of

Tuesday, October 21st at 6:30pm. Tickets \$10 at the door.
Columbian Theatre, Astoria.

"AS SHE IS, by Megan McFeely and soundtrack by Jami Sieber, is a musing on feminine consciousness, a hauntingly beautiful query into what the feminine might actually be. I found myself entranced, drawn into the experience of that which is really indefinable, and at the same time grounded in the necessity of exploration itself."

~ Joanna Macy, environmental activist, author, and Buddhist scholar

HOMEWORK: MAKE SWEET AMENDS TO YOURSELF FOR AN ERROR YOU MADE.
NEWSLETTER. FREEWILLASTROLOGY.COM

Autism Basics

AUTISM is in the news again, but unfortunately in a sensational, not an informative, way. Headlines announce an "epidemic," as if autism were contagious. Politicians, pundits, and concerned parents seek simple causes both old (vaccines) and new (acetaminophen). It's often described as a tragedy that robs people of life's most fulfilling experiences. On the other hand, a famous technocrat refers to it as a superpower that bestows on him the skills and the ruthlessness to dominate the business world. But for many people on the autism spectrum, it's neither a tragedy nor a superpower. It's a neurobiological variation that we all need to understand better.

For full disclosure, I'm a neurotypical person who's married to an autistic person. My late parents were special-education teachers who worked with children on the autism spectrum. I have also seen autistic children and their parents in my practice.

Autism occurs along a spectrum and affects communication, social life, and how we experience emotions and environmental stimuli. It is very common: the Autism and Developmental Disabilities Monitoring Network reports that in 2022, 1 in 31 eight-year-old children are on the autism spectrum. The increasing number of people being identified as autistic has caused alarm. However, an article in the science journal *Nature* states that these numbers reflect more nuanced recognition of autism by experts rather than a growing prevalence. (Helen Pearson, "Autism Is On the Rise:

What's Really Behind the Increase?"

Nature, August 26, 2025. <https://www.nature.com/articles/d41586-025-02636-1>.)

In the past, people identified as autistic had other conditions too, such as severe intellectual disabilities. Over time, more people have been included under the autism umbrella who experi-



ence a milder impact of autistic traits on their lives. Some have celebrated how neurodivergence comes with gifts that enrich their lives and others' lives. Numerous eminent scientists, artists, inventors, and entrepreneurs are (and might have been, in the case of luminaries from the past such as Leonardo DaVinci) on the spectrum.

Another big source of debate is the cause, or causes, of autism. When someone we love is struggling, it's understandable that we might seek out a simple cause and effect relationship, especially when we can do something about it, whether it's adopting a detoxification diet or avoiding exposure to some chemical(s). But the

only causative factor that consistently shows up in reliable studies is genetics—that is, a family history of autism. Epigenetics, the science of the relationship between genetic predispositions and environmental triggers, suggests that environmental exposures in pregnancy can cause autism to develop, but these occurrences are rare. People yearn for certainty, and science tends to answer, "more research is needed." Alas, that's not as satisfying as a declaration that "X causes Y" ...even if the declaration isn't accurate.

It's laudable to wish to end suffering of any kind, but I'm concerned about the ableist rhetoric that enters discussions of autism. When it's described as a tragedy or a disease to eradicate, that stigmatizes autistic people and denies their dignity. People can and do lead full lives with autism. They make friends, find life partners, raise families, work at interesting jobs, and do innovative things. Contrary to popular beliefs, autistic people aren't lacking in empathy, creativity, or humor. (My spouse's spontaneous jokes always give me laughing fits. Just ask me about the pig with four nostrils.) As the sibling of an autistic child says in Leni Zumas' novel *Wolf Bells*, "The problem was not that James was autistic. The problem was that society wasn't built for him" (page 160). Our challenge is to build a society where everyone can thrive.

Line Dance at the Astoria Senior Center

Line dancing is more fun than a treadmill — Crystal Ooten

FOR EIGHT YEARS, Crystal Ooten has taught line dancing at Astoria Senior Center, the only requirements are; to show up on time, wear comfortable and well fitting shoes and for New [Regular Students] pay a \$10 monthly fee. Beginners take four classes at no charge. Crystal has a connection with the Rocketts, but you will need to ask her about that connection.



Crystal Ooten

The \$10 fee for Regular members, which covers music licensing and service fees, it also includes all materials and a once-a-year dinner.

Crystal started teaching line dancing for her own need for regular exercise and a desire to teach others. Over the years Crystal has taught at different venues around town, but eventually settled at ASC. Her classes are welcoming and help connect the brain with your feet, but mostly for the fun of dancing and the camaraderie of fellow dancers.

When asked if she ever takes a day off, Crystal replied, "Only when I am sick, having an operation or an emergency." When Crystal is indisposed, the classes are canceled until her return to teaching.

The three weekly classes; Beginners meet on Wednesdays from 1-2pm and Regular Members meet on Tuesdays and Thursdays from 11am to 12noon. There is always a plethora of music styles and many have a four beat -quadruple meter.

The Beginner Class usually has 7-8 dancers while the Regular Member Class has about 13 members.

To sign up for Line Dancing, be an ASC Member and sign-up with an ASC Hostess.

VETERANS!

Honoring all who served, The Elks in Astoria is now hosting **FREE COFFEE AND PASTRIES**, every Thursday, 9am – 11am, on the second floor. \$2 for non-veterans. Come socialize. Astoria Elks – 453 11th St.

FREE VETERAN'S BREAKFAST. 1st Thursday of each month. 8-10am at Lum's Auto Center, 1605 SE Ensign Ln. Warrenton. A Veteran service Officer will be present at the event to answer questions and schedule meetings with veterans.

Death Café

Making Visible the Invisible: A Community Conversation about Death and Dying

The cafe creates a welcoming environment where participants can openly express their thoughts, fears, and experiences surrounding death in a supportive, non-judgmental, and safe setting. It also serves as a platform to share resources and information specific to navigating the end of life.

A co-generational gathering! FREE. Donations accepted to cover cost of refreshments

Sun, Oct 19, 4-5:30pm in Nehalem. NCRD (Fireplace Room) Please email welcome@northcoastcolcollective.com. Facilitator: Margo Lulich, MPH, RN, Co-Founder - North Coast EOL Collective

Sun, Oct 26, 4-5pm at Astoria Visual Arts, 1000 Duane St. in Astoria. Co-facilitators: Dardinelle Troen and Dell Hambleton. For questions or to RSVP, please email Dardi@viemort.com



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autumn!

THERE is nothing like a change of seasons to make me feel hopeful. For about a month. That's how long it takes the worries of the world to overcome my appreciation for magical planetary workings and reestablish themselves as the perennial pains in the ass that they are. But, that first month is heavenly.

I think I love autumn best. Spring feels like a perfumed promise, summer a flirt intent on mischief and winter a command to cuddle up and hunker down. Autumn is all about the light. The sun sets about demonstrating Vermeer-like artistry with shadows and intensity having grown bored with summery abandon. In early morning, the light on the river is so remarkable I am sometimes moved to wake my husband to come look. Too late I realize some people revere autumn more for its invitation to stay cozily in bed a little longer.

The yard maples have begun a slow burlesque turning spring's green prom dress into shades of copper, crimson and gold before brazenly shedding every last leaf to stand unashamedly in what my mom would call their "nothings at all." The Scaups, Scoters and other ducks who flew off to their summer digs begin to return to the little lagoon that borders the front yard. Flickers peck the shingles outside the bedroom wall reminding us that autumn is a suet-appropriate time of year.

Just when it seems that no season could be better, autumn comes up

with bonus points in the form of harvest. The theme is delicious largesse.

End of the summer tomatoes, eggplant and stone fruits bump up against legions of winter squashes, umpteen flavors of apples, pears and citrus, legumes destined for chili and soup and anything-but-plain bowls of beans. Gardens and local farms become the food version of the autumn color the deciduous trees have been flaunting. Strawberry deep pink morphs to cranberry red, pastel peach to pumpkin orange.

My predisposition to always feel cold has me wearing corduroy and fleece year round. Comfort trumped fashion the day I quit speaking to crowds of people about the stuff Tom and I made and wanted them to buy. No more cocktail dresses, no more sexy Italian shoes, no more makeup. I'm comfy and warm and grateful to my couturier L.L.Bean. I'm also briefly in step with the season. Thanks, autumn.

Cooler weather brings with it the willingness to preheat an oven, set something to braise slowly on the stovetop and broil anything anytime I want. Autumn tempts me to add roasted squash, toasty croutons and nuts, grilled Halloumi, sliced pear, whole grains and more to spring and summer's leafy greens. Maybe dress that fresh spinach salad with a warm dressing of bacon drippings, mustard and vinegar. Things that only a month ago fell into



the Odious Task category are now positively appealing. Things like roasting a chicken or heads of garlic or sheet pans of vegetables are suddenly doubly righteous for being easy and delicious while warming the house. I'm once again up for adding some cornbread or biscuits to dinner for the same reasons listed above. And because there are times cornbread or biscuits could actually be dinner. Add some prosciutto and fresh mozzarella or a smear of salted butter and orange marmalade or a drizzle of hot honey or slice of leftover roast chicken with a dollop of pesto.

My countertop array has changed to include a Danish squash, sweet potatoes, bowls of Valencia oranges, Meyer lemons and key limes. As always there are eggs, onions, potatoes, cherry tomatoes. A shop through the fridge and dinner's not far off. Unless, it's a braise. That'll take a while. But hey, it's red wine season so...

Hosts Linda Perkins and Merianne Myers talk about home cooking successes and failures, where they find inspiration and what's for dinner. This locally produced program about life in the kitchen airs twice monthly.

FOOD TALK. 1st and 3rd Mondays 9:30-10am on KMUN. Send comments, questions, and haikus to: foodtalkkmun@outlook.com

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The Architect Hound

The Daily Astorian Building

FOR MORE than 150 years the Astorian newspaper has served the community of Astoria and the surrounding areas. The newspaper was founded on July 1, 1873, by printer DeWitt Clinton Ireland. According to the account, a group of Astoria's leading citizens recruited Ireland, believing the growing port city needed a credible newspaper to solidify its business reputation. In the early 1870s the development of the canning technology led to a boom in the salmon canning industry with Astoria as the 'salmon canning capitol of the world.'

Recognizing the importance of a local newspaper to the pride and prosperity of the com-

is the masthead from the Astoria Evening Budget which features a sketch of an ocean-going steamship and a railroad steam engine indicating Astoria's favorable position as a transportation and commercial hub. Under the masthead is the motto "Westward the Course of Empire Takes it's Way"; the motto seen at the entrance to the Lewis and Clark Centennial Exposition in Portland in 1905. Certainly, there were Astorians at that time who considered Astoria a western metropolis of the growing American Empire!

Since 2019, the paper is known simply as The Astorian and is published on Tuesday, Thursday and Saturday. The current Astorian building is located on Exchange Street between 9th and 10th Streets. Built in 1970, the fifty-five-year-old building has a very modernist appearance, unlike the early 20th century office in the historic photo from 1930. The current building reflects the minimalist aesthetic so popular in the mid-century. Note the horizontal band of decorative diamond shaped panels located along the cornice. Those repeated geometric shapes are the only ornamentation on the building.

I wasn't surprised to learn that the architects of the Daily Astorian building are Brown, Brown and Grider; a local architectural firm that included noted local architect Ebba Wicks Brown



'Newsies' or paper boys for the Astoria Budget, circa 1930

munity, the early publishing of the Astorian was another signal of the evolution of Astoria as the most important port in the lower Columbia region. The first edition of the the Tri-Weekly Astorian sold out its 500-copy run by noon on its inaugural day. Early editions of the paper vividly captured life in the port town, with advertisements for fishing gear and the forty local saloons side-by-side with morality-focused editorials. The paper even featured poetry related to the lives of men at sea.

Over the past 152 years the Astorian has been published with a number of different names reflecting ownership and acquisition changes. These former names include; Morning, Evening, Budget, Weekly, Tri-Weekly and Daily. Enlarged and framed on the walls of the newsroom are the mastheads of the earlier names of the paper. Of historic interest to me

and her husband Ernest Brown. This firm was responsible for several of the mid-20th century buildings in this 'urban renewal' area of Astoria. Among other buildings designed by the firm are the Astor Public Library (1967) and the US Bank Building (1973). Final note: Can you guess which business today is located in the Astoria Evening Budget building in the photo from 1930?

Contact the Architect Hound: ericwheeler2@gmail.com

Dear Stranger, Asks Oregonians To Share Letters About What's Real

FOR 11 YEARS, Oregon Humanities' Dear Stranger project has invited Oregonians to exchange letters with people they've never met. Each year, hundreds of people send letters to Dear Stranger and receive letters from other writers in return.

The aim of Dear Stranger is to create shared understanding among Oregonians with different backgrounds, experiences, and beliefs. The premise is simple: Write a letter, get a letter, and make a new connection. There are three rounds of Dear Stranger exchanges per year, each with its own prompt to inspire writers. This fall, the prompt is, "Write about what is real."

Since last year, Oregon Humanities has partnered with libraries and museums across Oregon to host letter-writing stations. The bright red drop-boxes come with everything patrons need to participate in Dear Stranger. Stations can be found in Baker City, Beaverton, Bend, Brookings, Burns, Corvallis, Hood River, Lakeview, Maupin, Medford, Monmouth, Newport, North Powder, Philomath, Port Orford, Roseburg, Springfield, and Tillamook. A map of participating institutions can be found at oregonhumanities.org/programs/dear-stranger/.

Instructions for participation are available on the Oregon Humanities website at oregonhumanities.org. Letters are swapped



anonymously, and each person receives a letter from the person who received the one they wrote. What happens next is up to the writers. If they'd like to write a reply, they can do so via Oregon Humanities.

Letters should be addressed to Oregon Humanities, Attn: Dear Stranger, 610 SW Alder St., Suite 1111, Portland, Oregon, 97205. For this round, Oregon Humanities will exchange letters mailed by Oct. 31, 2024.

Questions about Dear Stranger should be directed to programs@oregonhumanities.org.

Oregon Humanities is a statewide organization that brings people together to talk, listen, and learn from one another. "Dear Stranger is one of many ways that we connect people across distance and difference of experience and belief," says Ben Waterhouse, communications director for Oregon Humanities. "Reading a letter from someone you'd probably never meet gives you a window into the life and mind of another person. We hope participants will find they have more in common than they might have guessed."

Clatsop County Cultural Grants Available for 2026

THE CLATSOP County Cultural Coalition is accepting applications for its upcoming 2026 grant cycle. The funds are designated for projects that support, maintain, preserve and protect cultural programs in the arts, heritage and humanities in Clatsop County.

Organizations with 501(c)3 nonprofit status that are registered with the Oregon Cultural Trust are eligible to apply for grants through the cultural coalition. Individuals also may apply when sponsored by a nonprofit fiscal agent that is registered with the OCT.

Applications will be accepted starting Sept. 15, 2025. The deadline is 5 p.m. Oct. 31. Awards will be announced in late December 2025, with checks presented at an award ceremony in early January 2026. These grant awards are for activities occurring between Jan. 1, 2025, and Dec. 31, 2025. Grant funds of up to \$2,500 are available per project. Funding priorities include:

- Raising awareness of culture in the visual and performing arts, heritage, and/or humanities.
- Supporting the preservation, functionality, and/or sustained usage of physical

facilities for visual and performing arts, heritage, and/or humanities in Clatsop County.

- Strengthening the overall health of existing nonprofit organizations, schools, individuals, or businesses related to visual and performing arts, heritage, and/or humanities in Clatsop County. The Clatsop County Cultural Coalition receives its funding from the Oregon Cultural Trust. In addition, the coalition was awarded two grants of \$5,000 each from the Oregon Community Foundation and the Roundhouse Foundation to re-grant in 2026. The Clatsop County Cultural Coalition anticipates having approximately \$24,000 to award for 2026.

Applicants are encouraged to read the Clatsop County Cultural Coalition Plan and FAQs, which are online at www.clatsopculturalcoalition.org. Attend a workshop on Oct. 8, 6:30-7:30, at the Art Loft on Marne Dr. in Astoria. Zoom options are available.

If you can't attend a workshop, don't hesitate to connect with a coalition member for and support. Email information@clatsopculturalcoalition.org or visit clatsopculturalcoalition.org/index.html.



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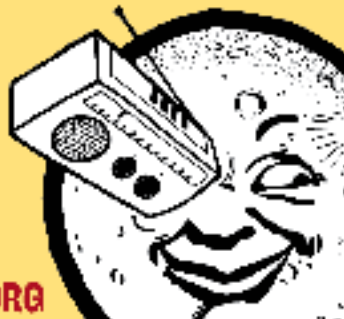


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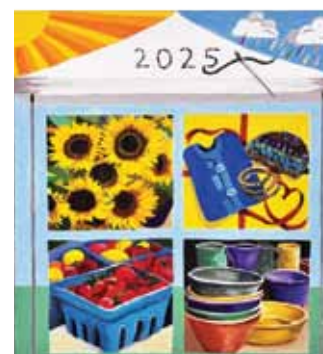
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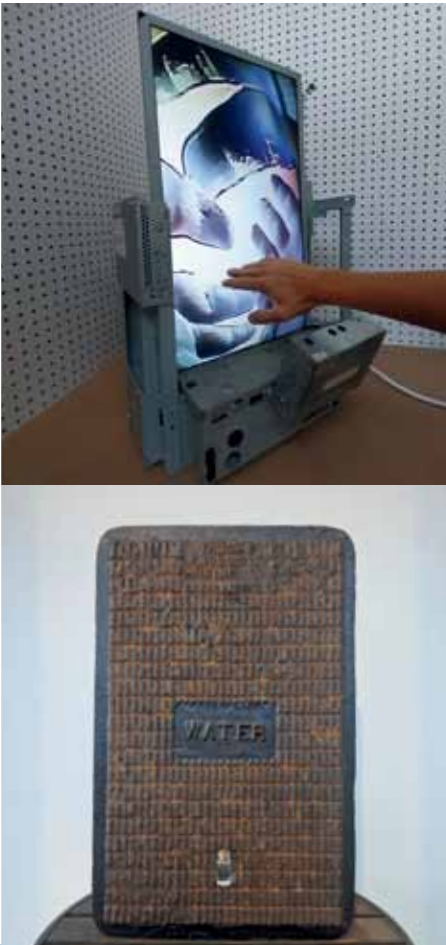
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