November 2026 • vol 27 • issue 312

HIPFISH MONTHLY

alternative press serving the lower columbia pacific region

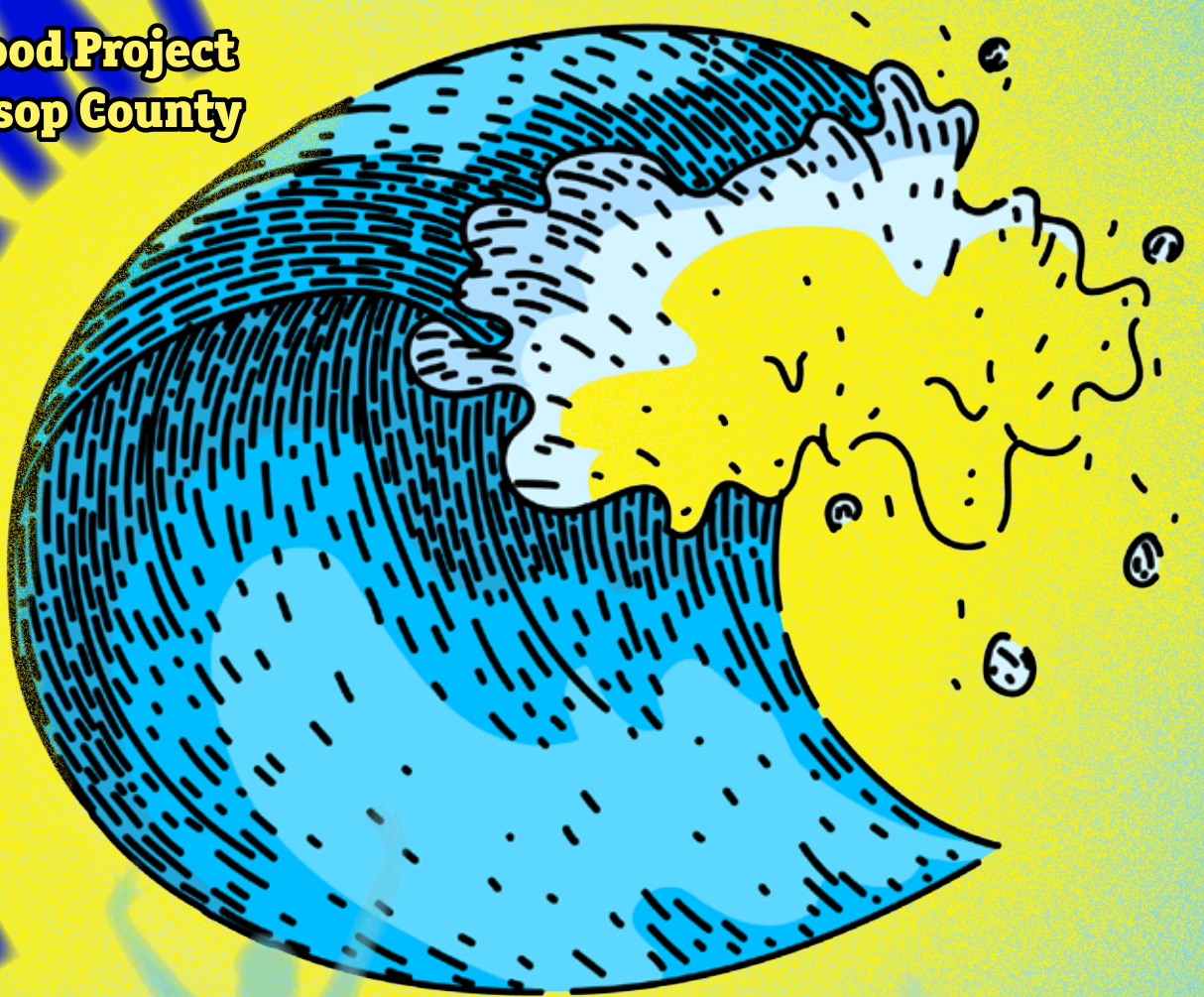
AT KALA
Dance Poems:
Nu Arrangements From the Old Dreams
Solo artist Susan Banyas performs

Poet Mary Lou McAuley
Book Release Event: *The Third Thing*

North Coast Community Food Project helps solve hunger in Clatsop County

Seeing the Forest for the Trees: Oregon's Glyphosate Crisis

A Talk with Temese Szalai CEO of Subtextive, a human-centered AI consultancy



There's Always Something New at The Liberty!

Shows for the Whole Family!

Astorya Revue: Dreampunk

7:00 pm, Friday, November 20 / $17 (advance); $23 (day-of)
Fifty elaborately costumed characters from the Past and Future find themselves together in an enchanted forest dream. It's a whimsical evening of immersive magic for the whole family, filled with singing, dancing, acrobats, aerial cirque — and even a Moth Eclipse!

The Amazing Bubbleman: Louis Pearl

2:00 pm, Sunday, November 22 / $15 (adults); $10 (17 & under)
Returning to The Liberty by popular demand — for the fifth consecutive year — Louis Pearl brings you comedy and artistry while exploring the dynamics of bubbles.

Adult Night Out!

North Coast Comedy Night

8:00 pm, Saturday, November 21 / $10 / 18+
Host Drew Wilson-McGrath, with headliner Marc Yaffee and feature comic Men-Roth Nye.

North Coast Comedy Night

8:00 pm, Saturday, December 19 / $10 / 18+
Host Drew Wilson-McGrath, with headliner Ricky Winters and other comic(s) to be named soon.

New Year's Eve Party: Tributes to 2026's Fallen Heroes

10:00 pm, Thursday, December 31 / Free! / 21+
Honoring musicians we've lost over the year, an Astorian ensemble – including members from Blind Pilot, Horse Feathers, Idanha and The New Old Stock – will play live renditions of classic favorites from Dolly Parton, Funkadelic, ZZ Top, Boston, Three Dog Night, and many more.

The Liberty's Holiday Show Line-Up!

"It's a Wonderful Life" (1946)

2:00 pm, Tuesday, December 1 – $5
Angel's vision helps a despairing man (Jimmy Stewart) in this holiday classic.

Pictures with Santa

11:00 am - 2:00 pm, Saturdays, Dec 5, 12 and 19 – Free!
Gather the family and come see Santa and his elves, who will be meeting visitors and spreading cheer. No photographer onsite. Be sure to bring your camera to capture the special moment!

Portland Cello Project: Ugly Sweater Holiday Jam

7:30 pm, Thursday, December 10 / $35
The "Classics vs Pop" program shows off everything the Portland Cello Project does best, from "unplugged" cello-only traditional tunes all the way to original arrangements of the holiday hits you know and love. We've got Charlie Brown Christmas, Hanukkah medleys, Sleigh Ride and more!

"Elf" (2003)

7:00 pm, Friday, December 11 / $5 (adults); $1 (17 & under)
This beloved comedy stars Will Ferrell as a little boy raised by elves at the North Pole, who sets off to New York to find his real father. Along the way, he spreads cheer in the most unexpected ways.

Columbia River Symphony: 'Twas the Night

7:00 pm, Saturday, December 12 / Free
The Warrenton School Choirs and featured vocalist Brandy Larsen join the symphony, bringing a North Coast Christmas tale to life through music, storytelling and a few surprises along the way.

"White Christmas" Sing-Along

7:00 pm, Friday, December 18 / $10 (adults); $5 (12 & under)
Gather your family and friends for this 1954 classic, with lyrics embedded on screen. You'll love singing along to "Snow," "Sisters," and the iconic "White Christmas." The North Coast Chorale will welcome you with a lobby performance, and then will join during the film to sing along!

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STURTZ

Andrew Sturtz and Courtlyn Carpenter



Andrew Sturtz and Courtlyn Carpenter from the Colorado-based acoustic indie folk quartet STURTZ return to the north coast for a special performance as a duo.

With two lauded albums, STURZT features the compelling songs of Andrew Sturtz and the intricate arrangements of cello, bass and banjo.

Andrew Sturtz's guitar and voice stand alone as a singer-songwriter but the additional strings make it ever so rich. Already an intimate and inviting and even a mesmerizing musical journey, Andrew and Courtlyn (cello and vocal harmonies) will pull you in even further to Sturtz's soul siren—a golden voice, revealing lyrics, rhythms with a super groove and the warmth of a cello capturing your heart strings.

The couple also just tied the knot.

Wednesday, NOvember 18 at 7pm Tickets $20 online at kalaastoriaa.com

Adams and Costello *with* Birds of a Feather



CANNON BEACH DUO ADAMS & COSTELLO are eagerly anticipating the release of their first single from their newly recorded in Nashville album Dagger. I BLAME YOU is dropping on Nov 19. (heard it...smashing!)

It was inspired says Adams, "by all the great duets of our time. George Jones / Tammy Wynette, John Prine / Iris Dement, Lucinda Williams / Elvis Costello, Its a light hearted addition to some of our heavier material."

The rest of the album will not be released until mid- February. However, coming up this November, KALA welcomes the intrepid songwriters to the stage, and we'll be able to sample the new goods. This is not a record release show, but it's a whole bunch of great new songs, which to be certain will be rocking the stage.

The duo teams up with their drummer Flint Rice for this show. In Nashville they teamed up with Brandon Bell, 5X Grammy winner who has worked with Brandi Carlisle, Billy Strings, Joni Mitchell, Allison Russell, and many more, who offered to produce the album along with his "no doubt" team of amazing session players.

While this is not a record release event . . . ahem . . Julie Adams and Michael Costello are celebrating the completion of a record, that was hard won due to some scary life stuff, and an album they're excited to put out into the world. A local kickstarter campaign that they are extremely grateful for helped them complete it.

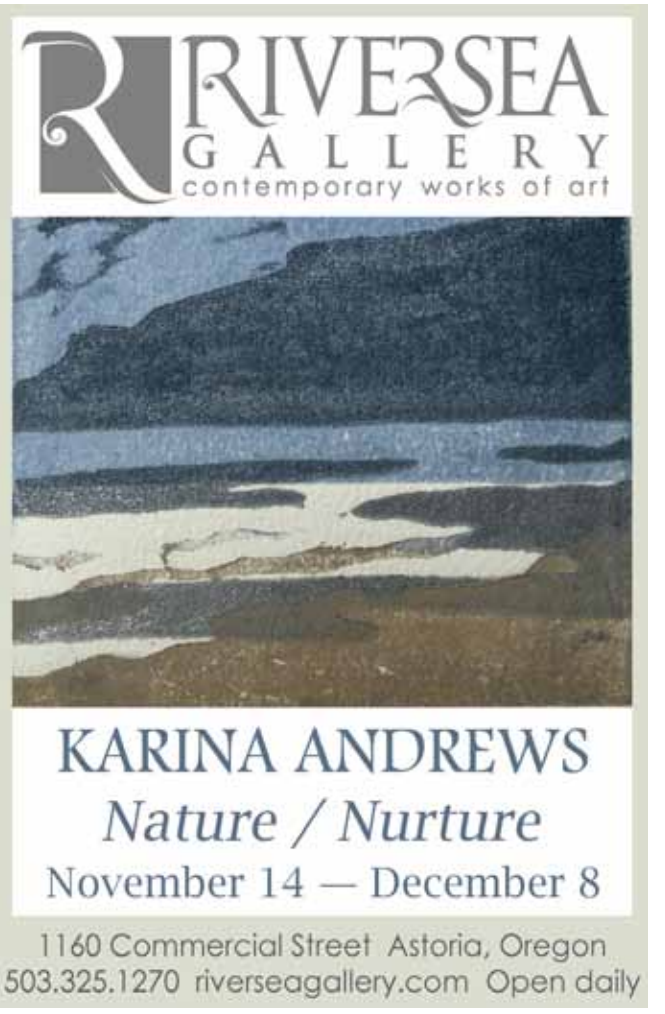
In a note from Julie Adams she said, "The good news about being songwriters, and going through a lot over the years is, we don't care so much about what people think about what we write anymore, and we write more from our hearts now. We aren't cookie cutter songwriters, chasing formulas or trends, we are writing what we have lived through and what we feel, so its real." Bring it on Adams and Costello.

Its life-partner duo month at KALA. Opening for A&C is the sweet combo Birds of a Feather from Little Rock, Washington. And they do sing like birds!!!! Like The Civil Wars, two voices and one guitar. Robert and Shawna Boyd sing haunting melodies, performing songs rich in love and passion.

Its going to be a very fine night of music and high energy!!!!

Saturday, Nov 21, 7:30pm. Tickets $20. Online at kalaastoria.com

KALA Peformance Space 1017 Marine Dr. in Astoria
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Performance Schedule and Ticket Link www.kalaastoria.com





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PERFORMANCE EVENT

DANCE POEMS

Nu Arrangements from Old Dreams

Susan Banyas Solo Show

By Dinah Urell

AS ARTISTS migrate to the Lower Columbia Pacific Region—many from Portland who desire a more spacious environment, the cultural make up of Astoria continues to expand; in visual arts, music, literary arts, theatre, metaphysical arts. Astoria, metaphorically may be the Brooklyn, NY of Oregon.

Longtime Portland multi-media artist Susan Banyas moved to Astoria about a decade ago. Acquiring one of these old Astoria houses on the hill, she industriously remodeled the main living area to an open space, a true-to-her-life living space that would allow this "cultural detective" and "everyday dancer" to practice and live as a whole artist.

Coming up soon, a solo performance. Dance Poems "Nu arrangements from the Old Dreams" is a celebration of the 50th anniversary of SO&SO&SO&SO, the performance project launched in October, 1976 in Portland, Oregon, by Banyas and cohorts Louise Steinman and John Marin, that has continued to spawn dance, music, and word experiments in various forms—books, essays, theatre, spoken word.

In Dance Poems, *words, movement, music and video are arranged into a suite of four compositions that call forth the elemental energies of gravity, shadow, balance, harmony through the characters of improvisation dancer Steve Paxton, journalist Anas Al-Shariff, tribal leader Jeremy Red Star Wolf, composers Ornette Coleman and David Ornette Cherry, her Grandmother, Grace Lydia Edwards Rhoten and others.*

It's a rare treat to have Susan Banyas on a stage in Astoria. Because of the multi-faceted artist that she is, and a life at the age of 79, dedicated to a cultural path of discovery sparked in young adulthood. Plus, it was 2019 that she first and last did a solo performance, OUTTAKES, in Astoria at KALA. A diverse artist and writer her work remains active. In Astoria she credits Ric's Poetry Night held monthly at Winekraft as a supportive venue for creative works.

In 1991 Banyas co-founded and operated the vibrant Dreams Well Studio (1991-2003), a low-tech experimental performance and teaching lab in Portland, Oregon and her dynamic classes – Everyday Dancing, Soul Stories, and Performance Lab, have been presented in studios, universities, at conferences and in schools for 35 years and form the basis of her writing, directing, and collaborations.

But going back to the where it all began—an anniversary performance in sight, with Banyas is a vibrant conversation.

A fresh graduate of Ohio University in Athens, Banyas got a job in the Beaverton School District as a PE teacher, and moved out west. But in her last year of collage, interested in dance, she took a class from a newly hired instructor who was teaching the Nikolais Method, that's Alwin Nikolais, one of the early and highly influential post-modern dance innovators who began in the late 40's. "Nikolais was very outside the box of modern dance, he was futuristic, kinda wild, and my teacher Shirley Wimmer had trained with him and was in his company. The Nikolais Method trained dancers to be artists, not technicians necessarily."



PHOTO: Michael Mathers

OUTTAKES 2019 AT KALA

It was the organic, improvisational aspect of the Nikolais Method that led Banyas to seek out dance classes at Portland State, and there Department Head Mimi Ray had an experimental bent.

"What was going on in the milieu of the time was Fritz Pearls and Gestalt Therapy, it was the early 70's, people were doing mind/body stuff, our bodies our selves, the feminist movement was opening up doors to physicality, it was all really different. I started leaning into that, and I quit teaching PE."

Banyas would next spend a year in Africa following a friend who had joined the Peace Corps.

"I felt like I got connected with my core self. Watching Africans move, watching them circle up and do their village dances. I could never really connect with ballet after that."

Searching on, she spent time in NYC, and there she found famed multi-disciplinary artist Meredith



Monk. "Once I saw Monk's work, how she was composing movement and music and vocalization on stage, it just blew me away."

So she went that summer to Naropa Institute to study with Monk. In regard to her own path says Banyas, "That laid the foundation. So this whole first part of the show, (The Practice Room, accompanied by Meredith Monk's piano piece entitled Paris) sort of spells out this physical body dance training I got through the merger of Buddhism, and poetry, and the likes of Diane di Prima, and Allen Ginsburg, and the many amazing artists there at the time that had come to train with Chögyam Trungpa (Naropa founder) how to be Buddhist meditators and share their art through this sort of process."

Banyas and Steinmen who had just met both attended the Naropa Institute. When they returned to Portland they started SO&SO&SO&SO, a collaborative multi-disciplinary performance project. "It was a very fertile time in Portland in the 70's in terms of experimentation. For one thing, we had cheap space. We could do that, hang out, be artists, renting a space for practically nothing, and creating shows and charging people $2, and make like $50. I still have my books from bookkeeping the shows."

Banyas further reflects that this era in the time she was beginning to shape her path was the peace movement and it was making a difference. "Beat poets, happenings, experimentation . . so all my teachers, once I found them came from the Soho postmodern scene, outside the box, improvisational, collaborative, more democratic, less driven by the name of a choreographer. I was gifted with being in that milieu at that time. And you know, I think about all this stuff about artificial intelligence. Well this is body intelligence."

DANCE POEMS
Friday, November 13, 7:30pm
Tickets $20 at kalaastoria.com
KALA 1017 Marine Dr. Astoria

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BELLS OF PEACE

Doughboy Monument 100 Year Rededication

The City of Astoria invites all churches, schools, military facilities, and emergency service organizations to toll their bells at 11:11 am on Wednesday, November 11, 2026 to remember those who served in World War I (WWI) and to celebrate the 100th anniversary of the dedication of the Astoria WWI Doughboy Monument.

The monument, which was added to the National Historic Registry of Places in 1984, is located at the intersection of West Marine Drive and Columbia Avenue and includes a bronze statue of a World War I (WWI) soldier as well a public restroom.

The City, in partnership with the Clatsop County Historical Society, American Legion Post 12, and other local historic preservation groups, will be hosting a re-dedication ceremony on Veterans Day, November 11, to mark the 100th anniversary of the monument.

A short ceremony will take place at the Doughboy Monument on 11/11/26 at 11:00 am followed by a reception with light refreshments in the Veterans Memorial Flag Room of the Astoria Public Library at 12:30 pm.

The tolling of bells is a traditional expression of honor and remembrance. The national bell tolling commemorates the World War I Armistice – which happened on November 11, 1918 when the guns fell silent, and bells tolled on the Western Front after four years of brutal combat. Each Veterans Day since 2018, Bells of Peace participants have taken a few moments at the 11th hour to remember those who served in WWI with a remembrance of a 21-peal bell tolling. Tens of thousands have participated in this ritual including states, cities, municipalities, ships, military installations, churches, schools, veterans' organizations, museums, and individuals.

INFO/QUESTIONSRe-dedication Planning Group Member Rosemary Johnson can be contacted at rosemaryjcurt@gmail.com

Fall Fire Safety Preparedness Night

The Cannon Beach Fire Protection District invites the community to Fall Fire Safety Preparedness Night on **Thursday, November 19, 2026, at 5:30pm.** The free event will take place at the Cannon Beach History Center & Museum, located at 1387 S. Spruce Street in Cannon Beach.

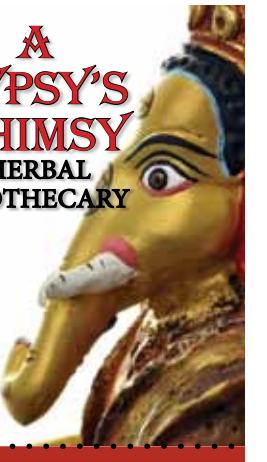
Topics will include the proper use of space heaters, carbon monoxide awareness and prevention, safe propane heating practices, and fire safety when cooking and decorating for the holidays. Attendees will also learn about emergency notifications and ways to prepare for wildfires and other emergencies.

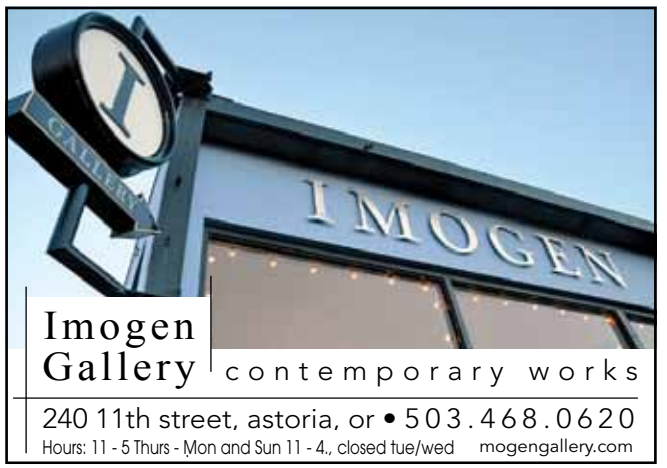
Speaker: Cannon Beach Fire Marshal Jerome Johns. This community event is free and open to the public.

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Our Pledge to a Democratic Republic

By Teresa Patterson

"The vote is precious. It is the most powerful non-violent tool we have in a democratic society, and we must use it."
— John Lewis, late civil rights activist and member of the US House of Representatives for Georgia

BY THE TIME YOU READ THIS, the election will be over. That sounds ominous, doesn't it? like a line in a mystery novel… "By the time you read this, I will . . ." The threats against our country from enemies within are ominous. Threats of votes being thrown out because the results don't satisfy the capricious whims of a self-absorbed president, armed secret police "guarding" the polls, representatives to Congress being investigated because of their ethnicity, the citizenship of some Americans questioned. We cannot ignore these threats to our Constitution, our people and our laws. We must fight against them. We must continue to be involved in the workings of this democratic republic.

We know that voting matters, that it is the very least any citizen can do to participate in our democracy. Voting is every citizen's right, privilege and responsibility. Our pledge of allegiance reminds us of what we hold dear: *"I pledge allegiance to the flag of the United States, and to the republic for which it stands, one nation, under God, with liberty and justice for all."*

Merriam-Webster defines republic as, "a form of government in which the power belongs to a body of citizens entitled to vote and is exercised by the leaders and representatives elected by those citizens to govern according to law". A democracy is "a form of government in which the people elect representatives to make decisions, policies, laws, etc. according to law". In essence, we have a democratic republic. Our pledge expresses our belief in the fundamentals of our living Constitution. We promise to do our best to uphold the laws of this country.

We want to thrive in this democratic republic, not just survive. This will not happen passively. We vote. We write letters/emails to our elected officials, we call, we take part in local government. We stand up for justice and speak out against cruelty and corruption. We don't shrug and say, "Oh well" or "Nothing will work", because nothing will work to make this country stronger and better if we stay at home, close our blinds, and shake our heads.

On Saturday, October 17, about 400 patriots met on Marine Drive in Astoria to participate in our democratic republic by practicing our First Amendment rights, the right of free speech. Our signs spoke out against the cruelty, corruption and indifference to the people in this country by the current regime. Our signs encouraged people to vote, and specifically to vote early. The weather was great, the participants were smiling, singing, and waving. Those who drove by also participated in their rights through honks, waves, shouts and a variety of hand gestures. We are one nation even when we disagree.



PHOTO: JUDITH ALTRUDA

No Kings Vote Early day, Oct 17, 2026

Our pro-voting demonstration was just one of over 3,000 across the country and around the world as part of the No Kings Vote Early day. Why were hundreds of thousands of people participating in these pro-voting activities? Corny as it sounds, we care about the country and its people. This isn't a game between two teams. It's a movement to remind all of us that our future is at stake. If we don't participate in our government, it ceases to be a democratic republic.

The United States is seen as the wealthiest country in the world. That wealth is not only measured in money and resources, but more importantly, in the richness of the variety of people here, the beauty of the land, the kindness of individuals, and the values we espouse every time we say the Pledge of Allegiance, li*berty and justice for all.* No matter the individual outcomes of the elections across the country, we must continue to participate and work on that promise from 1776, "We the People." We are all in this together, and we should support our friends, family and neighbors always.

Indivisible North Coast Oregon (INCO) uses non-violence, civic engagement, and community building to oppose authoritarianism and to protect and defend democracy of the people, by the people, and for the people. Sign up to get INCO's weekly e-newsletter at www.incoregon.org. Indivisible North Coast Oregon is on Facebook, Blu

Share food, build community, and help solve hunger here in Clatsop County

Make this YOUR Food Project today



By Jenni Newton

PRESIDENT KENNEDY SAID, "Ask not what your country can do for you–ask what you can do for your country."

This quote is a motivator for Michelle and Jeremy Luquin, founders of the North Coast Community Food Project of Oregon that helps local people support the Clatsop Community Action Regional Foodbank. The Luquins moved to Clatsop County in 2019 and have built the organization with two objectives: 1) to support the local Food Bank with organized volunteers and, 2) to build a sense of community in a meaningful way. Having once experienced hunger, the Luquins shared that they "started the entire project by knocking on our neighbors' doors" and learned that, "The county simply does not have all the resources necessary to keep up with growth, let alone solve hunger and food insecurity."

Today, the North Coast Community Food Project of Oregon invites anyone to sign-up at northcoastcommunityfoodproject.org to collect, donate, or coordinate donors and deliveries to the local foodbank. The program not only focuses on fighting hunger, but also in creating community as the Luquins explain, "Each time someone signs up, a social connection is made [that] goes far beyond the volunteer position. They make new friends, get to know their neighbors and have one more person [to] contact when they need some assistance."



Michelle and Jeremy Luquin, founders of the North Coast Community Food Project of Oregon



Grace and Jack with the CCA Regional Food Bank get ready to sort the food received from North Coast Community Food Project donors.



North Coast Community Food Project's volunteer Area Coordinator Judith Huck loads up food donations

Clatsop County is one of the nation's rural counties which have the highest rates of food insecurity. Feeding America reports that three-quarters of the counties with the highest rates of food insecurity are in rural areas as these communities are challenged with an increased amount of food deserts, difficult access to food pantries, low-wage industries, and higher rates of unemployment. Partnering with the CCA Food Bank, Oregon Food Bank, and No Kid Hungry, the North Coast Community Food Project helps to coordinate donations and citizens to fulfill their mission to, "Share food, build community, and help solve hunger here in Clatsop County".

The Luquins note an increasing need for The Food Project work from Cannon Beach to Knappa and across the river to Ocean Park, saying, "Sadly, hunger and food insecurity is only getting worse in Clatsop County. There are many factors at play, from the onset of the COVID pandemic to decisions at the federal level affecting SNAP benefits, health benefits, and basic affordability." They add, "Clatsop County also lacks the number of food pantries needed to support our population," their secondary purpose to increase distribution sites, especially in Astoria and Warrenton.

Judith Huck is a volunteer pickup coordinator who connected with the Luquins' project and what started with her Astoria neighborhood, is now a group of ninety-five donor households and eight drivers who have delivered over 38,000 pounds of non-perishable foods and personal items since 2021.

Huck and volunteers, Linda Fraze and Nancy Sweet, emphasize the need for the Food Project in Clatsop County today. "Food and basic necessities should not be a struggle for families," Fraze notes. She adds, "People are struggling with high prices–groceries, gas, housing–I think we all need to help others in our community where we can." Sweet also adds, "Our neighbors should not have to choose between paying utility bills, purchasing meds, and putting food on the table."

The Food Project is designed to streamline the path and process for food donations to get from generous households to local distributors through the local foodbank. Every month, volunteer Neighborhood Coordinators sign-up Donor Households who receive a re-usable yellow bag to fill with essential items and non-perishable foods that are picked up by Food Project Drivers who deliver to the CCA Regional Food Bank to distribute in Warrenton and local food pantries. Their website sums it up: "We are not just a food drive, we are a monthly volunteer community food donor drive."

Anyone who can volunteer should, the Luquins encourage, "We understand it takes time, talent, money, and energy. Current Food Project helpers use their vehicles to deliver, connections to sign-up new donors, skills to keep records, finances to attain resources, and creativity to design unique notes of gratitude.

The Luquins also acknowledge a difficult reality when they say they, "cannot see a perspective where this work would be unnecessary outside a very utopian world." Each month, the Food Project seeks more support and provides a list of the most needed items. As they share online, there are hundreds of families and individuals who don't know if or when they will get their next meal, but "The North Coast Community Food Project was designed to assist in filling the gap between those in need and those who can give."

Anyone who wants to join the **North Coast Community Food Projec**t and support local families can connect online by clicking the button to become a donor, coordinator, or delivery driver. Coordinator Huck also mentions, "The best part of this is that anyone can copy it". Churches, service organizations, homeowners associations, book clubs, walking groups, businesses, nonprofits, or a few friends and neighbors can start their own groups.

The next food pick up day is November 19, 2026 and they welcome new helpers now.

Go to:
www.northcoastcommunityfoodproject.org

LET'S TALK TILLAMOOK:
Standing Up for Sanctuary

A Conversation with Sidra Pierson of the Rural Organizing Project

This Q&A is based on an interview by Shaena Peterson with ROP Strategic Engagement Manager Sidra Pierson. Find the full interview on YouTube and Spotify on our Let's Talk Tillamook channel.



Q1: What is the mission and focus of the Rural Organizing Project?

Sidra: The Rural Organizing Project (ROP) in Oregon works to build and support a statewide movement which serves immigrant, new arrival, and refugee families who are directly impacted by detention, deportation, and family separation. We have community centers in Cottage Grove and Hood River and work with rural and small town Oregonians who make up a network of self-directed volunteer groups called human dignity groups.

Q2: Oregon was the first state to pass a sanctuary law in 1987. Why was this law conceived, and how does it work? How does the 2021 Sanctuary Promise Act update it?

Sidra: Oregon Sanctuary Law prevents local law enforcement and other state agencies from using public resources to aid ICE. Other states and cities adopted similar legislation because when police collaborate with ICE, immigrants become too afraid to report crimes, bear witness, and access police protection.

Separating law enforcement from ICE keeps our community safer and protects local resources for local issues. Despite our original sanctuary law, law enforcement continued to cooperate with ICE. The Northern Oregon Regional Correctional Facility (Norcor) and two local jails continued ICE contracts to detain people showing up for routine appointments inside of courthouses or after release from serving a prison sentence. ROP identified those patterns of violations and organized with other groups to pass the Sanctuary Promise Act in 2021. It expanded to cover any public agency and closed loopholes that enabled ICE to use local resources.

Q3: In 2018, opponents put Measure 105 on the ballot to repeal Oregon's sanctuary law. Why did Oregonians vote to keep the law?

Sidra: Trust in local law enforcement erodes when they assist ICE. Oregonians see how communities and families are ripped apart. The sanctuary law aligns with our shared values of safe and welcoming communities for all.

Q4: Trump federalized U.S. marshals as ICE officers. How does that affect Oregon families?

Sidra: The current administration intensifies its attacks on immigrants by updating its tactics. Some Oregon counties have contracts with the U.S. Marshal Service to house people awaiting trial. ROP settled a lawsuit in Columbia County resulting in the county agreeing not to hold individuals if they're only facing federal immigration charges, a violation of our sanctuary law.

Q5: In May 2026, ROP filed suit against Oregon State Police for sharing personal data with ICE.

Sidra: The Oregon Law Center represents ROP in this and all recent sanctuary cases. Oregon State Police (OSP) allows ICE to access Oregon drivers' data and law enforcement records. ICE accessed Oregonians' data 1.4 million times last year and detained over 1000 Oregonians. How many of our neighbors were turned over because OSP shared information with ICE? We want OSP to immediately and permanently stop sharing Oregonians' personal information with ICE.

Q6: The Trump administration threatened to cut off funding to states with sanctuary laws. Why do you think our sanctuary law is worth defending?

Sidra: The Trump administration has weaponized ICE and other agencies to target immigrant Oregonians. Cruel and arbitrary arrest quotas force ICE to storm into our communities, targeting people based on how they look or talk. Oregon's sanctuary laws have always been decisively upheld, proving that most Oregonians think they are important and worth defending. Oregonians stand together in opposing federal efforts to detain or deport our neighbors. Our elected leaders must be accountable to Oregonians. Oregon's law states that no state resources can be used for federal immigration enforcement.

Q7: How do people support and get involved in this work?

Sidra: If you observe violations of the Sanctuary Promise Act, contact an attorney or the Oregon Department of Justice's dedicated Sanctuary Promise Act hotline, 1-844-924-7829. If you see ICE or if a loved one is detained, call the PIRC hotline, 1-888-622-1510. To get involved, contact ROP at office@rop.org.

Oregon's Sanctuary Law
The first in the nation, and what's happening to it now
SIDRA PIERSON – RURAL ORGANIZING PROJECT

1987
Oregon becomes the first state in the nation to pass a sanctuary law

1.4M
times federal immigration authorities accessed Oregonian's data last year

2018
Oregon voters reject Measure 105, which would have repealed the law

1,000+
community members detained by ICE in Oregon last year

EPISODE TAKEAWAY
Oregon law says no state resources can be used for federal immigration enforcement

WORD



Native Story Hour with Karen Kitchen at CB Library

The NW Authors Series presents indigenous storyteller Karen Kitchen (Osage Nation). Kitchen will be at the library on **Saturday, November 21st at 1pm** to present Native Story Hour. This event promotes Native authors, illustrators, and publishers.

Kitchen will also perform songs to inspire and educate participants about Indigenous history, contemporary issues, and American Indian music. Come sing, listen, learn and celebrate Native American Heritage Month. This is a family program – all are welcome. Children can stay after the stories for crafting.

Karen Kitchen is an indigenous storyteller, a Pre-K through 12 educator with Portland Public Schools, and a researcher and advisor for Portland State University.

To preserve, honor and respect the sacred nature of the songs and performances, livestreaming and recording will not be available.

WORD & IMAGE at The Hoffman Center

THIS NOVEMBER, the Hoffman Gallery presents Word & Image, a collaborative exhibition bringing together 12 writers and 12 visual artists with ties to the North Oregon Coast.

Word & Image is rooted in the tradition of ekphrasis, writing created in response to visual art, and expands the form into a two-way creative exchange. In this project, writers and artists are paired together, then invited to respond to one another's work through poetry, prose, visual art, and mixed media. The result is a layered conversation between language and image, where each piece opens a new way of seeing the other.

The 2026 exhibition features work by Anna Kaufman, Barry Calvarese, Cathi Howell, CL Downing, Constance Waisanen, Dayna Collins, Gwen Kirk, Jan Branham, Jennifer Nightingale, Katja Biesanz, Lori E. Dillon, and Susan M. Eliot, with writing by Cate Gable, Christina M. Burress, Coda Canepa, Florence Sage, Janet Ebert, Katrina Gould, Linda K. Hoard, Logan Garner, Margaret Chula, Martha Ellen Johnson, Merridawn Duckler, and Phyllis Mannan.

Together, these artists and writers explore place, memory, ecology, grief, beauty, daily life, the natural world, and the many ways creative work can reflect, deepen, and transform another person's vision.

The exhibition opens Thursday, November 5, 2026, and continues through Saturday, November 28, 2026.

NATURE, POWER, & LANGUAGE - A Philosofarian Conversation:

HOW DOES the language used in describing nature shape our understandings and expectations of it? Can language open us to new possibilities for our encounter with nature? Are there considerations and responsibilities we ought to account for in discussing nature, and if so, who decides them?

Speakers: Strand Sheldahl-Thomason, Logan Garner, & Seth Tichenor

Thursday, November 12th @ 7:00 PM(Doors at 6:00) Fort George Lovell Showroom, 1483 Duane street. Done in Collaboration with North Coast Watershed Association's "Nature Matters" Series

Poetry Out Loud Conversation

A poetry sharing circle takes place at the **Manzanita Library the 1st and 3rd Wednesdays of the month at 4:30pm**. All are welcome to share a couple of your favorite poems or simply join the circle for the easy sharing that often follows a reading. Efforts are made to create a safe and effective way to be together in conversation that serves our lives.
All are welcomed. Bring a friend.

Seeing the Forest for the Trees: Oregon's Glyphosate Crisis

By Anna Kaufman

Atrazine, clopyralid, glyphosate, hexazinone, imazapyr, metsulfuron, sulfometuron, triclopyr, and 2,4-D.

ATRAZINE, clopyralid, glyphosate, hexazinone, imazapyr, metsulfuron, sulfometuron, triclopyr, and 2,4-D. These are the names of the herbicides used on Oregon forestland. These are the chemicals that, for decades now, have been silently infiltrating our water systems, food supply, and the air we breathe. No permission was asked.

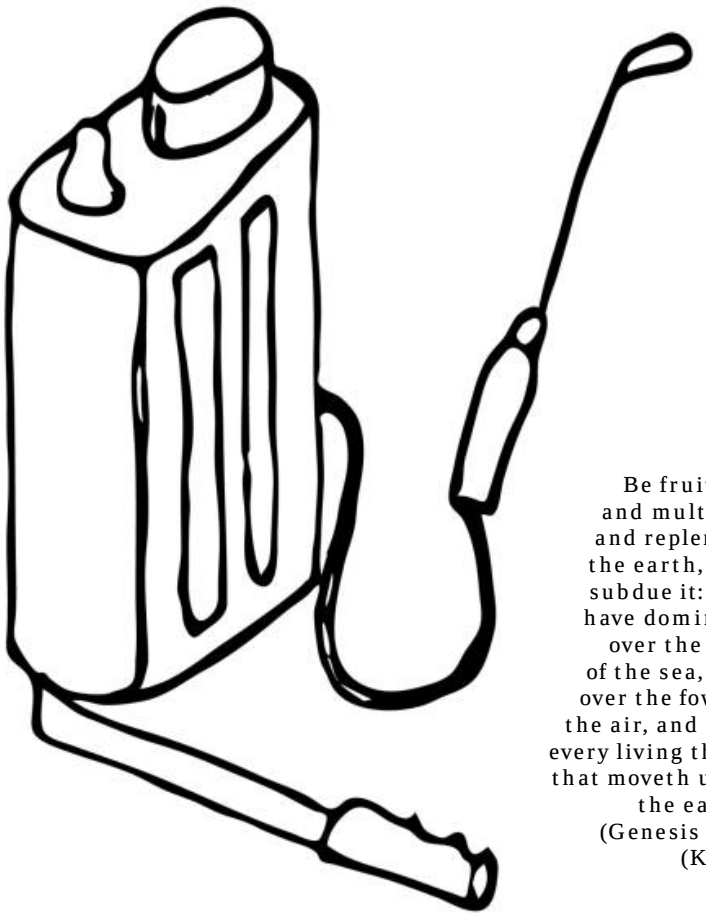
Since the 1940's, forests in the Pacific Northwest have been replanted. Many view this as a measure to protect the integrity of the forest. The reality is that replanting safeguards the timber industry. So quickly did European loggers gnaw their way through the temperate rainforest, less than a century after the industry's boom, conversation of how to keep the business afloat emerged.

In 1941, Oregon was the first state to require replanting on public and private lands. Still today, forestland must be replanted within two years after a clearcut. A 1995 amendment added that saplings must also be left "free-to-grow" within six years, meaning the young tree plantation be free from competing plant life. Increasingly, "free-to-grow" has become a justification for the use of herbicides.

Wounds Heal Slowly

After a disturbance, such as a storm, volcanic eruption, or a clearcut, a process called ecological succession ensues. Think of ecological succession as the Earth's healing process, similar to the way our own skin repairs itself after an injury. On an open wound, first, hemostasis occurs, during which the blood clots and a scab forms. Over time, scar tissue is laid down, and strengthened. Eventually, the scar will begin to fade, becoming more consistent with the surrounding skin. Ecological succession varies from ecosystem to ecosystem, and depends on factors like whether or not soil remains after the disruption. Within Oregon's temperate rainforest, ecological succession follows the standard pattern: smallest to largest, fast-growing pioneers to slow-maturing climax species.

In a newly cleared environment, sun-loving plants are the first to re-emerge. These are the grasses and wildflowers, followed by shrubby plants, like salmonberries. These plants quickly stabilize loose soil, limiting erosion and reducing vulnerability to landslides. Soon, fast-growing trees shoot up, including alders. Alder trees fix atmospheric nitrogen in the soil, and also have deep tap roots that stretch down to hard-to-reach water tables, drawing moisture into the upper layers of the soil. They make these critical resources more available to the masses. The successional process creates a fertile environment, paving the way for late successional species, including conifers.



Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth. (Genesis 1:28 (KJB).

Have Patience, Not Dominion

After Oregon began replanting, the conflation of farm and forest became commonplace. Just as with our food production, growing trees has become industrialized. The slurry of chemicals applied to our farmland also made their way into the forest. In the 1970's, foresters first began applying cocktails of herbicides to newly planted stands. The chemicals were sprayed by backpack and dumped by helicopter. The same stretch of land can legally be sprayed up to 3 times in order to leave the desirable wood crop "free-to-grow." But the reality is more complex than the phrase lets on. Plants deemed "competitors" include native berries and alders, which play critical roles in the development of a healthy forest. Despite the mainstream Darwinian stance adopted by the state of Oregon, these plants are, in fact, great collaborators. Monocultured Douglas fir stands are weaker and more vulnerable to disease, storms, and wildfire. But proper ecological succession is a slow and intricate process for which timber production has no patience.

Today, what many assume are forests are actually plantations — dense monocultures rather than elaborate ecosystems. Our understanding of what a forest is has shifted. Now, those images of men standing among felled giants seem ancient and extraordinary. In actuality, those photographs were taken just two or three generations ago, and depict a startling truth: what we have accepted as a forest today is not a forest at all. Those giants were the norm. It is our own forest "management" that inhibits any possibility the temperate rainforest might recover.

Poisoning The Well

Glyphosate is one of the most pervasive chemicals in forestry and agriculture. It is the most widely used herbicide, not only within the United States, but worldwide. Since 1996, when GMO crops were first introduced, glyphosate usage has risen 750 percent. Although the World Health Organization (WHO) lists it as "probably carcinogenic to humans," the US continues to spray a resounding 280 million pounds of the chemical annually.

CONT. P9

Seeing the Forest for the Trees

The effects? About 80% of adults in the US have detectable levels in their urine, and the percentage is even higher in American children. Chronic low level exposure to glyphosate has been shown to disrupt the endocrine system and cause chromosomal damage, increasing the likelihood of cancers and birth defects. It has been associated with obesity, high blood pressure, diabetes, renal disease, infertility, neurodegenerative and blood disorders.

Glyphosate was first patented as a drain cleaner in 1964. The chemical flushes pipes effectively due to its ability to bind to mineral buildup. In 1970, Monsanto scientists Phil Hamm and John Franz noticed glyphosate's potential as an herbicide, and by 1974, RoundUp was on the market. Whether it's poured down the sink or onto the soil, the chemical does the same thing: it chelates minerals, binding tightly to calcium, copper, magnesium, manganese, and zinc, making them less available. Not only has glyphosate ushered in an era of nutrient deficiencies in our soils (and our diets), but it also has an antimicrobial effect, stunting the soil's microbiome and the rhythms of the biogeochemical processes that depend on the health of those organisms, including carbon sequestration.

While many studies purport glyphosate's safety, the majority of these publications have been produced by Bayer-Monsanto, leaving major questions about the credibility of the results. Independent research has revealed that glyphosate formulations (e.g. RoundUp) are more toxic than the active principle (e.g. glyphosate) in its pure form. Herbicides as we apply them are never solely the active principle. Instead, the active principle is mixed with an adjuvants — a carrier, typically water or diesel fuel, as well as surfactants. In the case of glyphosate formulations, a synergistic effect is created that increases the absorption into plant and animal tissues. One study by Mesnage et al. researched the toxicity of 9 different pesticides, testing the active principles in isolation, and as formulations. The study revealed that, of the 9 pesticides tested, 8 proved to be up to 1000 times more toxic as formulations.

Being With The Unknown

As human beings, we have always been driven by our desire for knowledge and our fear of the unknown. In recent history, particularly in western culture, this has manifested in an effort to separate ourselves from the natural world. Examples of this can be seen in our indoor lifestyles, the speed at which we now travel, or the strawberries carried in our supermarkets year-round. This separation from the natural world has contributed to an understanding of ourselves as superior beings, the most intelligent beings, beings who govern all. But the question remains — what is lost when we oversee age-old evolutionary processes we barely understand, and of which we are a part? When we pare down the complexity of a forest into the simplicity of a monocrop? When we insist on managing an ecosystem, without first looking at the ways in which the ecosystem manages us? We are only beginning to see results of this great experiment we conduct on ourselves. No matter how hard we may try to ignore our intimate relationship to the land, we ultimately cannot escape it.

hf

BOOK RELEASE EVENT

Solving For X

Mr. Oliver is standing in front of the class
sideways
white shirt grey slacks
two inches of white chalk fisted
its dust misting as he raps against the equation he has just printed
I stand silent in front of the black wall
my face sparkling with embarrassment
blood roaring in my ears
he repeats his question
punctuates it by striking the blackboard
causing more chalky mist:
"What, I repeat, is X?"
I always wondered what use one year of Algebra could add to my life
Mr. Oliver probably cried out of sheer relief when I graduated
his equations safe from me at last
To his memory I will now add my own equation:
"Water is H2O:
hydrogen two parts
oxygen one
but there is a third thing that makes it water
and nobody knows what that is."
pity I didn't have this pearl from DH Lawrence as I stood there
shaking
but it was still decades away
So, now, at last Mr. Oliver I have that answer for you:
X is The Third Thing

Mary Lou McAuley 2026, The Third Thing, Poems and Other Possibilities



Poet Mary Lou McAuley and husband, painter Robert Paulmenn at Ric's Poetry Night

Why I Write What I Write: Expressing Possibility



I am a reader and writer of poetry and most things found between the covers of a book. Before I ever heard or saw the words, Show Don't Tell, I embraced the idea. It dictates what I choose to read and shapes the contours of the poetry I write. This is what I want others to see. Beyond describing what is right before us, which in many cases is rubbing our hearts raw, it is still just the thing before us. It is in the underneath where poetry speaks, where music speaks where art and dance and even engineering speak. Poetry is my way of expressing possibility; the "what if" often hidden inside the "what is." – Mary Lou

ASTORIA POET MARY LOU MCAULEY releases her fourth book of poetry, *The Third Thing, Poems and Other Possibilities* and will share selections on the KALA stage, Sunday, November 22 at 4pm. A book signing and complimentary pie social follows the reading. $8 admission at the door.

McAuley and husband painter Robert Paulmenn moved to Astoria 14 years ago. It was a return for McAuley who had opened a used and rare bookstore in Cannon Beach in the late '80's, landing here from Washington. Now Jupiter's Books, it has stood the test of time, by the soulful calling to McAuley to turn a vacant storefront into a bookstore.

McAuley eventually moved to Lake City, Colorado where she met Paulmenn. Before returning to Astoria, they lived in Ashland and Portland. In a previous article McAuley stated, "My husband says from the moment he met me, all I could talk about was the Columbia River and getting back."

The couple have been in a fervent partnership with the Lower Columbia community and its natural setting ever since, communicating this passion through words and imagery.

It was Astoria that McAuley formed her own press, The Other Door Press, and published her first book of poetry, *The Other Door,* in 2016. She had held thoughts of writing a novel, but had always written short pages of prose and poetry.

It was her return to Astoria that brought it to light.

"I didn't realize I had it. There were drawers full of poems. There was a barrier there. There was never that kernel there of 'just put together a book' – it was as if I was waiting to do something. " (Hipfish 2016).

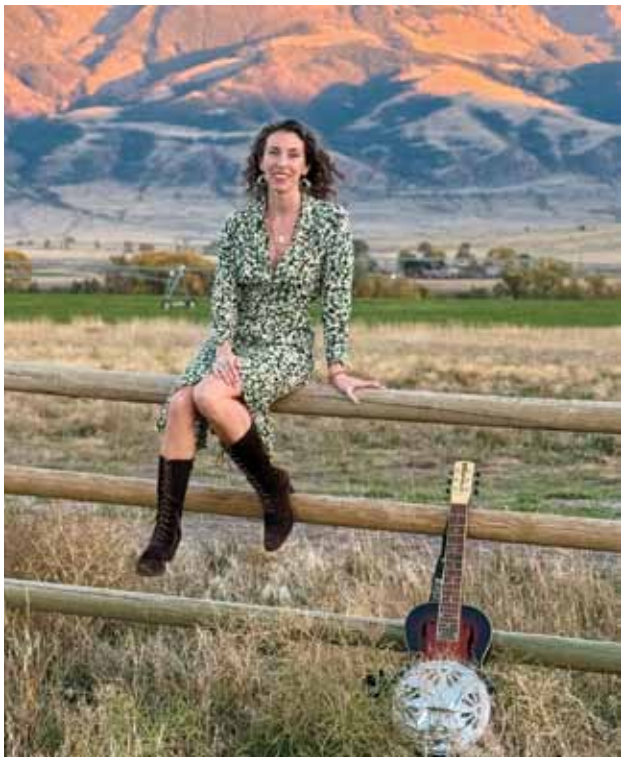
The Third Thing is a 109 page collection in three parts, each with three selected epigraphs by noted authors. It concludes with several short prose pieces, one recollecting her first weeks in a vacant shop space—*A space long empty, with only 5 shelves, but with all the bars glowing in the old corner heater, it would do.*

From the roots of McAuley's Rare and Used Books, her long association with the monthly Ric's Poetry Mic and now a fourth book of literary jewels, it is an horor to welcome our gifted friend poet to the KALA stage.



Cover Art. "The Owl of Minerva" oil on canvas by Robert Paulmann

Juliet Yänko
New Album Release Event
An Evening of Story & Song



JOIN JULIET YÄNKO for an immersive evening celebrating her debut solo album. Rather than a traditional concert, this special evening invites listeners into the world behind the music. Experience the album in its entirety alongside a multi-media presentation of stories behind the songs, accompanying imagery, and a special music-video premiere. A live performance of a handful of unreleased songs will also be sprinkled throughout the evening.

Recorded over eight weeks at Paradise Valley Studio in Montana, the album brings together award-winning producers, Howard Steele and Scott Martin, whose work has taken them through studios in Nashville, Los Angeles, and throughout Texas, with credits alongside celebrated artists including Dolly Parton, Roy Orbison, Diana Ross, Alice Cooper, Carly Simon, and Burt Cummings.

Drawing from years of immersion in jazz, country, blues, and soul, with a distinctly Americana sensibility, the album resists easy categorization. Its richly textured arrangements weave together dobro, guitar, ukulele, pedal steel, trumpet, flugelhorn, B3 organ, piano, fiddle, and mandolin. Throughout, her singular voice and incisive songwriting provide the thread connecting a diverse musical landscape.

Lyrically driven and full of unexpected turns, the songs move between humor and emotional depth, offering fresh, sometimes surprising perspectives on the human condition. The result is a record that is as sonically adventurous as it is deeply personal.

An evening to listen closely, discover the stories behind the songs, and celebrate the release of a record six years in the making.

Merchandise (CDs, download links, and pre-order vinyl) will be available for purchase the evening of. Check out www.julietsings.com or www.hoffmanarts.org for more info.

Thursday, Dec 3, Doors open 6pm, show at 7pm. Tickets $25. online www.hoffmanarts.org/events/writing. Hoffman Center for the Arts, 594 Laneda Ave, Manzanita



Stumptown Swing
A trip back to 1920's Paris

STUMPTOWN SWING takes audiences back to 1920's Paris, when gypsies with guitars, violins and upright basses made the leap from French musette to American "hot jazz" and kept Parisians dancing to this evocative new sound.

Tim Connell (mandolin) and Mike Burdette (guitar) of Rio Con Brio formed the group after nearly a decade of playing swing gigs with Portland's best acoustic musicians. They snapped up the hottest upright bass player in town, Keith Brush (Stolen Sweets, Pete Krebs Trio, Blue Cranes) and are proud to feature their long-time friend and collaborator, the absolutely pyrotechnic violinist, Ben Blechman.

Saturday, Nov 14, 4pm. $25. Tickets online at peninsulaartscenter.org. Peninsula Arts Center on Pacific Avenue in Long Beach.



Ugly Sweater Holiday Show
Portland Cello Project

DON your loudest holiday outfits for Portland Cello Project's Classics vs Pop rendition of the Ugly Sweater Holiday Jam! The hilarious and endlessly charismatic Adam Shearer hosts, sings, and searches the audience for the most improved-song-worthy holiday outfit of them all.

The program shows off everything from what the cello-centric band does best, from "unplugged" cello-only traditional tunes all the way to original arrangements of the holiday band hits you know and love. You get Charlie Brown Christmas, 80's Pop-kitsch, Hanukkah song medleys, Sleigh Ride and more! Get decked out in your ugliest/silliest holiday outfits and celebrate the coziest time of year with the genre-defying cello ensemble.

Thursday, Dec 10, 7:30pm $35 Gen admission at the Liberty Theatre


Artwork by Avery Hoyer

Joulumarkkinat!

Nordic Christmas Market

Nordic Inspired Creations
Treats and Holiday Decorations!

Featuring beautiful jewelry, soaps, paintings, pottery, arts and crafts and traditional baked goods

Saturday, November 14th
10am to 4pm

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Sarah Cohen - Artistic Director of Dance
Paul Brady - Piano
Shelley Loring - Flute/Piano
Jude Matulich Hall - Violin
Lake Jiroudek - Guitar
Vincent Centeno - Piano

Music ~ Dance ~ Performing Arts

NOV 2026



ASTORYA REVIEW • DREAMPUNK

ENTER an alternate realm for one whimsical evening! 50 Elaborately costumed characters both from the Past and Future find themselves together in an Enchanted Forest Dream. This semi annual event is the performance ensembles seventh themed show, a creative patchwork of performance art pieces by Astorya Performance Company and Triple Moon Belly Dance.

The evening will be filled with Singing, Dancing, Acrobats, Aerial Cirque and a Moth Eclipse! Astorya Review events are intended as immersive magic for the whole family, welcomed to join in on the creative energy! Guests are encouraged to attend in their own costumes, the more it feels like a Renaissance Faire the better. Arive early to take photos with all the characters in the lobby, and shop from vendors.

Astorya Review includes dancers of all ages. If you love dance—this locally driven production is remarkably compelling, magical!
A must see!

Friday, November 20, 7pm. Doors open at 6pm. Tickets in advance $17. Day of show $23. Liberty Theatre in Astoria.



Love Mischief

One of Northern California's freshest Jam bands, Love Mischief is a group of musicians with a united purpose: To pursue a sonic adventure through many musical landscapes in order to open hearts and minds. Featuring Berklee Graduates Brian and Colin Curtin, Love Mischief mixes funk, jazz, country, the blues, prog rock and even occasional metal, creating a unique blend of music.

Sunday, November 15, 6-8pm, Lovell Tap Room Fort George

HAPPENNINGS in the Lower Columbia Pacific Region

Tuesday 10

MUSIC

Arielle Sullivan. 4 – 6pm at North Jetty Brewing in Seaview.

HAPPENING

Aebleskivers with the Danish Society and NC Food Web. A cooking demonstration, teaching people how to make aebleskivers using a newly donated pan that is available at the Astoria Public Library's Library of Things. 5:30-6:30pm.

Wednesday 11

LECTURE & LITERARY

Peninsula Story Slam. Theme: Gathering. Free, family friendly, 5:30pm sign-up, 6 – 7pm storytelling at the Ilwaco Cider Company.

HAPPENING

Veterans Day. Bells of Peace. Tolling of bells at 11:11 am to remember those who served during World War I. Rededication Ceremony celebrating the 100th anniversary of the dedication of the Astoria Doughboy Monument at 11am followed by a reception Flag Room of the Astoria Public Library at 12:30 pm.

Thursday 12

LECTURE & LITERARY

Wit & Wisdom. Nature, Power, & Language. A special Philosofarian X North Coast Watershed Association conversation. Free, 7pm in the Lovell Showroom in Astoria.

THEATER & PERFORMANCE

Into the Woods. Musical. $10, 6:30pm at the Barn Community Playhouse in Tillamook.

Friday 13

MUSIC

Shadowhouse. Punk-Rock. 7pm at 503 Marquee in Astoria.

The Orphan 40. Indie/Folk. 8 – 10pm at Xanadu Astoria.

Live Music. 6 – 8pm at the Shoalwater Bay Yacht Club in Ocean Park.

George Coleman. 7 – 9pm at Pickled Fish in Long Beach.

Youngs Bay Blues Duo. No cover, 7 – 9pm at the Gearhart Hotel.

A Strange Bird with Bikehouse. Indie Soul/Roots. $5 cover, 7 – 9pm at the Lyons Den in Seaside.

Art/Music Showcase. 7 – 9pm at Tillamook Fairview Grange.

LECTURE & LITERARY

Seaweed Foraging with Shifting Tides. Learn about foraging for edible seaweed with a local marine biologist. Free, 3pm at the Tillamook Library.

THEATER & PERFORMANCE

Dance Poems-Nu arrangements from the Old Dreams. Multi-media performer Susan Banyas presents a solo show encompassing words, movement, music, and video arranged into a suite of four compositions. 7:30pm at KALA in Astoria. Tickets $20 online at kalaastoria.com

The Andrews Brothers. Musical Comedy. $25, 7pm at the River City Playhouse in Ilwaco.

The Importance of Being Earnest "PNW Edition". Comedy. $20, 7pm at the Fort Columbia Theater, Chinook.

Into the Woods. Musical. $20, 6:30pm at the Barn Community Playhouse in Tillamook.

HAPPENING

Let's Go Birding. Coffenbury Lake Bird Walk. Day parking fees apply, 9:30 – 10:30am, meet at the Coffenbury Lake parking lot, Fort Stevens, Warrenton.

Holiday Bazaar. 4 – 8pm at Calvary Episcopal Church in Seaside.

Saturday 14

MUSIC

Astoria Ukulele Orchestra. $20, 7:30pm at the Ten Fifteen Theater in Astoria.

Live Music. 6 – 8pm at the Shoalwater Bay Yacht Club in Ocean Park.

Stumptown Swing. $25, 4pm at the Peninsula Arts Center in Long Beach.

Gabe Hess. 7 – 9pm at Pickled Fish in Long Beach.

The Orphan 40. Indie Singer/Songwriter. 7 – 9pm at the Ilwaco Cider Company.

Those Pale Stars. No cover, 7 – 9pm at the Gearhart Hotel.

Live Music. 7 – 9pm at the Schooner Lounge in Tillamook.

ART

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

Columbia Pacific Fiber Arts Festival. Free admission, 10am – 5pm at Long Beach Elementary School.

LECTURE & LITERARY

Tillamook: A Land of Trees, Cheese, and Dairy Dreams. With Clara Blaser. Free, 11am – noon at

Book Presentation. With Jim Affolter, who will present about "Nestucca, Nechesne, and Siletz Indians of the North-Central Oregon Coast. 5 – 6pm at the Pioneer Museum in Tillamook.

THEATER & PERFORMANCE

The Andrews Brothers. Musical Comedy. $25, 4pm at the River City Playhouse in Ilwaco.

The Importance of Being Earnest "PNW Edition". Comedy. $20, 3pm at the Fort Columbia Theater, Chinook.

Into the Woods. Musical. $20, 2pm at the Barn Community Playhouse in Tillamook.

HAPPENING

Joulumarkkinat. Nordic themed Christmas Market. 10am – 4pm at Soumi Hall in Astoria.

Fall into the Holidays Bazaar. Craft fair with wine tasting, cookie decorating, coloring, snacks, and local artists. 1:30 – 4pm at Trustwell Living at Astor Place in Astoria.

Holiday Bazaar. 10am – 3pm at Calvary Episcopal Church in Seaside.

Clash of the Cowboys. Roughstock Show: Bulls, Barrels, Saddle Broncs and Bareback. $30, 4 – 10pm. Pre-Show Activities start at 4pm with vendors, food trucks, dummy roping competition, cash bar, music, and more. Show starts at 7pm. At the Clatsop County Fairgrounds, Astoria.

Film Screening. The Taking of Pelham One Two Three (1974). Free, 2pm at the Seaside Library.

McMinnville Short Film Festival Pop Up. Six short films including the Academy Award nominated film "Jane Austen's Period Drama." $12, 7pm at the Coaster Theater in Cannon Beach.

Sunday 15

MUSIC

Love Mischief. Funk/Jazz/Country and more. No cover. 6 – 8pm at Fort George in Astoria.

ART

Columbia Pacific Fiber Arts Festival. Free admission, 10am – 5pm at Long Beach Elementary School.

Meet Leonard D Harmon. Hear about his mixed-media work, and learn about the family traditions and history that inspire his art. One of the Featured artists at this month's art exhibit at the Bay City Art Center form 3 – 4:30pm.

THEATER & PERFORMANCE

The Andrews Brothers. Musical Comedy. $25, 2pm at the River City Playhouse in Ilwaco.

The Importance of Being Earnest "PNW Edition". Comedy. $20, 3pm at the Fort Columbia Theater, Chinook.

Into the Woods. Musical. $20, 2pm at the Barn Community Playhouse in Tillamook.

HAPPENING

American Legion Pancake Breakfast. Pancakes or French Toast, eggs, and more. $15, 9 – 11am at the American Legion Post in Cannon Beach.

Artful Breakfast. All you can eat pancakes, eggs, and more. $15, 9am – noon at the Bay City Arts Center.

Monday 16

MUSIC

Barbara Anne Folk Retrospective. 6 – 8pm at North Beach Tavern in Long Beach.

Niall. No cover, 5pm at Public Coast Brewing in Cannon Beach.



Never underestimate the power of the diminutive uke. And the power in numbers of strings as proved by **ASTORIA UKE ORCHESTRA** celebrating six years of making music together in a fundraiser for the Ten Fifteen Theater.

Saturday, November 14, 7:30pm. $20. At the Ten Fifteen Theater in Astoria.

Tuesday 17

HAPPENING

Iron Chef Goes Coastal. A culinary event where teams compete in an Iron Chef style competition. $65 and up + optional add-ons. 4 – 6pm at the Seaside Convention Center. Get tickets at aftontickets.com

Wednesday 18

MUSIC

Andrew Sturtz and Courtlynn Carpenter. Singer/songwriter/guitarist Andrew Sturtz and cellist Courtlyn Carpenter perform original indie-folk. 7pm at KALA in Astoria. Tickets $20 at kalaastoria.com

HAPPENING

Board Game Night for Grownups. Free, 5:30pm in the Community Room at the Seaside Library.

Movies at Main – Noir. Sunset Boulevard (1950). Free, 6pm at the Tillamook Library.

Thursday 19

MUSIC

Jen Howard. Folk/Roots/Reggae/Pop. $5 cover, 21+, 7 – 9pm at the Lyons Den in Seaside.

THEATER & PERFORMANCE

Into the Woods. Musical. $!0, 6:30pm at the Barn Community Playhouse in Tillamook.

Friday 20

MUSIC

Raveoke. You sing, we rave. 9pm – closing at Xanadu Astoria.

Live Music. 6 – 8pm at the Shoalwater Bay Yacht Club in Ocean Park.

Music Bingo Yacht Rock. 7 – 9pm at the Ilwaco Cider Company.

Adams and Costello. Indie Blues/Roots/Rock. $5 cover, 21+, 7 – 9pm at the Lyons Den in Seaside.

THEATER & PERFORMANCE

The Astorya Revue. Dream-punk. 50 Elaborately costumed characters both from the Past and Future find themselves together in an Enchanted Forest Dream. A creative patchwork of performance art pieces. $17 in advance $23, 7pm at the Liberty Theater in Astoria.

The Andrews Brothers. Musical Comedy. $25, 7pm at the River City Playhouse in Ilwaco.

The Wizard of Oz. Musical. $30 - $35, 7:30pm at the Coaster Theater in Cannon Beach.

Into the Woods. Musical. $20, 6:30pm at the Barn Community Playhouse in Tillamook.

HAPPENING

Let's Go Birding. Fort to Sea Trail Bird Hike. Day parking fees apply, 9:30 – 10:30am, meet at the Fort to Sea Trailhead – Sunset Beach, Warrenton.

Saturday 21

MUSIC

Adams & Costello with Birds of a Feather. Coastal original rock and original acoustic folk. 7:30pm Tickets $20 online at kalaastoria.com

Live Music. 6 – 8pm at the Shoalwater Bay Yacht Club in Ocean Park.

True North. $25, 4pm at the Peninsula Arts Center in Long Beach.

Innocent Alex. Indie. 7 – 9pm at the Ilwaco Cider Company.

Kent M Smith. Indie Soul/Rock. $5 cover, 21+, 7 – 9pm at the Lyons Den in Seaside.

Live Music. 7 – 9pm at the Schooner Lounge in Tillamook.

THEATER & PERFORMANCE

North Coast Comedy Night. With Marc Yaffee, Men-Roth Nye, and Host Drew Wilson-McGrath. $10, 8pm at the Liberty Theater in Astoria.

The Andrews Brothers. Musical Comedy. $25, 7pm at the River City Playhouse in Ilwaco.

The Wizard of Oz. Musical. $30 - $35, 7:30pm at the Coaster Theater in Cannon Beach.

Into the Woods. Musical. $20, 2pm at the Barn Community Playhouse in Tillamook.

HAPPENING

At the Threshold: An Autumn Tea and Reflection Gathering. Autumn tea gathering with three herbal tastings, botanical folklore, and guided reflection. $39, 2 – 4pm at Necessary Magic in Astoria. Register at dr-rhonda-naturopath.com/at-the-threshold

Bonded for a Good Cause. LCPS Fundraiser. Appetizers, drinks, auction, and more. $50, 6 – 8pm at Pacifick Distillers in Astoria.

Holiday Fair. 10am – 4pm at Pine Grove Community House in Manzanita.

Sunday 22

MUSIC

North Oregon Coast Symphony Concert. $, 3pm at the Larsen Center in Astoria.

Cascadel. Indie/Folk/Rock. No cover, 6pm at Fort George, Astoria.

Ilwaco High School Choir Concert. 3 – 4pm at Hilltop High School Auditorium in Ilwaco.

LECTURE & LITERARY

Poet Mary Lou Mcauley. Reading and signing for the release of "The Third Thing." 4pm. $8 at the door. Includes complimentary pie following reading. At KALA in Astoria.

Astoria Death Café. A community-led conversation about death and dying, providing a safe, non-judgmental space to share thoughts and find resources. Free, 4 – 5:30pm at Astoria Visual Arts.

A Dark and Stormy Night. An Afternoon of Gloriously Terrible Writing. 4 – 6pm at the Ilwaco Cider Company.

THEATER & PERFORMANCE

The Amazing Bubble Man. With Louis Pearl. $15, 2pm at the Liberty Theater in Astoria.

Twelfth Night. Shakespeare. $15, 2:30pm at Astoria High School.

The Andrews Brothers. Musical Comedy. $25, 7pm at the River City Playhouse in Ilwaco.

Into the Woods. Musical. $20, 2pm at the Barn Community Playhouse in Tillamook.

HAPPENING

Drag Bingo with Ida Hoe. 5 – 7pm at Xanadu Astoria.

Tuesday 24

MUSIC

Chelsea LeFay. No cover, 4 – 6pm at North Jetty Brewing in Seaview.

Wednesday 25

MUSIC

The Horsefeathers. Thanksgiving Pre-funk. 7 – 10pm at Fort George in Astoria.

Thursday 26

HAPPENING

North Coast Food Web. Benefit Night at Fort George Brewing. This is an all day fundraiser, with a silent auction and activities from 5-7pm in the Lovell room.

Turkey Trot 5K Family Run. Family and pet friendly., Thanksgiving themed costumes are encouraged. Trot takes in downtown Seaside and along the Prom. $35 Registration and check in at 8am, run begins at 9am. FMI and to register, visit sunsetempire.com

Friday 27

MUSIC

Blind Pilot. Indie/Folk. $43, 7pm at the Liberty Theater in Astoria.

Live Music. 6 – 8pm at the Shoalwater Bay Yacht Club in Ocean Park.

RJ Marx Quartet. No cover, 7 – 9pm at the Gearhart Hotel.

Johnnie Franco & His Real Brother Dom. Indie/Pop/Cabaret. $10 cover, 21+, 7 – 9pm at the Lyons Den in Seaside.

THEATER & PERFORMANCE

The Wizard of Oz. Musical. $30 - $35, 7:30pm at the Coaster Theater in Cannon Beach.

HAPPENING

Holiday Festival & Market. 11am – 5pm at the Seaside Convention Center.

Parade of Lights. 7pm around Seaside's downtown.



REENERGIZE your spirit after Turkey Coma with some Brazilain beat, a little humor, charm and charisma of brothers Dom and Johnny Franco, The duo was featured on Treefort 2022, Pickthon2024 and signed by producer Sterling Fox (Lana Del Rey, Elle King) on his label Blanket Fort in 2020, Johnny's debut EP "Experience Report #1" An up close and very personal stage at Seaside's Lyon's Den.

Friday, November 27, 7-9pm. $10 cover (incl. CHARK-uterie), 21+

Tree Lighting Ceremony. Community tree lighting ceremony on Broadway, outside the Carousel Mall in Seaside.

Saturday 28

ART

Tillamook Downtown District Art Walk. 1 – 3pm in downtown Tillamook.

THEATER & PERFORMANCE

Live Music. 6 – 8pm at the Shoalwater Bay Yacht Club in Ocean Park.

The Wizard of Oz. Musical. $30 - $35, 7:30pm at the Coaster Theater in Cannon Beach.

Live Music. 7 – 9pm at the Schooner Lounge in Tillamook.

HAPPENING

Screening of "The Dads." A documentary that chronicles fathers of trans and nonbinary children and the choices they are forced to make under a Right Wing administration. And Supreme Court. Free, at 2 and 6pm at the Peninsula Arts Center in Long Beach.

Holiday Festival & Market. 11am – 5pm at the Seaside Convention Center.

Sunday 29

MUSIC

Messiah Sing with the Chorale. With the North Coast Chorale. $, 3pm at the Larsen Center in Astoria.

Ripley. Rock. No cover, 6 - 8pm at Fort George in Astoria.

THEATER & PERFORMANCE

The Wizard of Oz. Musical. $30 - $35, 7:30pm at the Coaster Theater in Cannon Beach.

HAPPENING

Astoria Holiday Market. 60+ vendors. 10am – 3pm at the Astoria Armory.

Sip and Stroll at the Museum. Relax, mingle, and enjoy the magic at the museum. $25, adults only, 5 – 7pm at the Northwest Carriage Museum in Raymond.

Holiday Coastal Vendor & Craft Fair. Free admission, noon – 5pm at the Shoalwater Bay Yacht Club in Ocean Park.

Tuesday 1

MUSIC

Ilwaco High School Band Concert. With the Ilwaco High School Concert Band and Jazz Band at Hilltop High School Auditorium.

LECTURE & LITERARY

Ric's Open Poetry Mic. 7pm at WineKraft Wine Bar in Astoria.

Thursday 3

THEATER & PERFORMANCE

Assassins. A historical musical from the dark side. Pay-what-you-can Preview. 7:30pm at the Ten Fifteen Theater in Astoria.

Friday 4

MUSIC

Live Music. 6 – 8pm at the Shoalwater Bay Yacht Club in Ocean Park.

Lindy. Indie Pop. 7pm at the Lyons Den in Seaside.

THEATER & PERFORMANCE

Assassins. A historical musical from the dark side. $25, 7:30pm at the Ten Fifteen Theater in Astoria.

cont. p14



You can't get much better for a pre-funk Thanksgiving eve with Astoria's **HORSE FEATHERS** in the Lovell Room from 7-10pm, Wed Nov 25. No cover.

The Wizard of Oz. Musical. $30 - $35, 7:30pm at the Coaster Theater in Cannon Beach.

Holiday Show TBA. $10 - $25, 7pm at NCRD in Nehalem. Get tickets at riverbendplayers.ludus.com

Saturday 5

MUSIC

Live Music. 6 – 8pm at the Shoalwater Bay Yacht Club in Ocean Park.

Jim Faddis and Dale Adkins. $25, 4pm at the Peninsula Arts Center in Long Beach.

Sheryl Weiser. Blues/Jazz/R&B. Free, 7pm at the Sou'wester Lodge in Seaview.

Beans Brigade. Rock/Americana. 7 – 9pm at the Ilwaco Cider Company.

Live Music. 7 – 9pm at the Schooner Lounge in Tillamook.

THEATER & PERFORMANCE

Assassins. A historical musical from the dark side. $25, 7:30pm at the Ten Fifteen Theater in Astoria.

The Wizard of Oz. Musical. $30 - $35, 7:30pm at the Coaster Theater in Cannon Beach.

Holiday Show TBA. $10 - $25, 7pm at NCRD in Nehalem. Get tickets at riverbendplayers.ludus.com

HAPPENING

Christmas Bazaar. Handmade crafts, artwork, and baked goods from local vendors. Free admission, 10am – 4pm at Peace Lutheran Church in Astoria.

Beer Tree Festival. Special cask beers, bierstacheln, Christmas trees for sale, tree-themed vendors, a big tree made out of beer kegs, live music, and more. All day, all ages welcome, at Fort George in Astoria.

Movie Night. "Auntie Mame" starring Rosalind Russell. $10, 10am at the ASOC Playhouse in Astoria. Get tickets at astor-street-opry-co.square.site

Festival of Trees Candy Cane Lane Open House. 10am – 2pm at the Seaside Convention Center.

Festival of Trees Gala. Dinner and holiday elegance. $150, 6pm at the Seaside Convention Center.

Cannon Beach Library Holiday Tea. Tea, treats, quilt raffle, Holiday Craft Sale. Free, 1 – 4pm at the Cannon Beach Library.

Sunday 6

MUSIC

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

Water Music Society Christmas Convert. With Laila Biali and the Ilwaco High School Jazz Band. Free, 2pm at the Historic Chinook School Event Center. Register at tickettomato.com

THEATER & PERFORMANCE

Assassins. A historical musical from the dark side. $25, 3:30pm at the Ten Fifteen Theater in Astoria.

Holiday Show TBA. $10 - $25, 2pm at NCRD in Nehalem. Get tickets at riverbendplayers.ludus.com

Once Upon a Yule. An hour-long, family-friendly, mask and puppet filled winter play celebrating Yuletide, Folklore, and Community. $10 - $20, 2pm at the Barn Community Playhouse in Tillamook.

HAPPENING

Astoria Holiday Market. 60+ vendors. 10am – 3pm at the Astoria Armory.

Sleigh Bells & Santa. Enjoy caroling, refreshments, and a picture with Santa. Kids free with $5/adult. 4 – 6pm at the Northwest Carriage Museum in Raymond.

Fort to Sea Hike Shuttle. Park at Sunset Beach, Warrenton, and catch a 9:00 AM shuttle to Fort Clatsop. From there, hike back to your vehicle. $10 per person, advance registration required. FMI and to register, go to onwardadventures.com

THEATRE/PERFORMANCE

Selections from Handel's "Messiah" Sing with North Coast Chorale



SEASONAL CELEBRATIONS will soon begin with traditional events many of us enjoy. Among them is the annual performance of selections of George Handel's famous ***"Messiah" at the Charlene Larsen Center for the Performing Arts, 588-16th St. at 3:00 pm on Sunday, November 29, 2026.*** During this occasion, the audience is invited to sing with the Chorale, under the direction of Dr. Vincent Jones-Centeno.

Featured guest artists for the presentation are Soprano Jocelyn Thomas, her husband, baritone Zachery Lenox, alto and NCC member Lily Lamb, and everyone's favorite, tenor Phil Keim. The string quintet, also known as Outskirts Orchestra, founded by Jude Matulich-Hall, will provide accompaniment along with community members who wish to bring their instruments and join the fun. And to authenticity to the sound, Director Vincent will be playing the harpsichord, generously on loan by Dr. Ray Utterback.

As in the past, the audience is invited to sing the Choruses with the Chorale. Like the instrumentalists, if you have your own score, bring it along; if not, there are plenty of copies of all the favorite choruses in the Larsen Center Lobby, so everyone can sing their hearts out – like the Hallelujah Chorus.

The annual "Messiah" event is always presented by the Chorale as a Fundraiser for the Clatsop Community Action Regional Food Bank, which serves thousand of less fortunate families during the course of the year. The music is delightful, the atmosphere is enjoyable, and the admission is FREE. All monetary or shelf-stable donations are greatly appreciated and go directly to the Regional Food Bank.

Don't miss this chance to listen to great music, enjoy a wonderful way to start the holidays, and help support people in our own community, all in one afternoon.

Water Music Society
Christmas Affair with Laila Biali



WATER MUSIC SOCIETY of the Long Beach Peninsula presents 2026 Grammy-nominated singer-songwriter and pianist Laila Biali. The annual Christmas Concert, held at the **Chinook Event Center takes place Sunday, Dec 6**. Social hour at 2pm features savory and sweet holiday treats, and live entertainment from the Ilwaco High Jazz Band.

The concert begins at 3pm. Headlined by Canadian singer-songwriter and pianist Laila Biali. Herholiday album Wintersongs was nominated for a 2025 JUNO Award and a 2026 Grammy. Biali has headlined venues from New York's Carnegie Hall to Beijing's National Centre for the Performing Arts and has supported international icon Sting. Her sound and style melds bright, contemporary jazz with modern and Great American songbook-era pop.

A sell-out performance each year, get your tickets early for Water Music Society's favorite event. Ticket info at www.watermusicsociety.com. Tickets. $15

The Importance of Being Earnest at PAPA

ENJOY PAPA's fall production of Oscar Wilde's beloved comedic classic with a delightfully modern spin—Seattlite John Worthing discovers what it truly means to be "Earnest", as he and best friend Algernon Moncrieff fight to untangle their way through their own web of lies chasing after the women they love.

Adapted by director Jerr Harding, this play promises to be an exceptional treat for those familiar with the Seattle area.

Purchase tickets online at www.papatheater.com. Performances at the Fort Columbia Theater in Chinook, WA: Fort Columbia Theater, building #14; 475 State Highway 101.

Oct. 30th – Nov. 15th: Fridays at 7pm; Saturdays and Sundays at 2pm. (No Discover Pass required)

The Wizard of OZ opens Nov 20



This delightful, musical stage adaptation of L. Frank Baum's beloved tale, featuring the iconic musical score from the MGM film. The timeless tale, in which young Dorothy Gale travels from Kansas over the rainbow to the magical Land of Oz, continues to thrill audiences worldwide.

The MGM film The Wizard of Oz, based on L. Frank Baum's 1900 novel, premiered Grauman's Chinese Theatre in Hollywood on August 15, 1939. This stage adaptation, presented by the Royal Shakespeare Company, premiered at the Barbican Centre in London on December 17, 1987.

November 20-December 20. Performances begin at 7:30 pm. Sunday shows start at 3 pm. TICKETS: $35 and $30. Tickets available online, at the theatre box office or 503-436-1242. PAY WHAT YOU WILL DATE: Thursday, December 10

art happens *openings and news in the LCPR*

AVA Members' Faire: A Cause for Celebration

ASTORIA VISUAL ARTS invites the community to celebrate the creativity and talent of its artist members at the Members' Faire: A Cause for Celebration, a festive group exhibit on view November 14 - December 6. The exhibit features an eclectic collection of original artwork and handmade goods, transforming the gallery into a vibrant holiday showcase. Visitors are invited to discover local artists and support the region's creative community. More than an exhibition, the Members' Faire celebrates the artists and volunteers that help sustain and support AVA's programs that enrich the cultural landscape for all in the region. Artwork delivery is Tuesday, November 10, 4–6pm, Wednesday, November 11, 10am–12pm, or by appointment. Anyone can become an AVA member and participate in the exhibition. Learn more at astoriavisualarts.org.



Sarah Faire, Bolerjack, The Celestial Gardener

AVA is located at 959 Commercial Street in Astoria and is open 11am-3pm, Thursday - Monday. Founded in 1989, AVA is a nonprofit organization that connects people of all ages and backgrounds with meaningful opportunities to create, experience, and engage in the arts.

Loren Nelson and Shane Williams at LightBox



Loren Nelson, There are No Words

LightBox Photographic Gallery opens two exhibits on Saturday, November 14 from 4-7pm. Urban Archives, is an exhibition by Loren Nelson that documents the elaborate designs made by long forgotten posters hung in Portland, Oregon. "I stumble onto many of my favorite photography projects by accident, and Urban Archives is a good example. When I stopped to photograph layers of torn posters on a building, I spotted a nearby wooden power pole festooned with layers, as much a sculpture as a collage; delicate leaves of announcements hang from an infrastructure of wood and staples. As curious as I am about the words and messages buried within the layers, I admire the patina and form time and the elements have imparted. I'm fascinated by this treasure trove of faded records of past events, and I invite you to be fascinated, too". - Loren Nelson

Shane's World is an exhibition of Carbon Transfer Prints by local artist Shane Williams. "You might ask, what's Shane's World? Simply put it's the space I love to work in. Altered Realism with a leaning toward Modern Gothic. All images are from film, and hand printed using a version of the Carbon Transfer process that dates back to 1864. This technique is a perfect companion to delve into the abstract realm of Shane's World." - Shane Williams



Shane Williams, A Brooklyn Viewpoint

Complete show info at lightbox-photographic.com/shows/. LightBox also features work from The Guild at LightBox consisting of Jim Fitzgerald, Jody Miller, Julie Moore, Marc McVey, Rachel Wolf, Kathy Radie, Michael Puff, Loren Nelson and Nicholas Dill. Contact LightBox at 503-468-0238. LightBox is located at 1045 Marine Drive, hours Wed – Sat, 12 - 5:00pm

Nurtured By Nature: Karina Andrews
Woodblock Prints At Riversea Gallery

ASTORIA ARTIST KARINA ANDREWS explores the connection between place and inner growth in her latest collection of hand-carved woodblock landscape prints, Nature / Nurture, a solo exhibition at RiverSea Gallery. The opening reception is on Saturday, November 14, from 5:00 to 8:00 during the Astoria Artwalk. Visitors are invited to meet the artist and enjoy complimentary refreshments with music by guitarist John Orr. The artwork will remain on view through December 8, 2026.

This exhibition of atmospheric Pacific Northwest landscapes takes the viewer on a journey over seemingly insurmountable mountains, through dense forests, and finally to the open expanse of the sea. In a style loosely referencing Japanese woodblock prints, Andrews distills visual elements to their essential forms, stripping away the chaos of the built environment to encourage calm reflection. Her objective is to show that experiences in nature nurture moments of wonder, personal growth, and self-realization. In some works, she superimposes expressive figures over landscapes to highlight her connection to place and introduce emotional complexity.

The show includes large-scale prints in both horizontal and vertical formats created during her Astoria Visual Arts Residency earlier this year. These works feature expansive vistas stretching across seven consecutive panels, conveying the impossibility of taking in a vast landscape in a single view.

Andrews is deeply inspired by the beauty of wild spaces, the warmth of the local community, and explorations near and far with her young son. She delights in taking her art supplies along on her adventures so she can create in the moment. Whether hiking through rain-soaked wetlands or striding along sun-spangled sands, she captures transformative moments in her work. She carved many of these woodblocks en plein air during her outdoor journeys, and produced others in her home studio overlooking Youngs Bay.



"Mountains to Climb" hand-carved woodblock print, 7 panels, 47" x 19"

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.

Pierce Draws Parallels to Orwell



CONFLUENCE Studio Gallery welcomes back Morrison Pierce for **1984,** an exhibit that explores the unsettling parallels between George Orwell's dystopian novel and the social and political realities of today. Pierce invites viewers to consider themes of power, perception, conformity, and the complexities of contemporary society.

Published in 1949, Orwell's 1984 imagined a world defined by surveillance, manipulation of truth, and the erosion of individual freedom. More than 75 years later, its themes remain remarkably relevant. Pierce uses pink as a unifying visual element, creating an unexpected contrast between a color often associated with innocence and optimism and the darker realities underlying the exhibition.

An Astoria-based artist with more than three decades of experience, Pierce is known for his expressive, provocative paintings that blend pop culture, political commentary, and dark humor. His paintings have been exhibited nationally and internationally, documenting political and social issues from an unflinching artistic perspective.

See 1984 at Confluence at 1295 Commercial Street, November 14 - December 8, 12 - 5pm, everyday. Learn more at confluencestudiogallery.com and connect on socials at @ confluencestudiogallery and @gorillakillface.

art happens openings and news in the LCPR

FACING YOU
12th annual invitational portraiture exhibition



Lauren Carrera, A Little Bird Told Me, oil on canvas 16x16

"This is a playful exploration of the many and varied ways in which we project, reveal, conceal and discover aspects of ourselves through forms of portraiture and self-portraiture. Incorporating elements of medieval iconography— in particular hands representing blessings or a divine presence— these selfies also frequently incorporate birds as emissaries."

- Lauren Carrera

IMOGEN presents its twelfth annual invitational exhibition exploring humanity through portraiture. This year's exhibition will include the paintings of Portland based artists *Reed Clarke, Patricia L. Giraud and Lauren Carrera as well as local talent of Timothy Peitsch and Aaron Toledo;* all exploring the essence of humanity. This evocative collection moves beyond the surface glance of an individual, inviting the viewer a step closer and to consider the underlying. Perhaps even to see ourselves through the eyes of others and what it means to be a part of humankind. Each portrait tells a story;



Patricia Giraud, Miss Mulligan intaglio print, 19x21

you're invited to take part. The exhibition opens during *Astoria's Second Saturday Artwalk, November 14th, 12:00 – 8:00 pm and will be on view through December 7th. Artists will be at the gallery from 5 – 8 pm,* November 14th and available to answer questions about their work.

Many artists at some point in their career have placed focus on the human form as subject matter, for some it is a practice of study, for others it's a means to participate with humanity on a more intimate level. All of these artists fall into that category. Portraiture becomes a vehicle utilized to explore deeper reflection of who we are and what we convey via nonverbal communication, simply by stance, expression, or direction of gaze. These artists, all incredibly skilled with chosen medium bring suggestion of story and history through portrayal of individuals.

Imogen Gallery is located at 240 11th Street, Hrs: Thurs thru Mon 11 - 5 and Sun 11 – 4, closed Tues/Wed. 503.468.0620 www.imogengallery.co

Call for Artists: Cannery Pier Hotel Purchase Award

Astoria Visual Arts and the Cannery Pier Hotel & Spa announce their fifth year of collaboration, inviting regional artists to submit original artwork for consideration for the hotel's permanent collection. This year's theme, Astoria: Home, History & Heart, celebrates the people, places, and stories that shape this remarkable community.

One outstanding original artwork will be selected for prominent display at the Cannery Pier Hotel & Spa, a celebrated destination welcoming visitors from around the world. The selected artist will receive a $1,500 purchase award, and their artwork may also be featured in the hotel's promotional materials.

Artists residing in Clatsop County, Oregon, or Pacific County, Washington, who work in two-dimensional or wall-mounted media are encouraged to apply. A selection panel consisting of hotel representatives and regional arts professionals will review submissions.

How to Apply: Submit up to three high-quality images of original artwork to astoriavisualarts@gmail.com, along with media and dimensions, as well as a short artist biography and optional resume. The full prospectus may be viewed at astoriavisualarts.org. The submission deadline is Monday, November 16.

Linda Wyss *Pastels*
Trails End Gallery



Covve Sunset, Water Color

THE TRAIL'S END Art Association Gallery will open a new show in November featuring pastels and other art forms by artist Linda Wyss. There will be a reception for the artist on November 7th, during the Gearhart Art Walk from 2-5 pm. In conjunction with the show, there will be a Holiday Gift Faire from 11am – 5pm, featuring holiday gifts made by Trail's End artists. The show will be open Fridays–Sundays, 11am–3 pm from Nov. 7th to Nov. 29th.

Wyss' artistic journey began with a raffle prize of a free beginner's watercolor class in 2018. Soon after that, she became a member of Trails End Art Association where her art education continued through workshops and mentoring from fellow artists.

Today, pastel is her primary medium. The vibrant colors of pastels work well to capture the natural beauty and wonder of our state for this native Oregonian. The amazing quality of light and the sky drama so unique to our coastal climate provide inspiration for much of Wyss' art. Her artwork has also been shown in Cannon Beach Arts, Astoria, Seaside and Gearhart.

Trail's End is located at 656 A Street in Gearhart. TrailsEndArt.org. 503-717-9458/trailsendartassociation@gmail.com.

The Ministry of Stupid Ideas: AI Confessional Booth



THE MINISTRY OF STUPID IDEAS is an organization, based in Portland, dedicated to the collection, development, and preservation of humanity's least sensible ideas. Since 2022, the Ministry has investigated countless questionable concepts, supported misguided experiments, and documented the strange places where bad ideas occasionally become great ones. For its next trick, join us at Confluence Studio Gallery for an AI Confessional Booth. Visitors are invited to confess their own stupid ideas to AI. Step inside, speak freely, and surrender your questionable thoughts to the machine. No idea is too ridiculous, impractical, embarrassing, or beautifully stupid. The AI listens, responds, and becomes an unlikely accomplice in the creative process.

The Ministry believes that stupid ideas deserve a place in the world. After all, many of humanity's greatest discoveries began as ideas that seemed foolish, impossible, or simply unnecessary. The Ministry of Stupid Ideas asks: What happens when we stop being afraid of a stupid idea and give it a chance? Its most recent accomplishment is a documentary film chronicling the Ministry's work and its ongoing investigation into the nature, value, and consequences of stupid ideas.

Visit the Confessional from through Dec 8 at Confluence located at 1295 Commercial St. confluencestudio-gallery.com or follow @confluence.studios.gallery on social media.

Wax Collagraph Printmaking with Wags & Pags



Elise Wagner and Jane Pagliarulo

JOIN STUDIO 11 for a special Oregon Coast reunion of Wags & Pags with visiting artist Jane Pagliarulo! Studio 11 co-founder Elise Wagner and Jane Pagliarulo taught together for eight years bringing Wax Collagraph Printmaking to Portland, Connecticut and Cape Cod. Both Italian Jersey Girls, Elise brings her encaustic painting tools and techniques and Jane brings her master printer skills. Jane cut her teeth as an artist contract printing at the prestigious Hand Graphics in Santa Fe. She's the real deal.

Learn to print by making marks and embossing textiles into wax using handmade Wagner Collagraph Wax. Traditionally, in printmaking, a "collagraph" is a collaged printing plate. Wagner developed this unique approach to printmaking, replacing the collage on the plate with a specially formulated white encaustic wax. This class combines the techniques and approaches of both printmaking and encaustic painting to produce richly textured intaglio prints. Create plates from marks and textures applied with wax. In this class, both traditional plexiglas and flat Ampersand Claybord is used as the printing plate to learn the advantages of printing with each. Non-toxic soy and honey-based Akua Inks on Japanese papers and Evolon microfiber is used. Wagner is a member of the Speedball Professional Network

Date: Saturday, November 14-15th, 10am-4pm. Cost $350. Materials provided

Materials Provided. Register: www.pier11studio.com/wax-collagraph-printmaking

ANIMAL LOVE

Meet Shayann: A Big Heart with Lots of Love to Give!



SOME DOGS wear their hearts on their paws, and six-year-old Shayann is one of them! This sweet, enthusiastic German Shepherd mix has a heart overflowing with love and a zest for life that's simply contagious. When Shayann is happy to see you, she doesn't believe in holding back!

Shayann loves people and wants to be as close to them as possible. Personal space? She's not entirely sure what that means! Her favorite place is right beside you—or practically on top of you—soaking up every bit of attention and affection you're willing to share. If you've ever wished for a dog who makes you feel like the most important person in the world, Shayann may be your girl.

Her enthusiasm extends to other dogs, too, although not every dog appreciates her big personality and exuberant greetings. Small dogs, especially, can be a little too exciting for her, so Shayann would do best in a home without small canine companions. With patient, loving guidance, she can continue learning how to channel all that excitement and give her furry friends a little breathing room.

Shayann is looking for someone who appreciates a dog with a larger-than-life personality and plenty of love to give. She'll thrive with a family willing to help her learn a few manners while embracing the joyful, affectionate companion she already is.

If your idea of happiness includes a loyal friend who greets you with enthusiasm, fills your days with laughter, and believes cuddles are always a good idea, Shayann is ready to meet you!

She's waiting at the South Pacific County Humane Society for someone to see beyond her big size and boundless energy to the loving heart underneath. Could that someone be you?

Contact SPCHS to schedule an appointment to meet Shayann. Be prepared for lots of enthusiasm, plenty of love, and a whole lot of happy tail wags!

To learn more about our adoption process, please visit https://beachpets.com/adopt/ and complete an online application. If you have questions, call SPCHS at

By Deb Montgomery

In-Between

YEARS AGO when I was playing with my first band in Toronto, I wrote a song called Inbetween. It was a slow build in the verses describing what it's like to be in an in-between place. In between, we don't know very much / In-between it's just that it's such. The chorus let loose into a double time, chaotic and somewhat funny, sped up version of the verses. The chorus was meant to embody the disoriented, stunted, stalled and lonely experience that we can have when we are not here and we are also not there.

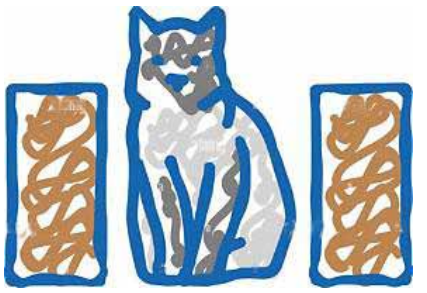
One year when I was in between vocational tides and experiencing the coming and going of longing and wonder, my drummer and his wife had a baby. I was unemployed and future-curious. I was restless and a little lost in terms of how I would leave my service industry days and move into another kind of work. My friends, knowing that I was in migration, asked if I'd be interested in taking care of their newborn because they had to work after a few months of having him. I have always been a bit of a baby whisperer so this was an easy 'Yes".

One day with Max asleep in my arms in our neighborhood coffee shop, I enjoyed my coffee with Michelle Williams, who at the time had her newborn baby with her. Other neighbor-friends also had newborns so I hung out with the Moms while we drank coffee and chatted about life and kids. Max was always with me on my lap or asleep on my shoulder.

Max and I buddied around Brooklyn. I loved lulling him to sleep with songs or using silly counting games (his favorite) to amuse and entertain him. Max and I became a well-known duo, and regularly, I had to clarify that he was not my son, but that he was definitely my little buddy.

Max needed me to be present. Max needed me to be attuned. Max needed me to stay aware of the very moment he and I were in, and to be good at it. Max needed me to not worry about what would be next, or how I would find my way or how I'd make money in the next iteration of my life. He just needed me to be with him. He needed my withness.*

I think now about that year with Max and I think about how the parts of us



that feel unsettled and untethered may be asking us to practice withness. Can I find the courage to come alongside myself in a time where the familiar is dying and quiet down to let the deepest parts of me know that I am here? And, perhaps this is where God also comes close and says I am here. I am with you. Sometimes the greatest courageous act is to be still and be with yourself exactly where you are right now. Maybe this is even truer when you're in between things.

PAX *lay down shoulder to shoulder with the old fox, pressing tight in full company. He could only offer withness but nothing else was asked. Linked with Gray's final memories, he heard the song of an arctic bird instead of the human's shouts…and then peace.* Sara Pennypacker, *Pax* (New York City: Balzer & Bray, 2016) .158

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FLASH CUTS
MOVIES & MUSINGS

NOVEMBER 2026

BY LES KANEKUNI

Wild Horse Nine (Nov. 6) Iconoclastic director Martin McDonough (The Banshees of Inisherin) returns with another funny-sad two hander starring John Malkovich and Sam Rockwell.



It's the early '70s. Malkovich plays Chris, a CIA operative who had his hands in all manner of dirty ops. But Chris has terminal cancer and early-stage Alzheimers. He's paired with Lee (Sam Rockwell) in Chile where the CIA plan to overthrow the just-elected Socialist president. But before then, Chris and Lee take a side trip to Easter Island to see the 'big heads," as Chester calls them. It seems like a last hurrah before death, as Chester rails about women's rights, sanctimonious tourists, and socialists. But nothing changes the fact that men like Chester and Lee are on their way out. Chester sooner than later. Chester develops a spiritual fixation with the island's wild horses while he amusingly dictates his thoughts into a tape recorder and leaves himself notes like "Remember that you're dying" and "Don't trust Lee." Like McDonough first film In Bruges, there's a funny/violent ending when boss M.J. (Steve Buscemi) becomes alarmed by Chester's loose lip and sees fit to confront him.

Avedon (Nov. 11 Netflix) Hollywood director Ron Howard has long made documentaries alongside feature films, including docs on The Beatles, Jim Henson, film composer John Williams and Luciano Pavarotti. In this new doc, Howard covers the life of the one of th 20th centuries most celebrated photographers – Richard Avedon. Over a 60 year career, Avedon's pictures defined American fashion photography. At 21, he joined Harpers Bazaar, where he stayed for 20 years before following editor Diana Vreeland to Vogue, where he stayed for 24 years. During his time his photographs of fashion models, actors, musicians, celebrities, athletes and politicians were iconic portraits of their times. Usually posing his subjects against a plain white background, Avedon had the uncanny ability to capture their essence – "marriage of imagination and reality," as he called it.

I Play Rocky (Nov 20) An art imitates life feel good origin story of how Sylvester Stallone rose from humble beginnings to become the writer and star of Rocky. An underdog story uncannily similar to the story of a washed-up boxer who fights the heavyweight champion, story begins with aspiring actor Stallone (Anthony Ippolito) working deadend jobs while auditioning for the same punk and cops roles. At one point he's so destitute he's forced to sleep in the street. The only one on his side, despite the cause appearing hopeless, is his spunky girlfriend Sasha. The two relocate to California where nothing much changes, but Stallone does manage to get a meeting with producers Chartoff and Winkler. On the way out, he slips a script of his into their read pile. Impressed with the script but not enough to buy it, they tell him to come back with anything else. Sasha pushes Stallone to write a new script. In three-and-a-half days, Stallone essentially writes his own story as a boxer. The producers flip over the script and immediately start thinking of leads – Charles Bronson, Clint Eastwood, Burt Reynolds. But Stallone stops them in their tracks with his demand: "I play Rocky." The battle to make Rocky begins with the studio doing everything it can to force Stallone out, while he refuses to give up.



Paper Tiger (Nov. 20) Director James Gray returns with what reviewers are calling his best film -- a family crime drama that pits brother against brother. Like his last picture, Paper Tiger is a semi-autobiographical story of a lower middle-class Jewish family in Queens in the '80s. Miles Teller plays Irwin Pearl, a quiet, passive engineer whose opposite is his outgoing, stylish brother Gary (Adam Driver), an ex-cop who carries a pistol in his sock. Irwin's teenage sons Scott and Ben worship Gary, who's everything their nerd father is not. At the time the Gowanus Canal in Brooklyn was among the most polluted waterways in the United States, filled with tons of toxic waste. When Gary hears of plans to clean up the canal, he concocts a get-rich-quick scheme. But this means dealing with the Russian Mob, who are in charge. Irwin, needing the money, goes along with the scheme. When they meet the Russians, Gary explains that with his city connections and Irwin's engineering know-how, the Russians can get around city regulations. But Irwin asks too many questions, raising the ire of Alexei, the thug in charge. Later, Irwin takes the boys to the cleanup site and sees the Russians dumping oil. When Irwin leaves the car to tell the Russians what they are doing is illegal, he's beaten up and the boys are terrorized. After looking at Irwin's papers, Alexi threatens "So now we know where you live." Things come to a head when Irwin realizes that his brother's hubris has placed him and his family in danger from the Russians.





Elsinore (Nov. 20) In a performance that seems destined for an Academy Award nomination, Andrew Scott plays AIDS-stricken actor Ian Charleson who starred in the 1981 Oscar-winning Best Picture Chariots of Fire. But after years the film has become a weight around his neck. When congratulated, he quips "And all anybody can remember about it is the theme music." His career has stalled. Worse, he's tested positive for HIV, but doesn't have AIDS. Until one day in a makeup chair he finds a lesion on his head – a death sentence, he thinks. But when Daniel Day-Lewis drops out of a National Theatre production of Hamlet, Charleson gets the opportunity of a lifetime to step into the role. His doctor, Margaret Johnson (Olivia Colman), a pioneer in UK AIDS treatment, is dead set against it. She knows the taxing part could accelerate his decline. But Charleson takes the part, embracing life in a play about death.

FREE WILL ASTROLOGY

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NOV 2026

ARIES (March 21-April 19): For centuries, Japanese craftspeople have cultivated an ethos called shokunin kishitsu: a devotion to skilled work, lifelong learning, and continual refinement. The pursuit of perfection is less about reaching a final state than about bringing ever greater care and precision to the work. In traditional carpentry, this can mean years of learning to make joints whose quality resides in their strength and durability even though no customer will ever notice. I suggest you try out this attitude, Aries. Pour extra focus into details, regardless of whether anyone will applaud them. Be your best and brightest self not to impress anyone but yourself.

TAURUS (April 20-May 20): How do the oldest trees live for so many years? What's their secret to longevity? They're very adaptable. During storms, they bend without breaking. During droughts, they slow down their growth. Cultivating alliances with fungi is one of their brilliant tactics. You're in an opportune phase to favor this approach to strength and endurance, Taurus. Here's what I propose: Weave gleaming strands of buoyant resilience into your fervent willpower. Experiment with yielding strategically rather than resisting reflexively. Boost your soulful power through flexibility and adaptability.

GEMINI (May 21-June 20): When archaeologists unearth a fresh batch of ancient artifacts, they never find a complete civilization in one dramatic moment. Each object or bone fragment helps explain another. A piece of pottery illuminates the meaning of an inscription. A broken staircase reveals why buildings were constructed as they were. Through educated guesswork and chains of association, knowledge accumulates. I invite you to wield your curiosity in the same way, Gemini. Treasure the sequence of little discoveries that gradually reshape your overall understanding. Have eager faith that every clue will lead you to further clues. PS: I suspect you're close to a metaphorical version of discovering a lost civilization.

CANCER (June 21-July 22): Researchers studying wolves have found that play remains essential to them throughout their lives. Mature wolves wrestle, chase, and invent games that strengthen trust and sharpen cooperation. They never graduate from joyful experimentation. I hope their friskiness inspires you to remember, dear Cancerian, that serious responsibilities don't require a terminally serious personality. That's especially crucial to keep in mind now. I invite you to bring maximum amounts of playful intelligence into everything you value. Laugh during challenging conversations. Invent rituals that nobody else would think of. Observe the true rule: Amused delight generates an atmosphere where meaningful work may become exceptional. Before sleep for the next few nights, ask your subconscious to send you dreams of being a playful wolf.

LEO (July 23-Aug. 22): Peacocks' extravagant feathers are beautiful displays that also communicate health, vitality, and genetic resilience. They're excellent role models for you. You should never apologize for expressing your charisma with style and theatrical flair. As long as your outer brilliance reflects inner vitality, your radiance will nourish rather than intimidate others. Authentic glamour is a public service. (PS: I invite you to indulge in fantasies of being a sun deity or lion monarch.)

VIRGO (Aug. 23-Sept. 22): "Dear Oracle: I am obsessed with improving things. I tinker with systems that already work fine. I wake at 3 a.m. and catalog details I could have done better. My results are never ultimate enough. Please offer tips to help me find rest. —Drooping Purist." Dear Drooping: The autumn season is your teacher. The harvest is in; the fields are meant to lie fallow. Nothing more can be improved by force. Growth happens underground, invisibly. In that spirit, I invite you to practice the radical art of leaving at least one thing gloriously alone so it can work its magic outside the reach of your conscious awareness. Here's an imaginative exercise: Visualize yourself as a benevolent angel who watches over your life with tender grace and compassionate patience.

LIBRA (Sept. 23-Oct. 22): If you've spent years regretting the moment a friend took credit for your best idea, that sting may finally lose its hold on you. If an opportunity you earned was handed to someone else, you may soon receive recognition in a form you never anticipated. And if an ancient family legend claims you were doomed to repeat the same mistake forever, you can now break that pattern. The days ahead favor overdue adjustments. Watch for turns of fortune that don't erase what happened, but change what it means, and what becomes possible next.

SCORPIO (Oct. 23-Nov. 21): This is your high holy season, Scorpio, which also happens to be the time when the veil is thinnest between this world and the other world. Others find this eerie, but you've always been at home here. You know how to explore the deepest depths, how to abide with what's buried and hidden, and how to find treasure in the dark. In the coming weeks, your natural power to perceive what's concealed will be amplified. What secrets would you like to uncover? What spirits of the departed would you like to commune with? What seemingly impossible knowledge could you gain access to?

SAGITTARIUS (Nov. 22-Dec. 21): Early balloonists had little control over the direction of their flights. They couldn't steer horizontally. But they found that changing altitude allowed them to catch different winds moving in different directions. The smartest way to change course was to rise or descend. Keep that image close, Sagittarius. If you can't alter external circumstances directly, shift your perspective or your social environment. A new current may be waiting higher or lower than where you've been drifting.

CAPRICORN (Dec. 22-Jan. 19): Life must both perpetuate itself and surpass itself. Capricorn philosopher Simone de Beauvoir said that. We need continuity, but we also need transcendence. This beautifully encapsulates your assignment in the coming months. Your fun job will be to continue honoring the commitments that anchor your life while also making room for an exhilarating experiment or two. Make stability your launching pad rather than your destination. I dare you and urge you to visualize the person you will be three years from now.

AQUARIUS (Jan. 20-Feb. 18): Inventors often describe breakthroughs arriving after weeks or months of seemingly unproductive tinkering. Clearly, their subconscious minds kept working on the puzzles even while their conscious minds felt frustrated. Eventually, a fresh arrangement appeared as if by magic. I suspect you're approaching a threshold like that. Your experiments have been subliminally educating your intuition. The solution that's searching for you may be cleverer than the one you've been searching for.

PISCES (Feb. 19-March 20): Travelers crossing dark marshes on foot may report eerie, flickering lights hovering over the bog. Science explains these will-o'-the-wisps as gases from decaying matter that ignites in the night air. Folklore provides other theories: They're spirit-lanterns, fairy lights, the lamps of the dead, or beckoning wanderers. I believe you're in a similar liminal zone these days. Science and magic are both at work. Truth may take the form of both inexplicable mystery and fascinating anomalies that light your way. Be open to both!

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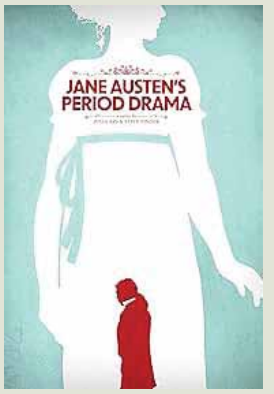
COLLAGE BY WHITNEY GREER

Dream Café
A Gathering to Listen to your Inner Voice

Dream a little dream and share. New to Astoria, dreamworker, collage artist, writer and lifelong dreamer, Whitney Greer welcomes folks to the Dream Café—a conversation circle to discuss our dreams. Bring a dream you've turned over for years, or one from last night (and wear your coziest sweater). Whitney's mother gave her a dream journal when she was a tweener, and she's kept one ever since. She later studied Carl Jung's approach to dreams and became a certified Jungian coach to deepen this work with others. Says Whitney, "I remember childhood dreams the way some people remember family vacations. They're touchstones for me, a way into deeper understanding and truths I couldn't get to any other way. I look forward to meeting this community over tea and dream talk."

Complimentary tea will also be offered.

Sunday, November 8 · 4:00–5:30pm. Sunday January 10, 4-5:30pm. At Necessary Magic, Astoria · RSVPs appreciated, but come as you are, even if you decide last minute. whitney@whitneygreer.com



McMINNVILLE SHORT FILM FESTIVAL POP UP!

The McMinnville Short Film Festival Pop Up returns to the Coaster Theatre for a fall showing of six short films including the Academy Award nominated film JANE AUSTEN'S PERIOD DRAMA.

Jane Austen's Period Drama (2024) England, 1813. In the middle of a long-awaited marriage proposal, Miss Estrogenia Talbot gets her period. Her suitor, the dashing Mr. Dickley, mistakes the blood for an injury, and it soon becomes clear that his very expensive education has most certainly missed a spot. Nominated for Best Live Action Short, 2026 Academy Awards The film is a satire on Jane Austen's Pride and Prejudice.

Saturday, November 14, 7pm at the Coaster Theater in Cannon Beach. TICKETS: $12. Tickets available online, at the theatre box office or by calling 503-436-1242.

'Horriable Day' Open House Sunday Nov 8, 1-3pm



It's hot cider and history time as Knappton Cove Heritage Center commemorates the Lewis & Clark 'Corps of Discovery' passing by in 'horriable' weather. At 1:30 pm Friedrich Schuler will bring the Quarantine Station back to life using AI technology. Sip on some hot cider while you watch historic photos in live action.

The Knappton Cove Heritage Center has hosted this annual event in the historic Columbia River Quarantine Hospital since 2004. Brave the weather and swing by for this favorite annual event!

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Cold Weather and the Common Cold: What's the Connection?

When you think of autumn, what comes to mind: the leaves on alders and maples changing colors, the crisp odor of fallen leaves, the brisk breezes, giant pumpkins and hot cocoa and… colds and flus?

When I was a kid, my parents would notice me heading outside without a scarf and warn me about catching a cold (or pneumonia), as if the weather itself ushered viruses into frosty noses and uncovered ear canals. Medical research has disproven this connection using unpleasant study designs where researchers inoculate participants' nostrils with cold viruses while some of them are standing around in a chilly room with wet hair. (I hope they paid those participants well!) The wet, cold participants didn't develop cold symptoms any more frequently than control groups who were dry and warm. However, from an epidemiological perspective, these mild but annoying upper respiratory tract infections do tend to occur more often when the temperatures drop. So what's the deal?

Some infectious-disease specialists suggest that when we're chilly, our immune systems aren't working as efficiently because our bodies are using extra energy to stay warm. Thus, our parents' advice to bundle up wasn't too off the mark. The problem is when we're moving vigorously outside (as kids do when they're having a snowball fight) and those layers go from toasty to oppressive. We begin to perspire, and then chilliness sets in when the activity stops and we're hanging around in damp clothing. The worst outcome isn't a cold but hypothermia, when one's internal temperature drops dangerously and the body's compensatory mechanisms can't keep up and rewarm us. Children playing outside on a cold day are unlikely to develop this scary condition, but the



problem isn't limited to folx climbing Mt. Everest or exploring Antarctica. In fact, more cases of hypothermia occur in less extreme climes. The classic example is when someone goes hiking in the mountains wearing a T-shirt and shorts and they don't anticipate how much colder the temperatures become at high altitudes. Combine that with the swiftness with which rain, hail, and snowstorms can swoop down on the mountainside and you've got an increased risk of getting dangerously chilled, even on a summer day.

If you prefer to spend a fall evening indoors in front of the fire, chatting with friends, you might be at zero risk for developing hypothermia, but beware…these circumstances are riskier for transmitting those charming rhinoviruses. Your heating system dehumidifies the air indoors, and our moisture-loving mucous membranes don't appreciate that insult to their delicate surfaces. Then there are all those friendly people sitting or standing near you, in the perfect range to share their respiratory droplets, on which viruses hitch rides. This toasty environment feels welcoming after we've been out in the cold, but it's welcoming to viruses too.

So should we scorn our parents' advice to dress warmly when venturing into the elements? Not exactly. Layering is the more sensible option because you stay warm when you first get outside but, as your temperature increases with continued physical activity, you can remove layers and then put them back during moments of inactivity as needed. Other commonsense infection-control measures include washing your hands frequently, avoiding touching your eyes and nose (those favorite viral entry points) until you've washed your hands, and keeping a friendly distance from other people to the degree that you feel comfortable. And please stay away from medical researchers holding cotton swabs with viruses on them!

Tradition: a habit gone wrong



DISCLAIMER: I'm not big on tradition. (Skip to the recipe if you've heard this one). I tend to think of tradition as a habit gone horribly wrong. This is a fact that comes into sharp focus around THE HOLIDAYS. Every ethnicity worth its salt boasts a crockpot of traditions that swirl around the dark months like the aroma of your favorite food or a bad carnival ride. Personal perspective is everything.

My questionable attitude aside and families being what they are, I have spent many holidays observing other folks traditions. When we lived in Texas, Tom and I celebrated every Thanksgiving with his family. For eleven Novembers we pointed the car north out of Austin and accelerated into the leading edge of the dreaded Alberta Express which delivered with unnerving efficiency, the blue norther wind. With little to slow its course, the gale would scream out of Canada forging fury and looking for some hell to raise. Texas was just the ticket. Hours later we would roll exhausted and tousled into the family ranch. There we would join a couple dozen others who had braved the elements to schlepp their assigned dish to the table. Potlucks are peachy but dinner for two with the one you love is everything.



Now that I am old and cantankerous, I am at liberty to celebrate occasions as I wish. This means I celebrate some things some times and almost never in the same way. I choose to give gifts unexpectedly and reliably ignore virtually every official gift giving occasion. We eat whatever I am inspired to cook based on what's in the fridge and pantry. Thanksgiving dinner is to be determined. I'm craving steamy yeast rolls hot from the oven and slathered in luxurious cultured butter. I'm pretty sure a menu requires more than one item so we'll see what transpires. Like most dinners, I will share it with someone I love. Its sheer fabulosity will have nothing to do with the calendar, the myth of the Pilgrims and the Native Americans or the traditions my family lovingly and vainly tried to instill in me. The luxury to steer one's own course is everything.

Regardless of your tendencies to or away from tradition this season, I hope this one thing for you - PIE. Pie is beauty and lusciousness in a fluted crust. It sends sultry perfume swirling about the house. Safe within the oven, away from prying eyes, it transforms a pile of ingredients into a stunning dish of scrumptious. Homemade pie cooling on the kitchen counter is everything.

Here's a pie recipe that came home from Texas with me. Now that I no longer live next to family with a pecan orchard, I have been known to make this pie with walnuts. It's good. However, if you're a pecan pie lover, this version is guaranteed to knock your hat in the dirt.

ALSATIAN PECAN PIE

One unbaked pie pastry shell
2 eggs
1/2 cup whipping or heavy cream
1 1/2 Tablespoons Peach Brandy
3/4 cups sugar
2 Tablespoons flour

1 Tablespoon salt
1 cup corn syrup
1 teaspoon vanilla
1 Tablespoon molasses
1 1/2 cups pecan pieces

Preheat oven to 350. Line a 9" deep dish pie dish with the unbaked crust.

Beat the eggs and cream thoroughly until pale yellow and ribbony.

In a separate bowl, mix the brandy, sugar, flour, salt, corn syrup, vanilla and molasses. Blend the two mixtures together and stir in the pecans. Pour into the shell and bake for 50 to 60 minutes until a knife comes out clean.

If you're completely obsessed, you can make this into tiny tarts in miniature muffin pans. It makes 16 to 20 of them.



Hosts Linda Perkins and Merianne Myers talk about home cooking successes and failures, where they find inspiration and what's for dinner

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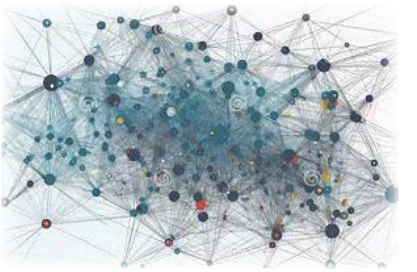




PHOTO: DINAH URELL

By Anne Marie DiStefano

ARTIFICIAL INTELLIGENCE is all over the news. And it's on your desktop. It might be an essential part of how you do your job. Or, it might be the bane of your existence.

As the CEO of Subtextive, a human-centered AI consultancy, Astoria resident Temese Szalai is interested in helping people understand the risks and benefits of using AI for work and life.

"The truth is we all have to," Szalai says, "especially for businesses and professionals, but I think, everybody. This is now a tool. We have to learn how to use it."

Szalai has been working with AI systems for over 20 years. Her career involves consulting remotely with organizations all over the country. And this allows her to live in Astoria — because it's where she wants to be — and to dedicate some of her time helping to demystify AI for local residents. From time to time, Szalai hosts workshops at the public libraries in Astoria and Seaside, under the title "AI for Everyone."

Professionally, Szalai explains, "I help organizations build human-centered AI."

This translates into helping them turn human knowledge and meaning into context and knowledge that AI can use. The human-centered piece of the puzzle is "presenting mechanisms for keeping human judgement and perspective at the center."

It's a rapidly changing field where some essential human expertise remains important.

"Some parts of the architecture and the algorithm have changed with this new breed of generative AI tools," she says, "But the fundamental need to give AI boundaries and examples and context and human knowledge, and to encode that in some way, is still there."

In other words, approaching AI as autonomous and inevitable is the opposite of what she does. She focuses on optimizing specific, tailored tasks. A company that is using AI to help it develop marketing materials, for instance, needs brand-specific awareness. An organization that provides information about cancer needs a higher bar for accuracy.

"You need a kind of modeling," she explains. "You still need to think about, what makes this good enough, what are the boundaries, what are my standards, and how do these systems work?" In other words, knowing how the system works is crucial to getting it to work for you.

Szalai says that she is increasingly working with organizations that are already using AI in their day-to-day operations, and are finding that they need to be more specific about the results they want. "They need to build some fluency and practice around it, need to build some policy around it, and really need some scaffolding, to make it all stick."

"The more AI acts on its own, the more it matters what context it's working with in the first place, and who's checking its work, and how we're defining its success." - Temese Szalai

Within the past year, there has been a major shift from chats, or turn-taking exchanges, to

AI agents that carry out steps on their own to meet a defined goal.

"These are the things we are seeing in the news," she says. "The more AI acts on its own, the more it matters what context it's working with in the first place, and who's checking its work, and how we're defining its success."

We should ask, before we hand over a task, what is this model incentivized to do? Has it been designed to work more quickly, or to be more accurate, or to keep the user engaged for a longer period of time?

An example would be a chatbot that is "too nice," giving answers that the user wants to hear.

"This is something that I talk about in the workshops a lot," Szalai says. "Remember, for the most part, these AI systems are brought to you by for-profit companies who benefit from your continued engagement"

So her work with the community is both cautionary and goal-oriented.

She explains, "The community-focused workshops that I've been doing are really designed to build and expand AI literacy and fluency. I walk people through the basics of how AI works, how it's built, and what it does. I want people to be able to think about what kinds of things it can do, and where it's likely to succeed or fail, and how much to trust it."

So what are people asking for help with?

Increasingly, it's not about getting an answer to a single question. The technology can now do multi-step tasks like making a meal plan, or planning a vacation.

Her answer for someone who is against all AI, period, full stop?

"I do encounter that," she says. "Most anti-AI sentiment I hear boils down to the decisions people have made about how it's built, funded, powered, or what it's used for… Those are all human decisions."

She adds, "It is moving at a pace that we're watching it all on fast forward, so it's real that people are concerned and scared. We are watching a sea change unfold… People are comparing it to the industrial revolution."

She reminds people that they do have a voice.

With data centers, especially, this is crucial.

"A lot of what we've seen with data centers is a lack of transparency, and lack of public process," she says, "Public officials signing nondisclosure agreements with for-profit third parties." This is where citizens can speak up — and data centers have been a talking point in a lot of recent political campaigns.

Locally, they are more of an abstract issue, because Oregon's North Coast is not a good candidate for data center development. The roads, electrical grid, and other basic infrastructure make it a bad bet.

On the other hand, data centers fuel a constant search for new power sources and innovation around energy production. Szalai thinks it's likely that interest in ocean-generated power will grow. (Oregon State University, for example, currently operates an experimental wave-power generator off the coast of Newport.)

The next AI for Everyone workshop is scheduled for January at the Seaside Public Library. For Astoria, stay tuned. She is working with the library to determine whether the demand is for another class, or whether the community is more interested in a format like an open discussion or panel presentation.

People want to discuss the big picture, as there is increasingly no "off" switch, with AI features built into every task, from a Google search on up.

"I think a lot of the concern comes from people feeling they don't have a choice," she explains, "and as humans, we all want agency."

So how do we keep from feeling overwhelmed?

"I think building some basic AI literacy is going to be really helpful in that," she says. "It can feel very overwhelming. Just remember, we're the humans, we're still in charge."

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