

## Obituaries

### Gwendolyn Marie Goods Sunrise Nov 28, 1950 – Sunset July 1, 2009

Gwendolyn Marie Goods was born Gwendolyn Marie Williams (the eldest of 14 children) to Oswald Williams and Mother Mildred Williams in Kansas city, MO on November 28, 1950. The family then relocated to Portland, OR in 1967. She married her first husband Michael McClinton in 1970. They had three children together, Michael Jr., Latashia and Jerald. She later had her fourth child Quiana in 1980. In 1984 she remarried.



O.C.C. Gwen was a certified nursing assistant for many years. She worked for a few nursing homes and hospitals. Her last place of employment was Kaiser Hospital in Portland, OR. She has a passion for taking care of people. In her walk with Christ Gwen taught Sunday School, was an usher and was also in the choir.

league for 11 yrs. She also did hair in her spare time. Gwen loved music and dancing. But after God her family was her second love. She was the oldest of 14 children. Gwen was at every childbirth. her sibling's her niece's and nephew's, it wasn't right unless Gwen was in the delivery room.. Gwen was like 'Big Mama' in the family, everyone would always go to her for advice, help or just a laugh. Gwen was outgoing and loved her family and friends. She was always straight forward, she never believed in 'sugar coating' anything. If she hurt you or even thought she did, she was quick to ask for forgiveness. Gwen had a giving heart. She would give her

last. She loved the spending holidays with her family. Gwen lead a full loving and forgiving life. She loved so many people. Gwen preceded in death her father, sister and two nephews. She leaves her two daughters Latashis Lewis and Quiana Williams; sons Michael McClinton Jr., Jerald McClinton, Dee Goods Jr., and Na'eem Goods. Her sisters Patricia Strickland, Linda Isadore, Karen Williams, Loretta Jack, Kathy Lincoln, Dannielle Bufford; brothers Eugene Williams, Michael Williams, Paul Williams, Edward Williams, Wendell Williams, Tyrone Williams and a host of nieces, nephews, cousins, other relatives and friends.

## In Memory

Joseph Phillips, Jr., was born in Birmingham, Alabama on June 20, 1924, and passed away on July 9, 2009, in Portland, Oregon. He worked for many years at Sears as a stock foreman.

He is survived by his wife Evelyn J. Phillips; daughter, Willmette J. Carrier; son, Joseph Phillips III; 9 grandchil-

dren and 12 great grandchildren.

A public viewing will be 4 to 7 p.m. on Thursday, July 16, 2009, at Terry Family Funeral Home, 2337 N. Williams Ave, Portland, OR. Funeral services will be held 11 a.m. Friday, July 17, 2009, at Mt. Olivet Baptist Church, 8501 N. Chautauqua Blvd., Portland, OR followed by interment with military honors at Williamette National Cemetery at 1 p.m.

Arrangements by Terry Family Funeral Home

## Max Infill Stalls Again

continued from Front

lapse, the market for similar residential projects has been poor. According to HousingTracker.net, the total inventory of condos and single family homes in Portland has risen to nearly 18,000 units, up from 8,000 in 2006. The median price of a home in the city has dropped by over 9 percent, which puts home developers in a less-than-ideal position for a project of this nature.

Collier recognizes that there is a glut of similar properties, and said that Killingsworth Station "would be ready to break ground if it weren't for the down market."

There's also questions as to whether or not this is the right project at the right time..

"I think that it's just another tool to gentrify," said Julie Metcalf-Kinney, an affordable housing advocate and member of the Interstate Urban Renewal Advisory Committee-which advises the PDC.

Metcalf-Kinney is also unhappy about the project's long delays, and questions the benefits to the community.

"None of it's affordable," she said. "The project isn't even worth supporting."

The creation of housing aimed at people at 30 to 50 percent of median income would be a better use of the land and money, she argues.

Calls to other members of the IURAC weren't returned.

Jim Winkler, the president of Winkler Development, is still enthusiastic about the project

despite the dour market. He anticipates that Killingsworth Station will eventually help snag more investment into the neighborhood.

However, Winkler said he still needs \$8.5 million in financing to cover a scaled-back \$14 million price tag, and has received jittery responses from lenders who have been reluctant to make a loan on anything with the words "condominium" or "residential" attached to it.

A PDC report also finds that the commission is at risk of a prolonged holding if financing doesn't trickle in fast.

But Winkler and the PDC remain undaunted.

"We see this as an opportunity to be a catalyst in the neighborhood," he said.

## Star Struck?

continued from Front

an industry to the state that spends millions of dollars and generates jobs. But detractors claim that the state is star struck, arguing that it's a bad use of public money during hard times.

Currently film and television producers who plan on spending more than \$750,000 in Oregon are eligible to have 20 percent of the goods and services they purchase in the state reimbursed by the Governor's Office of Film and Television. They can also get a rebate good for 10 percent of the wages paid to their crew. Producers willing to drop a million get 16 percent of wages paid back by the state.

Film producers are also eligible for lucrative tax credits, which have been particularly contentious.

"Some very wealthy Oregonians are making a lot of money off a tax break that they ought not make," said Chuck Sheketoff, the executive director of the Oregon Center for Public Policy.

Film producers can buy a tax credit by paying into the Oregon Production Investment Fund. The tax credit is worth \$100 for every \$90 paid into it. So if a producer paid in \$45,000 they would get \$50,000 back.

The biggest problem Sheketoff has with the incentive program is the tax credits, which he characterizes as over generous, and benefitting primarily the wealthy.

According to an analysis of tax records obtained by the OCPP, three-quarters of the tax benefits from the program go

to people in the highest-income 1 percent of households.

Sheketoff also has harsh criticisms for how generous the state film office has been with the tax credit program.

The film office has the discretion to determine how generous to be with the tax credits, and Sheketoff charges that it has been overly generous, and is calling for an audit by the Secretary of State.

Vince Porter, the executive director of the Oregon Film Office, admits that his office hasn't given much thought to the tax credits, but his office is considering adjusting it for the first time since 2003, after it was brought up during the last legislative session.

Porter still claims the subsidies are necessary in order to pull in film and television producers who drop big bucks. He sold the legislature on the sweeteners last session, which passed a bill expanding the fund from \$5 million to \$7 million.

"We try to look at it as we're trying to benefit Oregon's economy," said Porter, who worked for years in the film industry in Los Angeles before coming to Oregon. He added that during that time no company he worked for would film in a state that didn't offer some sort of subsidy.

According to a study by consulting firm Eco Northwest, the film industry generated \$709 million in 2007. Between 2005 and 2007 out-of-state spending in the film industry more than doubled, bringing in over \$41 million to the state.

The same study also re-

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