

## CLASSIFIEDS/BIDS

## REQUEST FOR PROPOSALS

**METRO**  
**OXBOW STREAM RESTORATION PROJECT**  
**RFP 2945**

**Due: April 7, 2015 at 2:00 p.m.**

The Natural Areas program of Metro, a metropolitan service district organized under the laws of the State of Oregon and the Metro Charter, located at 600 NE Grand Avenue, Portland, OR 97232-2736, is hereby requesting sealed proposals for the Oxbow Stream Restoration project.

Sealed proposals are due no later than **2:00 p.m. April 7, 2015**, in Metro's business offices at 600 NE Grand Avenue, Portland, OR 97232-2736, Attention: Sharon Stiffler, RFP 2945.

A **voluntary** pre-proposal conference will be held Wednesday March 25th, 2015 at 1:00 p.m. at 600 N.E. Grand Avenue, Portland, OR 97232.

Metro is seeking proposals from qualified water resource engineering and design firms or teams.

The Sandy River Basin Partners ([www.sandyriverpartners.org](http://www.sandyriverpartners.org)) are working to restore habitat for native salmon and steelhead in the Sandy River Watershed. Metro wishes to hire water resource engineering and design firm whose staff includes a multidisciplinary design team of scientists, geo-morphologists, fish biologist to plan and design a stream restoration project at Oxbow Regional Park (Project) on the lower Sandy River near Troutdale, Oregon.

Solicitation documents can be viewed and downloaded from the Oregon Procurement Information Network (ORPIN) at <http://orpin.oregon.gov/open.dll/>

Metro may accept or reject any or all bids, in whole or in part, or waive irregularities not affecting substantial rights if such action is deemed in the public interest.

Metro extends equal opportunity to all persons and specifically encourages minority, women-owned and emerging small businesses to access and participate in this and all Metro projects, programs and services.

Metro and its contractors will not discriminate against any person(s), employee or applicant for employment based on race, color, national origin, sex, sexual orientation, age, religion, disability, political affiliation or marital status. Metro fully complies with Title VI of the Civil Rights Act of 1964 and related statutes and regulations in all programs and activities. For more information, or to obtain a Title VI Complaint Form, see [www.oregonmetro.gov](http://www.oregonmetro.gov).

**The City of Portland** is seeking applicants for **Crime Prevention Coordinators** in the Office of Neighborhood Involvement to design, implement and manage specialized crime prevention and community education programs located in City neighborhoods.

SALARY: \$22.82 to \$30.61 Hourly

Deadline: 3/30/15

For more job information or to apply, go to [www.portlandoregon.gov/jobs](http://www.portlandoregon.gov/jobs)

## A Vampire to Capture You

CONTINUED FROM PAGE 11

and visually arresting of them all. Shot in gorgeous black-and-white and drawing from Iranian and American/European pop cultures and from several different eras of cinema and music, Amirpour has assembled a compelling depiction of feminist agency and longing.

The mythical Bad City, where the film is set, feels straight out of a graphic novel. A bleak California-esque town, its hills seem crowded with a subdivision of oil wells, and a ravine on the edge of town is littered with corpses that appear to have been simply discarded. We don't know how they got there, or why.

It quickly appears that we are not in California--but it can't quite be Iran either. Though it takes awhile to orient, the spare dialogue is uttered in Farsi, and there are plenty of little clues that women are not in charge. The camera floats through this nether world, lighting on a handsome young man, a sort of Persian James Dean, wearing jeans and a white T-shirt and driving a 1950s Thunderbird. He is hassled by a ruthless, drug-dealing pimp, to whom James Dean's addict father owes money. A prostitute past her prime walks the streets for the pimp, and absorbs his abuse with an air of melancholy. A rich girl toys with James Dean, who tends the garden on her family's estate. A tattered boy wanders about, watching and begging for money.

The film takes its time before introducing the girl who walks home alone at night. Early clues suggest that the town trades in danger and depravity--it is the kind of place where

one could go missing and no one would look for you. The slight girl lurks in the shadows at night, wandering about in a chador, the dark, floor-length head covering that Muslim women sometimes wear. Why does she seem threatening, this slight girl in her dark cape, which we in the West read as a signal of women's oppression?

In Muslim culture, at least as popularly depicted, women are treated as though both dangerous and powerless. They must be covered because they are dangerous, yet they may be ordered about and controlled. The girl who lurks in the streets of this bad city later calls herself bad--but is she? She is a vampire, and is no doubt the most dangerous in a cast of dangerous characters--but does she also embody a kind of virtue?

Director Amirpour is less interested in plot than in what the girl's various encounters convey about her and her subjects. With the pimp the girl indulges a love of dark eyeliner and lipstick, and he mistakes her as an easy object of conquest. I noticed I felt most anxious watching the girl lurk around the tattered boy, but her encounter with him ends up being particularly satisfying. Is he a good boy? She persists in asking him this question, and we shiver at its urgency and wonder at his response. What does she mean to do with the information? By the time she encounters the drug addict father and the prostitute, she has taken to wandering the streets on the tattered boy's abandoned skateboard. By then we know the girl to be fearsome, but not to everyone.

The girl encounters the Persian James Dean in between other encounters, and final-

ly takes him home one night when she finds him wandering, lost, after he has drunk too much at a costume party. He is dressed as Dracula, and he wonders if she is scared of him. She isn't--but should he be scared of her? He doesn't appear to be, and one begins to notice his relative innocence and its effect on the girl. In these scenes, the girl appears wounded, and full of longing. She says little, leaving you to wonder what intrigues her about the young man, whether she is lonely, whether she finds her vampire life confining.

Among other things, "A Girl Walks Home Alone at Night" is about women's power. Limited though their options might be by social convention and by the fears and expectations thrust upon them, all three women here seem more awake than any of the men, and to varying degrees--the vampire most of all--they act with a degree of intention, even asorting a sort of power. There is even a transgender woman lurking about, not really part of the film's thin plot and perhaps even invisible to others, but also conveying an appearance full of intention. I think Amirpour is playing with ideas about women's power in a context of oppression.

You can dwell on these questions, as you watch--or you can simply enjoy the beauty of her subjects, in their melancholy dark world, and savor the film's sly humor and its plundering of Middle Eastern fusion and underground Iranian rock music. Amirpour has assembled treasures from everything from Madonna to spaghetti westerns to David Lynch; these allusions may be simply playful, or she may be saying something sly about themes running through art in all its forms.

No matter how you choose to watch, if you surrender to a mood of appreciation and languor (a bit like that of the Persian James Dean), Amirpour's film, and the girl of its title, will capture you.

*Darleen Ortega is a judge on the Oregon Court of Appeals and the first woman of color to serve in that capacity. Her movie review column Opinionated Judge appears regularly in The Portland Observer. Find her movie blog at [opinionated-judge.blogspot.com](http://opinionated-judge.blogspot.com).*

Form **1040** Department of the Treasury—Internal Revenue Service **200**  
**U.S. Individual Income Tax Return**

For the year Jan. 1–Dec. 31, 2006, or other tax year beginning

Label (See instructions on page 16.) Use the IRS label. Otherwise, please print or type.	L A B E L	Your first name and initial	Last name
Presidential Election Campaign	H E R E	If a joint return, spouse's first name and initial	
		Home address (number and street)	page
		City, town or post office, state,	in a

Check here if you, or your spouse, are a candidate for election to federal office.

Filing Status

1  Single  
2  Married filing jointly (even if only one had income)

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