

CLASSIFIEDS/BIDS

Worksystems is seeking proposals from organizations to develop and deliver a Sector Pathways Target Industry Career Exploration Course that provides intensive academic and workplace skill-building through exploration of four industry sectors for young people ages 16-24 enrolled in Career Connect Network programs. The RFP will be posted May 29, 2015 on WSI's website: www.worksystems.org. Proposals are due noon, July 1, 2015. Worksystems, Inc. is an equal opportunity employer/program. Auxiliary aids and services are available upon request to individuals with disabilities. To place a free relay call in Oregon dial 711.

Preliminary Notice Clearing Sale

To be held on Friday the 26th June 2015 at 10.30am (SA Time) 11.00am (Vic time)
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SUB BIDS REQUESTED

South Cooper Mountain High School Beaverton, Oregon Bid Package: #A - Demolition

Pre-Bid Meeting: June 4 2:00pm
Bids Due: June 16 2:00pm
Bid Documents: www.hoffmancorp.com/subcontractors



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Hoffman is an equal opportunity employer and requests sub-bids from all interested firms including disadvantaged, minority, women, disabled veterans and emerging small business enterprises

OR CCB#28417 / LIC HOFFMCC164NC

SUB BIDS REQUESTED

South Cooper Mountain High School Beaverton, Oregon Bid Package: #1 - Mass Grading & Utilities

Pre-Bid Meeting: June 4 2:00pm
Bids Due: June 23 2:00pm
Bid Documents: www.hoffmancorp.com/subcontractors



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Documentary on Police Violence

The locally produced, award winning documentary "Arresting Power- Resisting Police Violence in Portland, Oregon" will screen at the Clinton Street Theater on Friday, June 5 at 7 p.m., Saturday, June 6 at 7 p.m. and Sunday, June 7 at 3 p.m. There will be a panel discussion following Sunday's showing will include members of the Portland chapter of the All African People's Revolutionary Party, the Albina Ministerial Alliance Coalition for Justice and Police Reform and the African Hip Hop Caravan. The discussion will explore the diversity of tactics and ideologies for activists of police reforms. Since its release in January, the film has screened at dozens of theaters, community spaces, churches, film festivals, universities and other venues in the Pacific Northwest and nationally. Reviewers have called the film "an acute and compassionate look at the realities of police brutality" and that it communicates its timely message with "artful clarity."

Unshackling

CONTINUED FROM PAGE 11

Maybe that's why I wouldn't trust most American filmmakers with this story. Our culture doesn't have much patience for this kind of struggle, or this kind of truth. Watching Marie communicate with her parents for the first time -- clearly from a hard-won sense of who they are and what she means to them -- imparts comfort and inspiration that few films ever attempt, because they haven't grappled enough with the need for those things.

The latter part of the film contains some additional treasures. Early hints of Marguerite's ill health foreshadow the final problem of her death, but the film doesn't milk that for pure sentiment; rather, Marguerite's very human struggle with her own mortality becomes an occasion for Marie to become Marguerite's teacher. How should Marguerite balance caring for herself with caring for Marie? How much should Marie be told about what is happening? The first instincts of both Marguerite and her advisors are to put Marguerite's health first and spare Marie the details, un-

derstandable choices that damage both women. Marie's unchained soul -- which might have lived its life in prison if not for Marguerite -- now guides them both toward what is deeply true, that a good death for Marguerite must honor the connection that binds them.

To call this film a clichéd tearjerker, as did the New York Times, is to miss its resonant truth by a mile. Its final scene, in which Marie beautifully communicates (!) to the departed Marguerite, and to us, shows just how alert her soul now is, and brings tears more well-earned than just about anything Hollywood has ever produced. Perhaps in order to appreciate that scene, it helps to have attempted an impossible thing, or to have lost a person whose impact on one's life cannot ever be expressed, but to whom one owes the ability to express what one can.

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 opinionatedjudge.blogspot.com.

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