

# REAL CHANGE

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MARCH 1 - 7, 2006



ANNE HOCKENS, HOST AND PRODUCER OF THE SCAN PUBLIC-ACCESS SHOW "THE LIVELY ARTS," PREPARES FOR A BROADCAST. PHOTO BY SHERRY LOESER.

## Cable Axis

Challenging times for SCAN TV under proposed franchise agreement

By CYDNEY GILLIS  
Staff Reporter

Last summer, when Seattle was negotiating a new, 10-year franchise contract with Comcast Cable, city staff said it wasn't a good idea to ask Comcast for too much because the company would pass on any costs to its subscribers.

But it's o.k. if raising cable bills brings in money for the city.

In a first-of-its-kind side agreement, that specifically states its purpose is to "induce" the city to renew its franchise, Comcast will pay the city an up-front sum of \$4.1 million, which the city plans to use to produce arts programs on its own, government-run Seattle Channel.

That adds \$500,000 a year to the Seattle Channel's annual budget of \$1.8 million. Meanwhile, in the main franchise agreement, which the public will have a chance to comment on March 8 and March 30, Seattle's public-access station will also get \$500,000 a year from cable franchise fees — a loss of

\$160,000 a year from what the station got under the old agreement.

Supporters of the nonprofit Seattle Community Access Network (SCAN), which runs the north Seattle station, question the legitimacy of the side agreement and ask why the city is producing arts programs on a government channel — something the city says Seattle Channel viewers asked for in a survey.

To deal with the cuts, SCAN's board has already cut back on studio hours. It's also looking at cutting one to two of the station's 15 staff members and some of the public-affairs shows they produce for nonprofits such as the ACLU and NOW, charging the station's volunteer producers a new fee of \$45 a year, and raising fees on courses that producers must take to use the station's cameras and studios.

Whatever the board decides later this month, SCAN directors and staff say the loss of \$160,000 is causing a major rethinking of the station's mission that could spell the end of public access

See SCAN, Continued on Page 12

## Bitter Cold

Weather coincides with city  
"cleanup" of campers' possessions

By LAURA PEACH  
Contributing Writer

Valentine's Day dawned with a light snowfall dusting the greater Seattle area. While others warded off the chill by exchanging tokens of affection, a handful of people sheltering in a greenbelt received a very different message. All their belongings were thrown away.

"I have nothing left — some valentine," says Barry Williams. His canned goods, clothes, the tent he slept in, a quilt, and three sleeping bags — along with the possessions of two other nearby campers — were taken and discarded by a Department of Corrections work crew. Williams had been camping in an overgrown area on Queen Anne Hill's southwest flank for about six months.

According to Seattle's trespassing laws, any individual who is on unused, unenclosed land has license and privilege to remain there unless asked to leave by the owner or authorities. The Parks Department, which authorized the cleanup, posted notices warning campers three days before it began, on Feb. 10, says Parks spokesperson Dewey Potter.

The crew's work, which cost the city about \$10,000, was followed Feb. 27 with another cleanup operation on Queen Anne's northeast side.

The bitter cold of that week, with lows between 23 and 27° F, claimed the life of Steven D. Blossberg, 40,

See CLEANUP, Continued on Page 12



## BELIEF SYSTEMS

Coalition building of the devout  
and the atheist, and those in  
between, spells to freedom.

PAGE 2

## KING'S THE THING

George Washington's getting the  
axe, now that the county has  
chosen MLK as official logo.

PAGE 3

## SHARKS DEP'T?

Nearly 100 show up at the zoo to  
tell the Parks Dept. to stop eating  
up the city's green open spaces.

PAGE 4

## NO QUARTER

A theater production of "Nickel  
and Dime" brings pay struggles  
of working class center stage.

PAGE 5

## BULLY PUPPET

Bread and Puppet founder Peter  
Schumann lambastes political  
corruption with papier mache.

PAGE 6

Change Agent	3
Just Heard	3
Short Takes	4
Arts	8
Ask a Lawyer	9
Dr. Wes	9
Street Watch	9
Letters	10
Calendar	11
Director's Corner	11
First things First	11

## In Good Faith

Religious liberty essential to a healthy community

By SALLY KINNEY  
RC Advisory Board

We stand for a quintessentially American ideal: that the religious freedom guaranteed in our Constitution is one that should be available to the most devout religionist, the outright atheist, and the secularist holding any one or more of many varied belief systems.

When I was young in the 1960s, religious discrimination was a part of everyday life. Jews and Catholics couldn't live in certain areas, universities had quotas, and everyone told jokes about Catholics and Jews — really bad jokes.

Still, there was the sense that our national leaders weren't really interested in that stuff. Politicians didn't compete to see who sounded most like Cotton Mather. There was a little obligatory talk about "godless Communism," but we often weren't sure what politicians believed, if anything. They didn't seem to care what we believed, either.

Now we open our newspapers and ominous headlines jump out at us. It's been proposed that health care workers and pharmacists be allowed to withhold services that conflict with their beliefs. Religious groups getting federal dollars for AIDS work preach abstinence and withhold condoms. Public school boards want to teach creationism. The Air Force recently decided to allow officers to "discuss their faith with subordinates" — i.e., proselytize. Our President recently said that he didn't know how anyone could be president without "knowing the Lord." Supreme Court Justice Scalia claims that America has always been a Christian nation. Seattle's own Discovery Institute, now a national fundamentalist force, proclaims that "Design theory promises to reverse the stifling dominance of the materialist worldview, and to replace it with a science consonant with Christian and theistic convictions."

The local scene reflects what's happening nationally. Pastor Ken Hutcherson of Redmond's behemoth Antioch Bible Church claims credit for Microsoft's withdrawal of support last year for state anti-discrimination legislation. Reportedly, he electioneered from the pulpit for Bush's re-election. (If that's true, the IRS doesn't seem to care, although they have gone after a California priest who preached against the war in Iraq.) He led the "Mayday for Marriage" protests in the Washington, DC Mall in October 2004 with the purpose of letting "everyone know God is in control" of the 2004 elections. Joe Fuiten, pastor of Bothell's Cedar Park Assembly, lobbied successfully in 1998 to outlaw non-heterosexual marriage in Washington State.

Religion has become a factor in the local human services arena also. During the recent Tent City uproar in many Eastside communities, I chided a Bellevue City Councilmember about his attitude toward homeless people. As explanation of his moral position, he referred me to a papal encyclical discouraging government-funded charity — a disturbing enough response in itself coming from an elected official, but he also knows I am Jewish.

Public meetings on the subject of the suburban tent city, with their noisy display of opposing religious views on social justice issues, have provided fundamentalists a handy public forum. Unfortunately, the hard work of First Amendment defense organizations (Americans United for Separation of Church and State, the ACLU, and the Anti-Defamation League, among others), many of whom have local chapters, has been all but drowned out in the public press by the internecine battle between Christianity's local fundamentalist and progressive wings. Even those who know there's more at stake than which brand of Christianity wins

tend to focus on intellectual debate rather than worrisome reality. In the meantime, fundamentalists patiently work to gain even more power.

So, is it possible for ordinary citizens who do "get it" to reverse the tide? We're trying. Three local Reform Jewish congregations — Temple Beth Am, Temple B'nai Torah and Temple de Hirsch Sinai — have planned a series of public programs exploring religion intruding into politics. The first, "The Assault on Evolution: Defending Religious Liberties," takes place this Saturday, March 4. David Domke, UW Dept. of Communications, will explain the politics of creationism, and Joseph Felsenstein, UW Dept. of Biology, will outline the science of evolution. Future programs will focus on the erosion of civil liberties, and "charitable choice" initiatives.

We're also trying to do what civil rights leader Michael Lieberman has urged: build coalitions across religious and party lines. A newly-formed organization, the Northwest Religious Freedom Coalition — whose membership includes many faith traditions, secular and atheist groups, and organizations such as the American Civil Liberties Union, the Anti-Defamation League, Faith Forward, and Faith Media Democracy — hopes to fight this battle in our own backyard.

We stand for a quintessentially American ideal: that the religious freedom guaranteed in our Constitution is one that should be available to the most devout religionist, the outright atheist, and the secularist holding any one or more of many varied belief systems. We intend to help this push-back effort by publicizing the relevant positions of state and national candidates for office. You're invited to join us in this important fight. ■

## [Event]

The Northwest Religious Freedom Coalition presents "The Assault on Evolution: Defending Religious Liberties," a talk by UW communications professors David Domke and Joseph Felsenstein on creationism and evolution. Saturday, March 4 at 3:30 p.m. at Temple Beth Am. For more information on the March 4 program or the Coalition, contact Steve Adler, [steveadl@cs.com](mailto:steveadl@cs.com).

Sally Kinney is a member of the Interfaith Task Force on Homelessness and of the Real Change Advisory Board.



Real Change is published weekly and is sold by the poor and homeless of Seattle. Vendors receive 65¢ of the \$1.00 paid for this paper.

## Mission Statement:

Real Change exists to create opportunity and a voice for low-income people while taking action to end homelessness and poverty.

The Real Change Homeless Empowerment Project is a 501(c)(3) non-profit organization. Programs include the Real Change newspaper, the StreetWrites peer support group for homeless writers, the Homeless Speakers Bureau, and the First things First organizing project. All donations support these programs and are tax-deductible to the full extent of the law.

## On the Web at

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# Change

**L** Charles Jones dedicates his time to advocating for justice and equal opportunity for racial minorities and protected classes. Over the last three decades, as the chair of the Seattle Race Conference's Organizing Committee and former chair of the Seattle Human Rights Commission, Jones has played a key role in numerous local human rights campaigns and projects. These contributions were recognized at the 10th Annual Seattle Human Rights Day celebration, where he was presented with the Distinguished Citizen Award for Human Rights.

Jones focused particular attention on the repercussions of I-200, which eradicated Affirmative Action throughout the state. "We've eliminated very important programs that were proven successful in allowing minorities to gain the skills they need to compete fairly in the workplace," he says. "And if people can't find jobs that pay a living wage, they won't be able to afford safe housing."

Jones works hard to educate both members of protected classes and the larger community on the importance of these issues. "We need to know our rights, be educated about our rights, and advocate for our rights."

—Amy E. Besunder



## Just Heard...

### Strength in numbers

Unions that broke rank with the AFL-CIO last year are quietly circling back to the venerable labor federation's state body, the Washington State Labor Council.

While remaining in the Change to Win breakaway coalition, several local unions have signed "solidarity charters" with the AFL. The move provides the locals of disaffiliated national unions with a way to coordinate with their still-affiliated sisters and brothers. In return for paying member fees again, the unions get full membership and voting rights in the State Labor Council, which lobbies in Olympia and backs candidates for office.

SEIU Local 925 staffer Gretchen Donart says her union came back to have a say in engineering political campaigns. SEIU mobilizes large numbers of worker-volunteers during the electoral season, and they need to be put to good use. "We want to see if it's possible to move a more effective political program."

### Pay up

You can have a glitzy new waterfront — if you're willing to tax yourself for it.

That's what the latest figures from the Washington State Department of Transportation show. WSDOT has bogged \$2.4 billion to replace the Alaskan Way Viaduct with a waterfront tunnel. It's anticipating another \$200 million from the Port of Seattle and up to \$500 million from city coffers. That's enough to build a bare-bones tunnel, say DOT planners, but it won't get us the nature-friendly pedestrians shoreline that has been sketched by urban planners considering the removal of the 1950s thoroughfare.

To get over the hump, the proposal, and a package of regional transportation projects, will probably go to the voters. WSDOT estimates that the seven- to 10-year project begins in 2008.

### Fear on the fence

The City Council votes April 3 on zoning changes to allow more high-rise condominiums in the downtown area. So far, it's unclear where most of them stand on asking developers for a package of public benefits — like living-wage jobs — in exchange for building luxury projects.

One concern is that a \$20-per-square-foot fee for affordable housing might drive developers to the suburbs. That's not the conclusion of real estate expert Anthony Gibbons, who the day before told a council committee that the fee would not dampen developers' ardor for building luxury high-rises downtown. There's pressure from developers to halve that fee, says one City Council aide close to the process. Economics don't matter as much as they should: "It's not about the bottom line. It's about perceptions and fears."

—Adam Hyla

## Logo a Go

County insignia to change to the likeness of MLK

By J. JACOB EDEL  
Contributing Writer

"This is an opportunity to redeem the name King."

—Rev. Samuel McKinney, Mount Zion Baptist Church

**R**ather than the gavel, drum beats signified the end of the King County Council meeting last Monday as Native American citizens expressed their joy for the approval of the new county logo.

In front of a large, diverse and cheerful assembly of citizens, the County Council approved an ordinance, 7-2, that changes the official logo from an encircled crown to an image of the famous civil rights leader Dr. Martin Luther King, Jr.

According to Councilmember Larry Gossett, who proposed the ordinance, the change "reflects a government committed to diversity, peaceful resolutions to differences, racial and religious tolerance, and social and economic justice for all citizens."

The crown logo has been around since the 1950s but changed five times. Several councilmembers expressed their concerns about the crown, essentially saying the symbol is an oxymoron when used in American government.

Also before the vote, a number of people ranging from a third-grader to a white-bearded citizen spoke before the council in support of the change. High school students from Des Moines and SeaTac went first and were followed by a line of people who had signed up in advance.

"This is an opportunity to redeem the name King," Rev. Samuel McKinney of Seattle's Mount Zion Baptist Church told the council.

King County was originally named after former Vice President William Rufus deVane King (1786-1853), who was elected with President Franklin Pierce in 1852. Washington became an official territory in 1853 just one year after the Oregon

Territorial Legislature named Pierce and King Counties after the federal government's newest top two executives.

Interestingly, Vice President King only served 45 days because he was terminally ill with tuberculosis when he took the oath of office. Though his vice presidency was ephemeral, it was the milestone of his work in government that included nearly six years as a North Carolina congressman and 34 years as an Alabama senator.

The ordinance cites Vice President King as a slave owner and proponent of the Fugitive Slave Act, a federal law passed in 1850 that made it possible for federal marshals to capture ex-slaves living in the North and send them south, forcing them back into slavery.

In 1986, the County Council proposed changing the namesake but lacked the authority to do so. Only the state legislature can name or change county names, and last April Gov. Christine Gregoire signed legislation that made the name change official.

"It is time to give minorities more than just lip service," an African-American citizen told the council.

The vote originally was scheduled for January 17, one day after the national holiday in honor of Dr. Martin Luther King Jr., but concerns arose about the county using King's image for commercial purposes. Gossett then met with the reverend's son, who told him it would be an honor for the King family.

"The county does not intend to seek commercial profit from this tribute and wishes to ensure that its use of the new official county symbol is consistent with this intent," the ordinance reads.

# Whose Parks?

Residents compare notes, air grievances with Parks Dept.

By CYDNEY GILLIS  
Staff Reporter

*Pioneer Square business owners Dorothy Hansen & Peggy Printz came to Woodland Park for the Feb. 25 citywide protest against Parks Department plans in several neighborhoods. Photo by Elliot Stoller.*

**T**hey came from as far north as Haller Lake and as far south as Jefferson Park on Beacon Hill. They carried signs that read "Don't Pave Our Zoo" and "Save the Trees in Pioneer Square."

And, to a person, all of the 100 or so people who showed up last Saturday morning at the Woodland Park Zoo were hopping mad at the tricks they say Seattle Parks and Recreation has pulled on citizens in every neighborhood of the city under Mayor Greg Nickels and his parks superintendent, Ken Bounds.

That was the point of Saturday's rally — to call attention to a pattern that participants say the department has developed: Parks staff call meetings and take public input, but already seem to have decided the issues at hand, whether it's building a garage at the zoo or moving the Summer Nights concerts to Gas Works Park.

"They hold meetings to inform us what decision they made," says Pat Devine of the Loyal Heights Community Council.

Since last year, the council has been fighting a Parks plan to replace

the grass at Loyal Heights Playfield with artificial turf. To push the deal through, says council member Jim Anderson, the department recruited soccer players to lobby for its plan.

"Then they held a phony community meeting," Anderson says, "where they basically said thank you for coming and shut up, the issue of synthetic grass has been decided."

Residents from around the city tell a similar story about plans for Discovery Park, Magnuson, Occidental, and South

Lake Union, where history buff Alice Winship says the city is trying to run off the *Wawona*, a schooner built in 1897 that a group is trying to raise money to restore.

Winship says the *Wawona*, which started out as a logging ship and was later used for fishing, would make a wonderful public amenity for people to tour at the upcoming South Lake Union Park, but plans she's seen don't show any wharf space for the ship.

The Friends of Magnuson Park has been fighting lighted sports fields that member Diana Kincaid says will disrupt the park's shoreline and habitat. In Pioneer Square, a citizens' group sued the city to stop it from taking out the pergola and cutting down trees that are about to come down in Occidental Park.

For the Friends of Gas Works Park, which has been fighting closing off a main portion of the park for private concerts, there's been a reprieve. On Tuesday, One Reel, the series' producer, announced it had abandoned the series this year, which will provide more time for the Parks Department to examine issues of traffic and noise.

In the meantime, says Cecile Andrews with Save Our Zoo, citizens have to fight the Parks Department labeling their objections as a "not-in-my-backyard" reaction when important environmental issues are on the table.

"They have dismissed all our important concerns as being NIMBYism," Andrews says. "It's been a sham." ■

**"They hold meetings to inform us what decision they made," says — Pat Devine, Loyal Heights Community Council**



## Short Takes

### Getting a Grip on the Slip

**D**uwamish River community members are gathering force to voice their opinions about a cleanup plan that may affect the waterway's "Slip 4."

A community workshop, held on Feb. 27 and sponsored by the Duwamish River Cleanup Coalition (DRCC), provided an opportunity for 55 residents concerned about the future viability of the river's slip to get a better sense of what an EPA cleanup would entail. According to B.J. Cummings, DRCC coordinator, of particular concern for those in attendance was the need to ask the EPA for more information on how toxic materials would be addressed. "We don't want to just go with the 'Trust me' approach," says Cummings.

Toxic materials would not be removed from the Duwamish, says Cummings, but instead would be "capped," a process that entails covering up hazardous materials with a composition of impenetrable materials.

Also of concern was the eradication of ongoing sources of pollution, including PCBs, says Cummings.

On hand at the workshop to assist attendees through the maze of EPA jargon was Peter

deFur, an independent technical advisor whose presence was made possible by a grant received by the DRCC.

The EPA plans to hold a March 7 public meeting on its proposed cleanup plan. Public comments will be solicited at that time. The EPA is legally required to respond in writing to all comments, says Cummings.

Cummings says a fact sheet, one borne of the workshop, will be on hand for residents at next week's public meeting. While the concerns at the workshop touched on longstanding issues for protection of the river and people, Cummings says more issues remain: "There's still a lot of community concern."

The Duwamish River Cleanup Plan Public Meeting takes place March 7 at Georgetown Gospel Chapel, 6606 Carleton Ave. S. A 5:30 p.m. open house precedes the 6:30 p.m. meeting.

### Ruling expected on imam

**M**embers of Seattle's Somali community are still awaiting word of a ruling in the

immigration case of a local imam, Abraham Sheikh Mohamed.

Sheikh Abraham, as he is known within the community, has been held at the Northwest Detention Center in Sea-Tac since his Nov. 14 arrest for alleged immigration violations. An imam at Abu-Makr mosque on MLK Way in Rainier Valley, he was arrested by federal authorities when he departed a flight at Sea-Tac Airport. Sheikh Abraham has been detained and held without bond since his arrest.

Community members have staged numerous vigils outside of the Detention Center asking for the imam's release. A Feb. 9 rally outside of Abu-Makr mosque drew close to 200 supporters.

Federal authorities allege the imam filed a 2001 asylum application containing false information. Those allegations stem from the contention that Sheikh Abraham claimed to be a member of the minority Tumaal tribe in Somalia, while he is instead a member of the majority Ogaden tribe. The FBI also claims the imam has ties to a Somali terrorist organization called the Ogaden National Liberation Front.

Hilary Han, attorney for the imam, says the charges being leveled against Sheikh Abraham are hearsay, based upon information provided by sources not made available for cross-examination. In Han's view, having a hearing in early February, when the imam was arrested in November, amounted to a "really, really long time" for a trial of this nature. "We think it raises due process concerns," says Han.

According to Han, the trial is a two-part process: a bond hearing and then a deportation hearing. In the bond hearing, authorities claimed the imam was a flight risk and a danger to the community. In court, Han says he argued for a re-determination hearing that would allow for a bond to be set. Legal briefs in the bond hearing were filed on Feb. 24. Han says the judge could rule on the bond hearing at any time. The deportation hearing is scheduled, he says, for the latter part of March.

Han says the charges against the imam highlight a trend in deportation cases. "There certainly is a different focus," says Han, "in that Muslims and Arabs are targeted a lot more [than in the past]."

—Rosette Royale



## Penny Pinching

Production transports "Nickel and Dime" from the page to the stage

By M.C. SIMMEL  
Contributing Writer

["Nickel and Dime"]  
Thurs.-Sun. March  
2-12, 8 p.m.  
Mon.-Sat., 2 p.m.  
Sundays. Admis-  
sion: \$5 students,  
\$15 general.  
Erickson Theatre,  
1524 Harvard  
between Pike and  
Pine, (206)325-  
6500.

Veteran director Elena Hartwell is producing "Nickel and Dime," a play that brings gritty humor and unforgiving reality to one theme: how low-skilled workers survive in America. The characters are centered around the true-life experiences of author Barbara Ehrenreich, who took low-wage jobs to find out how the uneducated and unlucky fared doing multiple, menial, often back-breaking work.

Assembled for a group interview during one rehearsal, the cast of students from Seattle Central Community College shared their own insights from playing their characters.

"I've had minimum-wage jobs since I was 15," said Ariana Basile, "and it's an eye-opener to realize how horribly people can treat you. I'm thankful that I'm learning this at age 18 and not 48, when it becomes so much harder to do these jobs."

"Not having some college education really restricts access to decent jobs," said Lorrie Ann Sherman, one of two actors who plays the central role of "Barbara." "It makes you see how people settle for less than they deserve and lower their quality of life, for the sake of a paycheck, and from the fear of homelessness."

The cast started discussing how they've come to see the middle class as "quite privileged after all," when Martin Dinn piped up. "I'm seeing some really subtle strengths in how a community helps someone struggling." The other actors nodded and chimed in: "Like when a church helps a pregnant housekeeper who loses her job;" or "there was the cook whose Latino community helped him when he got fired."

And without community: "It's like you're naked out there!" sputtered Dinn, shaking his head and glaring at the floor.

"There are people working full-time, who live in a van or are homeless because they can't make an apartment deposit," said Sherman. Sarah Kleehammer, Sherman's counterpart in the "Barbara" role, pointed out how her boyfriend in the play callously says: "Some people don't like to work," intimating the low-paid don't try hard enough. "Nobody I know," she snaps back at him, thinking of the resilience of those holding down two and three jobs to keep their families together.

In the role of a waitress, Elizabeth Sparenberg feels her boss "ripping off her aspirations," talking advantage of her need of the job and working her hard. Acting these roles has caused co-actor Samuel Kyles to vow never again to ask a waiter to "hurry up."

Not even social workers are of help, according to Basile, who plays one: do they really think having one menial job is going to solve homelessness?

"It takes a strong personality to not have anything, and still keep giving it a new shot each day," said Simon Yokoyama, deeply impressed that the poor still found reasons to smile and push through the drudgery. Fellow actors agreed, wondering how the real Barbara Ehrenreich could lose herself in the masquerade, even being afraid of the boss, when she knew she could go home any time. "You don't want to let down the people you're working with," explained Ehrenreich in a 2001 NPR interview.

From all she's learned in the play, Sophia Federighi no longer questions why there are people begging. "How can we do more?" she wonders. Noel Scherrard says he's far more thankful of what people in minimum-wage jobs do — and cognizant that they deserve the same respect as any other working person.

"These hard workers need acknowledgement too, or we just compromise our humanity," said Natascha Meyer Perez, voicing disgust with abusive employers and an unresponsive society.

Though the subject matter is serious, "there are plenty of funny moments," said Ariana. "Still, it makes you think twice — that people have to be sarcastic or laugh at their situation just to get through it." ■

Wage slaving  
onstage: Seattle  
Central students  
dramatize Eh-  
renreich's Nickel  
and Dime.  
Photo courtesy  
Elena Hartwell.



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Applications for housing assistance are available at the PorchLight Housing Center, and can also be downloaded from [www.seattlehousing.org](http://www.seattlehousing.org). To have an application mailed to you, call PorchLight at 206-239-1500.

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# The Papier-Mâché Revolution

Peter Schumann, founder of Bread & Puppet Theater, fights the powers-that-be with water, flour, and paper

Interview by ROSETTE ROYALE  
Staff Reporter

"[T]he main thing is that politics are people. Unless you get people turned on and unless you get into the brains of people and make them see things differently, there is no change. The talking about it, the displaying of it, finding words or music or sculpture or painting and puppetry, that brings it to people on a different level than that of the newspaper."

Here's a simple recipe for those interested in joining the fight for social justice:

Add cornstarch to boiling water until it makes a thick paste. Cool. As mixture cools, tap into your personal passion for tackling global issues, such as war profiteering, the growing corporate domination in national politics, or the escalating destruction of the environment. Then dip heavy paper strips into cooled mixture. Build a figure with pasty paper strips that embodies your beliefs. Let dry. Decorate as necessary. Hit the streets.

It's this simple recipe that Bread & Puppet has used to feed the spirits of hundreds of thousands of spectators around the world for nearly 40 years. Under the stewardship of founder and director Peter Schumann, Bread & Puppet has been a visually striking mainstay in the battle to dismantle the dominant paradigm.

Schumann (who declares: "I am 71, going strongly on 72") is a Polish émigré who brought his training in sculpture, music, and dance to the United States in the early '60s. Shortly after his arrival, he and others were maneuvering papier-mâché creations into New York's avenues for outdoor performances. The troupe moved to Vermont in 1970, settling eventually, in Glover, a small town set near the Canadian border. From this outpost, the theater staged its Domestic Resurrection Circus. An annual event that drew, as the years progressed, crowds of 30,000 to 40,000, the Circus was a weekend experience of (often large-scale) puppet performances, passion plays and free oven-baked breads. The death of a spectator in a neighboring campground in 1998 led Schumann to end the Circus. His commitment to socially conscious puppetry, however, never waned.

Such commitment will be on display for local theatergoers when

Schumann and Bread & Puppet — recipients of an Obie and a Puppeteers of America Award, among others — come to Seattle next week with a new show. Entitled "Daughter Courage," the piece is based upon the letters of Rachel Corrie, an Olympia resident who was killed by an Israeli bulldozer in the Gaza Strip in March 2003. Corrie, then 23 and a volunteer with the International Solidarity Movement, was peacefully protesting the bulldozer's imminent destruction of a Palestinian home at the time of her death. Prior to the troupe's arrival, Schumann, speaking by phone from Glover, VT, talked about Corrie's significance, the power of theater, and the salvation offered by a good piece of bread.

**Real Change:** How would you describe Bread & Puppet?

**Peter Schumann:** Well, we essentially are politically engaged theatre. We have themes that have directly to do with the current state of affairs. But on the whole we see ourselves as cultural workers. Our work is in the field of cultural changes. Our attacks are not even so much on the political plane than on the cultural plane. We attack, this year, capitalist culture and our fight is our Papier-Mâché Revolution. We call ourselves papier-mâché insurrectionists.

**RC:** So your weaponry is papier-mâché, but also incorporated into your performances is music.

**Schumann:** Oh, yeah, we do lots of music. We do jazz; we also compose and make up a band with home-built instruments and a mix of classical instruments. We sing very traditional stuff, for example, sacred harp or shape-note singing: it is an East Coast fashion of 18th-19th-century singing, with four-part

harmonies. It is very beautiful. The music is all very Christian, but we are not. We are misusing the Christian religion for our purposes.

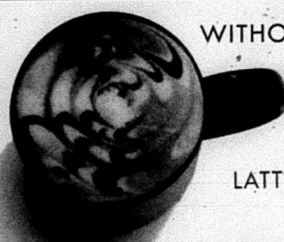
**RC:** Another aspect noticeable in seeing your performances is the involvement of the community. What is the role of community in your work?

**Schumann:** When you produce a piece of music, a piece of puppet show or theatre, you sort of export it into the community. That's one thing. But to work with your neighbors on it and to have them in on the discussion while you do what you do, and to pick a theme that resounds in their brains as well as in our own, and to go through all the steps of making it from scratch to the end result: that is an involvement very different. Even if there wouldn't be an audience, the thing would totally make sense. It doesn't even depend on getting an audience because it would have its audience built into itself. In Seattle, we are expecting to work with 40 volunteers. We will be the instigators and the choreographers and music leaders and so on, but the actual performing will be mainly local people.

**RC:** So what was it about Rachel Corrie's story that made you think it would resonate with theatre viewers?

**Schumann:** Well, the general situation in Palestine has been on our heels for a long time. When you talk about Palestinian suffering, I think you get shut off right away, but as soon as there was an American involved... I had a personal reason for wanting to do this story and that was that my daughter, a couple of years before Rachel Corrie's tragic going there, entered the same

Peter Schumann, founder of Bread & Puppet, plans to bring a show to Seattle based on the letters of Rachel Corrie, an Olympia resident killed in the Gaza Strip by an Israeli bulldozer in 2003. Photo courtesy Bread & Puppet.



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Continued from Previous Page

program doing the same thing that Rachel did, and came luckily home unhurt. So when I heard and learned about Rachel Corrie, it struck a chord for me personally. But we decided on our show as a group and people were taken by this story immediately. We did several different versions of work memorializing Corrie's fate. The first one was an exhibit. This is a new production, much more elaborate.

RC: How?

Schumann: The first part is — Maybe I should wait until you hear the introduction to this piece. [Begins reading.] "Palestine is an ice-cold reality under the feet of the occupiers. Palestine is homelessness that results from the gestures of politicians. Palestine is a giant body arrested, crushed, and rises up and lives. Rachel Corrie is the correct symbol of opposition to the occupation in the country of sponsorship of that occupation." But her presence [in the production] is in her own words, taken from one of her last communications with her parents. So it is about Palestine, and the first part is a white stage, snow-like and ice-like, dipped into ice and snow, with puppets going through the days of the week, Monday through Sunday, snowing though each of the very short scenes. And that is interspersed with readings of Rachel Corrie's letter.

RC: Have you had any communication with her parents?

Schumann: No. I hope to meet them there. I saw them on the [video] clip when they introduced the exhibit when it went to Olympia.

RC: You said it is very easy for people here in America to close their eyes and shut their ears when they hear that someone died in Palestine. But when it's an American who dies, their eyes and ears perk up and open —

Schumann: Maybe we hope so. (Chuckles.)

RC: So we have Rachel Corrie helping us see the conflicts between Palestine and Israel. In the United States, we are coming up on the three-year anniversary of the war in Iraq. Is there anything theatre can do to address that situation?

Schumann: Yes, totally, we are responsible to do that. We have to. We do it by going in the street and protesting,

and by creating sculpture and puppetry and music for protest that speaks to the streets and the officers who live in those streets and walk in them. But the main thing is that politics are people. Unless you get people turned on and unless you get into the brains of people and make them see things differently, there is no change. The talking about

to argue your opera, or whatever it is. So that is my take on it.

RC: How did you find the name Bread & Puppet?

Schumann: Oh, my wife told me that I have to call it that.

RC: Why?



BREAD & PUPPET IS KNOWN FOR ITS SIMPLE, YET IMPRESSIONISTIC PUPPETRY. PICTURED HERE ARE "THE GOONS." PHOTO BY MASSIMO SCHUSTER.

it, the displaying of it, finding words or music or sculpture or painting and puppetry, that brings it to people on a different level than that of the newspaper. The jargon that is used [by newspapers]: that is washed out and doesn't do its job, obviously, because things are just going down the hill.

RC: How can theatre help bring these points across, say, in a way that is different from another visual medium, such as film?

Schumann: Oh, I think theatre is so much more powerful. Film, it is a gleam, a little flicker in front of the eyes. There is not much to it: you are in a room with anonymous audience members and you watch with them this thing pretending to be imminent, but always it is faking. It is just a flicker, presented by the power of electricity. It is like comparing an earphone to the sound of the symphony orchestra. You have to step in front of people and give them a chance

Schumann: Because it is so obvious: I am a bread baker and we give out bread during the shows and we do puppet shows. So she said, "That's the logic."

RC: What is the importance of bread in life?

Schumann: Well, bread is the staff of life. Anyway, the old bread is. The bread you buy in the store is not. But the habit of bread baking — which I have picked up and learned from my mother — I, as a kid, never ate other bread than what she baked. And when we were kids, we were refugees. We went glean- ing the fields for the grain. We ground it with our hands in the little coffee mill and all the rest. It is a sourdough rye bread. When we go on tour, we try to find 400 bricks to build a brick oven [in which to bake the bread.] I understand that in Seattle we couldn't get the fire permit to do it. We heat the oven for an hour and a half and then we can bake a dozen loaves in there. That is

how bread is made and it is important because it is an original, sustainable food. I have tried it out. I have hiked with only my mother's bread in my bag, and you can live on it. (Pause.) If you chew it long enough.

RC: You said you were a refugee?

Schumann: I was born in Silesia, which was German. It became Polish in 1945, after the war. It was part of Germany that was given to Poland by the Yalta Conference. Ninety-nine percent of the population of Silesia was made into refugees at the end of the War and we were part of that 99 percent. We were all looking for a new life, so we live as refugees for a few years. Then I came to the States in 1961.

RC: In speaking with one of your troupe members, he mentioned that there may have been government officials who have come to your workshop to see what you were doing.

Schumann: It was said on NPR that we are under surveillance.

RC: Do you think that's possible?

Schumann: In this administration, I think anything is possible. I am totally amazed I am not on the guillotine yet. Look what they do to people — oh, my God! — all around the globe. It is horrifying.

RC: So Bread & Puppet started in 1962 and —

Schumann: And there has been no change in politics!

RC: So why do you keep doing it?

Schumann: We think: maybe tomorrow. We think: since we didn't succeed yesterday, it doesn't mean we won't succeed tomorrow. I am pretty sure our officials are close to suicide. I mean, what else can we hope for? ■

[See the Performance]

Bread & Puppet will be performing "Daughter Courage" at Consolidated Works, 500 Boren Ave. N., Seattle. Performances are Wed. March 8 to Sat. March 11, with 8 p.m. curtain for each show. Tickets: \$15, advance; \$18, at door; \$9-\$12 for ConWorks members. For more information contact 1(800)838-3006, or [www.brownpaperickets.com](http://www.brownpaperickets.com).

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## Guess Who's Coming to Dinner

The stranger's observations are relentless and cruel, but also strangely liberating and suggestive.

**The Accidental**  
By Ali Smith  
Pantheon Books 2005  
Hardcover, 320 pages, \$22.95

By AUSTIN WALTERS  
Contributing Writer

Within the first few pages of Ali Smith's newest novel, *The Accidental*, there is a photograph of a lone sheep standing in a barren wasteland, staring through a sinister fence. The animal appears to be a vagrant, lost or left behind, scrutinizing the world from a stranger's perspective.

Smith's newest story follows a similar form as an enigmatic stranger uses an outsider's sharp perspective to unravel the very core of a typical family and force them all to see their world in a new light. This "accidental" interloper tells nothing but lies and has the light touch of a very experienced thief, but the impression she leaves behind is profoundly unforgettable.

Smith's powerful voice rotates through each of the four family members involved, in sections titled "The Beginning," "The Middle," and "The End." The writing style confines the reader to one character's thoughts at a time, the collective

whole revealed only in short, overlapping moments.

Amber arrives at the doorstep of the Smart family's summer home barefoot and travel weary and says "Sorry I'm late." Eve, the mother, immediately recognizes Amber as one of her philandering husband Michael's latest conquests, while Michael assumes she is part of Eve's latest book project. The sullen kids, Astrid and Magnus, are just happy for a distraction from their boredom and depression.

The precocious 12-year-old Astrid takes to Amber at once, finding her hard-edged beauty alluring, and her rebellious attitude exhilarating. Together they set out on short trips through the village and surrounding countryside, where the sharp-eyed Amber exposes the young girl's insecurities while showing her how to overcome her fear.

Magnus, 17, thinks Amber is an angel of sorts when she walks into the bathroom as he is trying to kill himself. Consumed with self-loathing over his involvement in a school prank that led to a classmate's suicide, he can't seem to go on. As he stands on the edge of the tub, noose around his neck, Amber touches his leg and simply asks him if he wants help. She does not offer any

pity or judgment, and Magnus can easily allow her to help him down from the edge, out of his urine-soaked pants and back into the world of the living.

When Amber trains her sharp lens onto Michael and Eve, her observations are relentless and cruel, but also strangely liberating and suggestive. Eve faces her disappointing career and forces herself to take a step in a new direction. Michael, prone to annoying philosophical musings, explores the limits of his life as a cliché and is refreshed and amused by his own imminent professional downfall.

When Amber's cover is finally blown and she is forced to leave, the family assumes that she is gone forever. But upon returning home to London they are faced with one final mystifying reminder of her strange powers. Their flat has been stripped bare, down to the doorknobs, except for the answering machine and its blinking red light.

*The Accidental* won Britain's Whitbread Award and was a finalist for the Man Booker Prize, showcasing Ali Smith's quiet emergence as one of the most talented imaginative writers of her time. In turning the final page of this fascinating book, readers far and wide will be eagerly awaiting her next effort. ■

## The Scream. And a Bloody Murder.

By LESTER GRAY  
Arts Editor

Edvard Munch  
Directed by Peter Watkins  
Now available on DVD

Edvard Munch's nightmarish painting *The Scream*—depicting a Martian-like being, hands to ears, eyes afright, and mouth in full bellow—is a staple of pop imagery. While often appearing in parody, there is nothing humorous about the terror underlying the creation of this late 19th-century work.

*Edvard Munch*, the film, first released in 1972, draws the eponymous artist as a man delivered into a life of agony. Born to a devout Protestant family in Christiania, Norway, a town faithful to its namesake, he found himself physically and emotionally suffocated.

Director Peter Watkins' conveyance of a claustrophobic Northern community under low gray skies shows a population turned inward against inclement weather and severe moral strictures. Against this cheerful tableau he sets the Munch family, a large brood cursed by tuberculosis and clinical depression.

In a cramped, under-heated flat, huddled among his terminally ill mother and ailing siblings—a scene further dampened by his father's incantations of admonitory scripture—the artist wrestles with his own pulmonary and psychic afflictions. Growing in incubation are troubled images he will share with the world.

That *Edvard Munch* is a work of love and dedication for Watkins is never in doubt. Doubling as edi-

tor, he maintains frame-by-frame control of the images and soundtracks he so assiduously manipulates to produce a luxuriously paced, rich offering. This DVD release purposely coincides with the first major showing in the U.S. of Munch's work in three decades. It is a timeless window both into the life of one of the world's most respected artists, and the roots of the expressionist movement that he helped to usher in.

The Overture  
Directed by Ittisoonorn Vichailak  
Now available on DVD

For age-old cultures, modernity poses a unique challenge. Even the most faithful defenders of time-honored ways can find themselves torn defending indigenous traditions against the new rewards of industry. It is such a dilemma that confronts the population where *Overture* takes place.

In rural Thailand, where rivers are thoroughfares and the simple vessels that travel them do not hurry, young Sorn follows a butterfly, which lures him to his brother's wooden xylophone, known as a ranad. Picking up two nearby mallets, the toddler instinctively strikes out a tune, revealing himself as a prodigy.

Several years later, the very same sibling on whose instrument Sorn's played his first note is found beaten to death in a nearby field, the victim of rival ranad players whom he bested at a competition. In fear of losing his only remaining son, Sorn's father forbids him to follow in his brother's footsteps.

But this is a tale about a calling that transcends human rationale and our willingness to hear and honor it.

*Overture* is inspired by the life of Luang Pradith Phairao, a venerated ranad player born in the late nineteenth century. The story is uplifting, but by itself is not exceptional. However, when married with the musical competitions, the performances are sensually invigorating, which make for a compelling package. ■

This DVD release of *Edvard Munch* purposely coincides with the first major showing in the U.S. of Munch's work in three decades.





Adventures  
in Irony

Dr. Wes



Anitra Freeman complained "the ACLU doesn't see homelessness as a civil rights issue."

"Wrong, wrong, wrong," I thought. "Of course they do," I thought.

## A Big Pee-Yew at the ACLU

Last week my copy of the American Civil Liberties Union 2006 Workplan arrived in the mail. Having experienced something of a windfall last year, I had dished out some cash to the ACLU in order to fulfill a 13-

year-old wish to be a "card-carrying member" of the organization, just like Dukakis. So now I'm on their mailing list, and by the way I'm also on the mailing lists of countless other organizations seeking money to correct societal ills, because for all their talk about rights to privacy, the ACLU apparently doesn't mind sharing my name and address with the whole world.

But I'm not going to whine (anymore) about that. After all, it hasn't been so bad. The begs for money just fill my mailbox and there's a wastebasket right below it, so I don't have to carry them too far. Plus, I find some opportunities that I appreciate. For example the NAACP offered to make me a card-carrying member for a price that I thought was quite reasonable, considering that I could use the card for fun things, like convincing dumb people that I'm an honorary Person of Color. Oh yeah, and I like some of the work they do.

Of course you can join organizations without liking everything they do. Believe it or not, even though I'm on the board of this rag-plus-do-good entity, I don't agree with everything they do. For instance, I think vendors should be able to get papers on Sunday. Or, to take a better example, I think I should be paid for writing this. I would accept the Calvin Trillin *Village Voice* deal: one column, one baking potato. Taking into account the fact that Washington-grown Russets are now hovering near 30 cents per pound and that single potatoes average less than half a pound, I think that would be eminently reasonable. But "No, if we paid you a potato, we'd have to pay everybody a potato" is all I hear.

Anyway, when I got my ACLU 2006 Work Plan out of my mailbox, Anitra Freeman was there. Ms. Freeman happens to be a Raging Granny, so she is under surveillance by the FBI for such things as singing parodies that might or might not hurt politicians' feelings, wearing silly outfits, and lying down on city property, pretending to be dead. So she appreciates a lot of what the ACLU does, but when she saw my mail she complained "the ACLU doesn't see homelessness as a civil rights issue."

"Wrong, wrong, wrong," I thought. "Of course they do," I thought. For instance they've fought L.A.'s version of a No Sitting Ordinance, not just because they care about the right of ordinary citizens to sit down on sidewalks, but specifically, they care about the right of homeless people to do so. Or, there are the lawsuits in a number of places to stop police from confiscating homeless peoples' property. Or, there's work that could prevent homelessness, like lawsuits to stop wrongful evictions. A recent case took a landlord to court for trying to evict a battered woman. The landlord didn't want her out because she was battered. He wanted her out because she called the police. She was supposed to just take it. So the ACLU got involved. So there, Anitra.

But then I read the Workplan itself and could not find homelessness addressed in all eight pages.

Would it have taken too much ink to mention, somewhere among the 10 paragraphs under the heading "Defending the Right to Vote," for example, that the right of homeless persons to vote has been increasingly under attack in this country? How about mentioning somewhere that the work to protect the right of homeless people to their property is barely begun?

After that I set myself down with pen and paper to think of how many ways homelessness is a civil rights issue, and in two minutes I had two pages of notes on the subject.

Hey, ACLU, you could do that too. ■



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Personal belongings can be claimed from the tow truck company at any time before a vehicle is auctioned off, or before the items are transferred to the Police Department. Tow truck companies are required to remain open during normal business hours Monday through Friday. To collect your belongings, you'll have to show the tow truck operator a valid photo I.D.

Be sure that you don't wait too long before picking up your belongings. A vehicle is usually auctioned off after 25 days. However, the amount of time that a tow truck company will hold personal items before turning them over to the police can vary from one week up to 25 days. Usually, the length of time a tow truck company will keep your belongings depends on the amount of space each

location has for storage. The individual tow truck location can give you more specific details.

Once an impounded vehicle has been sent to auction, or once the tow company no longer has room to store personal belongings retrieved from impounded vehicles, the items are sent to the Found Property section of the Evidence Unit at the Police Department. Regardless of the precinct that your car was impounded from, all personal belongings that were not claimed from impounded vehicles are sent to this one location. The Evidence Unit will make an attempt to contact the owner, and then will hold the items for 60 days before sending the items to be auctioned off. Depending on the workload for the Detective in charge of locating property owners, belongings may be held for as long as six months. For more information, you can call the Evidence Unit at (206)684-8720. ■

For further information, contact:  
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Seattle Police Department: [www.cityofseattle.net/police](http://www.cityofseattle.net/police) or (206)625-5011  
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Answers are intended for general information only and are not intended to replace the advice of your own attorney. Ask a Lawyer is in partnership with the Access to Justice Institute, Seattle University School of Law, and the King County Prosecuting Attorney's Office. Got a question? E-mail: [atj@seattleu.edu](mailto:atj@seattleu.edu).



Thurs., Feb. 9, 9:11 p.m., S. Washington St. Suspect is known to officers from previous contacts, and is known to be trespassed from all Zone 4 city parks until May 2006.

Suspect, a transient white male aged 32 was observed on the west side of Occidental Park, and was arrested for trespassing in a city park. After the arrest he was searched, and officers found him to be in possession of a crack pipe with cocaine residue. He was booked into King County Jail for trespass and violation of the Controlled Substances Act.

Fri., Feb. 10, 1:02 a.m., alley off Bell

St. An officer contacted the suspect, a Black male aged 48, on Bell St. in an alleyway. He was observed standing under a private covered parking area partially concealed by a cement pillar. As the officer approached, he saw that the suspect had his pants part way down. As soon as the suspect saw the policeman he said, "Shit, I was just about to take a piss." A routine records check showed the man had an outstanding warrant from Federal Way. This was verified, and the suspect was placed into custody. During verification, Federal Way police stated that a meet would have to be made to transfer custody of the suspect. The officers met at Southcenter Mall, and the transfer took place successfully.

Sat., Feb. 11, 12:10 p.m., 600 block

Main St. Suspect was walking eastbound on Main St., and was recognized by officers as a known drug user. They did a name check of suspect, a transient Asian male aged 34, on their Blackberry handheld, and information came back with an outstanding warrant. He was contacted and the warrant was verified; he was arrested and booked into King County Jail.

Thurs., Feb. 21, 9:05 p.m., Downtown Emergency Service Center, 3rd

Ave. Seattle Fire were notified that victim was not breathing. Once they arrived they found victim, a transient white male aged 56, lying on his bunk, not breathing and unresponsive. They moved him to the floor and began treatment, but were unable to resuscitate him and he was pronounced dead. Seattle Police were then notified. The officers contacted the two witnesses, who said that the victim was sitting on his bunk rolling a cigarette and talking to people. Suddenly he became quiet, looked around as if he were dazed, and fell backwards onto his bunk. One witness shook him to see if he was okay — the victim lay there with his eyes open and was unresponsive. Witness then ran to the desk to notify staff of the incident. The DESC stated that the victim was a chronic alcoholic and had been to the hospital several times for his alcohol abuse. They also stated that he had said he'd been feeling depressed recently. Seattle Police could find no signs of foul play, and Seattle Fire stated that it appeared he had died of natural causes. Victim was taken by the Medical Examiner to be further processed.

Compiled from incident reports of the Seattle Police Department by Emma Quinn. Got your own experience to relate? Call us at (206)441-3247 ext. 207 and we'll get the scoop.



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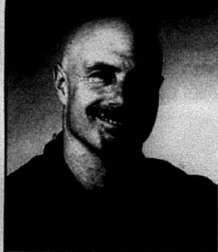
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more details.

## Letters

### Missed Connections

Dear *Real Change*,

We read with great interest the article titled "Bio Hazards?" on the front page of the Feb. 22-28 edition of *Real Change*. It's unfortunate that the article stated that calls to SBRI were not returned, as we would have been happy to comment about SBRI's Biosafety Level 3 labs, which are used for HIV/AIDS and tuberculosis research.

Your reporter, Jennifer Gore, left a message at 6 p.m. on Fri., Feb. 17, after our offices were closed. The message was not picked up until Monday, Feb. 20, which was a holiday for SBRI. Neither of the people who could have commented — Jim Gore, SBRI's COO, or Kent Irwin, SBRI's facilities director, were in the office. Neither were either of SBRI's public relations contacts, Ashley Hulsey or me. By the time everyone was back on Tuesday morning, Karen Kuter, who got the original call, told us it was too late for your deadline.

I also wanted to clear up something that was attributed to someone named O'Halloran. While SBRI is a private organization, we are publicly funded — the majority of our funds

come from the National Institutes of Health (NIH). Our BSL-3 labs are built to NIH guidelines, and there is public oversight of our labs: all of the organisms that we research in our labs are regulated by both the Centers for Disease Control and the U.S. Department of Agriculture.

SBRI has built its reputation on being an open organization. Since we moved into our research facility two years ago, we've welcomed hundreds of people — including reporters, politicians, South Lake Union neighbors and more — to tour our labs. Our BSL-3 labs are always part of that tour; there are windows where visitors can watch our researchers at work in that environment. We'd welcome you to visit SBRI and tour our facility.

**Lee Schoentrup**

**SBRI Communications Manager**

*The full name of "O'Halloran" is Jim O'Halloran, co-chair of the Northeast District Council. His full name was omitted because of an editing error. There are indeed federal guidelines for lab construction, and federal regulations for the pathogens in question. What neighborhood activists want is to supplement the feds' work with a degree of local oversight. — ed.*

*Real Change* welcomes letters to the editor of up to 250 words in length. Please include name, address, phone number, and email for author verification. Letters should be addressed to Editor at *Real Change*, 2129 2nd Ave., Seattle, WA, 98121, or emailed to [editor@realchangenews.org](mailto:editor@realchangenews.org).

### LOGO, Continued from Page 3

"The county acknowledges the King Center's policies regarding merchandise and similar commercial uses and intends to limit the county's use of the logo to official county purposes."

Gossett received the idea, or challenge, to change the logo during a rally on Martin Luther King Day at Garfield High School in 1999. According to Gossett, Eddie Rye Jr. grabbed the microphone and asked how many people knew the county's namesake was in honor of Rev. King.

"Out of the 2,500 people there, only about 30 raised their hands," Gossett says.

Then Rye proposed that Gossett put forth an ordinance to change the logo to give King the respect and visibility he deserves since the county is named after him.

Now, it will be up to the county executive, Ron Sims, to find a graphic artist to design the logo. Once a prototype is available, the council will have to accept it and then the logo will begin appearing on county property like business cards, letterhead, equipment and buses.

"You can bet that Councilmember Gossett will be one of the first to get a set of new cards when the logo comes out," Gossett says. ■



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# Calendar

## This Week's Top Ten

### Wednesday 3/1

NPR environment correspondent John Nielsen, author of *Condor: To the Brink and Back*, details the California Condor Recovery program, the captive breeding strategy, and the nature of the bird. 7 p.m., University of Washington Bookstore, 4326 University Way NE.

### Thursday 3/2

Anthony Shadid's *Night Draws Near: Iraq's People in the Shadow of America's War* is an eye-opening account from the perspective of a Lebanese-American, beginning with the days before the American invasion and ending with the January 2005 elections. Jimmie Briggs's *Innocence Lost: When Child Soldiers Go to War* presents staggering evidence about the exploitation of children and the changing face of terrorism. Both read at 7 p.m. at the University of Washington Bookstore, 4326 University Way NE.

Is the battle over gay rights akin to the African-American civil rights movement of the '60s? Dr. Ken Hutcherson, Pastor of Redmond's Antioch Bible Church, is vehemently opposed to the comparison and the recent passage of the gay rights bill in the state legislature. Ron Sims, King County Executive and lay minister, takes the opposite view, believing that the two causes are explicitly linked. The two leaders meet for a debate moderated by Robert Mak. Tickets \$5. 7:30 p.m., Town Hall, 1119 Eighth Ave.

### Friday 3/3

Detective story, eco-activism documentary, and boisterous comedy, *Blue Vinyl* reveals the dangers posed by polyvinyl chloride (PVC). Filmmakers Judith Helfand and Daniel B. Gold trace America's most popular plastic from factory to incinerator, revealing health effects and environmentally friendly alternatives. Included in their journey is a trip to Venice, where businessmen who headed a vinyl company are on trial for manslaughter. 7 p.m., Keystone Church, 5019 Keystone Pl. Info: [wvfp@bridgings.org](mailto:wvfp@bridgings.org)

### Saturday 3/4

Playwrights were challenged to create the ultimate female character. The winners of the contest read their work in The Female Protagonist Project. 3, 5:30, and 8 p.m., Richard Hugo House,

1634 11th Ave. Info: [www.hugohouse.org](http://www.hugohouse.org).

### Sunday 3/5

*What's Class Got To Do With It?* is an experimental workshop addressing the affects of class and classism

on identities, perception, and relationships. Led by Felice Yeskel, author of *Economic Apartheid in America*, participants discuss their backgrounds and compare personal experiences. Tickets sliding scale. 9:30 a.m., Washington Association of Churches, 419 Occidental Ave. S. Info: (206)910-8269, [ufew@aoi.com](mailto:ufew@aoi.com).

### Through Sunday

**3/5**  
A prominent Black high school principal is arrested for buying crack cocaine, and during his trial, each juror is posed the same question: Can you be fair? The play *Voire Dire* is an explosive look into the American justice system and was a finalist for the Pulitzer Prize. Tickets \$10 general, \$8 student. Wednesday - Saturday 7:30 p.m., Sunday 2 p.m., University of Washington, Hutchinson Hall, Studio 201.

### Monday 3/6

Considered one of the most powerful voices in Black gay writing, Thomas Glave makes his first appearance in Seattle to read from *Words to Our Now: Imagination and Dissent*, a collection of lyrical essays on human rights abuses at Abu Ghraib, trusting relationships between gay and straight friends, and more. 7:30 p.m., Elliott Bay Book Company, 101 S Main St.

### Wednesday 3/8

Gloria Steinem, one of the most influential feminist thinkers, writers, and activists, delivers her talk "If Women Mattered," a look into how our nation and society would differ if the tenets of feminism were truly embraced. 7 p.m., Town Hall, 1119 Eighth Ave.

## Director's Corner



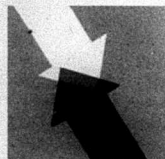
When did we all agree that the world is just one big fire sale for the rich?

In Iraq, war profiteers like Haliburton and Bechtel reap enormous windfalls on fat cost-plus contracts at taxpayer expense while misery abounds. Here in Washington state, wealthy sports team owners say their multi-million dollar profits aren't enough, and that taxpayers must subsidize their franchises by first forgiving their debt and then buying them new stadiums.

Developers in Seattle spin visions of a sleek new downtown characterized by high-rise affluence and assume that government's role is to simply get out of the way. But when land values rise and poor people get pushed out, it's no one's responsibility. It's like the weather. Nothin' you can do.

Somewhere along the line, it became common sense that we should all just obligingly funnel money upwards to the rich as quickly as possible. And every year, the wealth of the top 1 percent becomes more obscene while the poor descend deeper into poverty.

We're supposed to be grateful to these John Galts of commerce for providing jobs and opportunity and resent the poor for sucking the system dry. Who's the real leech here? Some mom trying to raise two kids on \$543 a month in public assistance, or Howard Schultz, squeezing a couple hundred million out of the state legislature so that corporate execs can have the cushy skyboxes they think they deserve? Enough is enough.



## First things First

Get Involved • Take Action

## Keep Big Money out of Local Elections

**Issue:** Every year, campaigns get more and more expensive, preventing many qualified candidates from running for office and making it harder to even consider running against an incumbent. A bill currently in the state legislature would reverse this by allowing local governments to institute public financing for local political campaigns. Senate Substitute Bill 6221 passed the full Senate, House Substitute Bill 6221 passed its House committee, and we expect the full House to vote on the bill before March 3.

**Background:** Initiative 134, passed by Washington voters in 1992, currently regulates political contributions and campaign expenditures. It prohibits the use of public funds to finance political campaigns for state or local offices.

Prior to the passage of Initiative 134, some local governments, including Seattle and King County, had ordinances providing public funds for political campaigns for municipal offices. While it wasn't intended to increase the effect of money in politics, the prohibition on using public funds for campaigns does just that.

HSB 6221 would allow local governments to institute public financing programs for local political campaigns. The prohibition on the use of public funds to finance political campaigns for local offices would be eliminated. HSB 6221 would be a big step towards removing the corruptive influence of big money at the local level, and ultimately at the state and national levels.

Seattle and King County had public funding programs until I-134 inadvertently prohibited them. The programs were working very well, and Seattle's had the effect of increasing the number of women and people of color on the City Council.

Public funding for campaigns:

- increases the number of candidates seeking office,
- increases contact between voters and the candidates,
- decreases the time a candidate must devote to fundraising,
- and decreases the appearance of impropriety that arises during fundraising. This is a local control issue, and there is no mandate to implement such a program. The legislation simply allows local government the option. In 2003, candidates for Seattle City Council spent \$1.7 million. Public financing could help level the playing field and take some of the big money — and its corruptive influence — out of local politics.

**Action:** First, contact House Speaker Frank Chopp at (360)786-7920 and ask him to bring HSB 6221 to the floor for a vote. Then contact the legislators from your district and ask them to support HSB 6221. Call the Legislative Hotline at 1 (800)562-6000 or find your legislators' emails at [www.leg.wa.gov](http://www.leg.wa.gov). Tell your friends and family members to call or e-mail too. For more information contact Washington Public Campaigns at [www.washclean.org](http://www.washclean.org).

Calendar compiled by Dena Burke. Have a suggestion for an event? Email it to [calendar@realchange.org](mailto:calendar@realchange.org).

## SCAN, Continued from Page 1

as Seattle has known it — a venue of free speech that federal law once guaranteed, to offset a cable company monopolizing a public medium.

Some SCAN producers say last year's stink over "Mike Hunt TV," a late-night sex show that was deemed obscene and taken off the air, didn't help the station's cause with the city, which would like to see the station raise more of its own funds.

SCAN board member Stephanie Malone, KCTS outreach manager, Seattle's public TV station, says board members are going to give it a try. But Ann Suter, SCAN's executive director, isn't optimistic. It takes a year of active development work, she says, to court donors, get grants, and start raising any money.

"If the city wants us to raise money at the same time it's cutting our budget, they just sliced off our legs," says Suter. "You can say board members can take up the slack, but the reality is that's not going to happen."

Board president Daniel Hannah says a pot of \$250,000 in public-access funding left over from the last franchise agreement could be used to ease the transition. But the city, which has been picking up SCAN's tab since the last franchise agreement expired in January, has decided not to turn over the money until SCAN raises matching funds.

Jill Novik, a strategic advisor in the city's Office of Cable Communications, which negotiated with Comcast, says the city has encouraged SCAN to increase its fundraising since the nonprofit took over the studio from Comcast in 2001.

"That's been very disappointing for all of us," Novik says of SCAN's fundraising efforts.

The city, she adds, did its part for SCAN, getting Comcast to give the station \$500,000 for new equipment and ownership of its building, which is valued at \$750,000.

Despite its current budget crisis, however, the city is demanding the station increase the production value of shows and add more programs geared to specific communities, such as current shows that

cover news and events for Ethiopians, Filipinos, Hispanics and Somalis.

To accomplish that, volunteer producers will have to take more extensive training — something that SCAN's Suter says is likely to weed out all but dedicated producers.

"If you do what we're talking about in terms of fees and charges and classes," Suter says, "the suspicion is [producers] will fall off."

Those who remain will get more staff help to produce better shows. But Suter notes it's more than a physical change; it's a step back from the philosophy of public access.

Joel Durias, who has spent 15 years producing a Filipino public affairs show called Mabuhay TV, says that could ultimately be a good thing for SCAN, which may need to move to a community TV model that favors groups with sponsors over lone voices and low production values.

"The object of public access is anybody off the street can come up with a show," Durias says, "but that doesn't work because it doesn't have any following — it's self-gratification."

"Between public access and community TV," Durias says, "I think we are better off to have community TV."

Bill Nahalea, producer of the six-year-old Hawaii Showcase Television Magazine, a show geared to Pacific Islanders, says he's for public access — and doesn't like the idea of the city producing arts shows. But he adds that a community TV model with underwriters may be the way to go.

"That way you can make money and the channel's still on the air," Nahalea says. "It may not be the SCAN format, [but] it might be a thing of the past." ■

## [Public hearings]

The Seattle City Council's Energy and Technology Committee (ETC) will take public comment on the proposed 10-year franchise deal with Comcast Cable on Wed., March 8, 2 p.m., at City Hall, 600 Fourth Ave., and in a special public hearing on Thur., March 30, 5:30 p.m. (speakers sign up at 5 p.m.), at the Shaw Room of Seattle Center, 305 Harrison St.

## CLEANUP, Continued from Page 1

who died of hypothermia Feb. 17 downtown. A day before, the city Human Services Department had opened additional cold-weather shelter, then paired social workers with police to go find people sleeping outside and offer them an indoor haven.

After his campsite was emptied out, Barry began sleeping in a doorstep with a borrowed sleeping bag. He doesn't want to go to a shelter because of his emphysema; others believe his coughing is tuberculosis and they complain, he says. He fears that more homeless people will be faced with sweeps this winter. "I've been warning every tramp I know that lives in Kinnear to hide your stuff, dude, because they're coming."

Homeless individuals also testified to having their possessions taken by work crews on both Beacon Hill and Capitol Hill during the same time, although those reports could not be confirmed by authorities.

One man, who wanted to remain unidentified, had his belongings taken on Feb. 13 from under an overpass near Eastlake Avenue. "They did me a favor, with this cold now," he says. "It got me into a shelter."

Parks spokesperson Potter says that the decision to sweep the areas around Kinnear Park was made prior

to the forecasts for cold weather. The effort was authorized by Christopher Williams, director of parks operations, after a series of citizen complaints. "When it reaches the point where neighbors are complaining, then we have to act," says Potter.

The neighbors were always tolerant, says Williams; they routinely offered household items, and knew some of the campers by name.

Jim Thorburn, who oversees the prisoner work crews for the Department of Corrections, says such sweeps are not new. Nor would they be scheduled according to the weather.

"No emphasis is placed on any time of year, it's just a response to a specific request from [our contractors] to go in and do a cleanup," he says. ■

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