The Sophisticated Newsjournal for the Cosmopolitan Northwesterner

March 24 to April 13, Volume 21 Number 10

Gamboling Gonads

Page 7

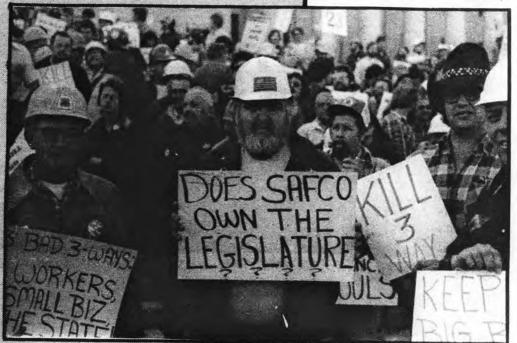
Mr. Doug's Sports Quiz

Back Page

Reviews:
Gay Comix;
ROCK!!

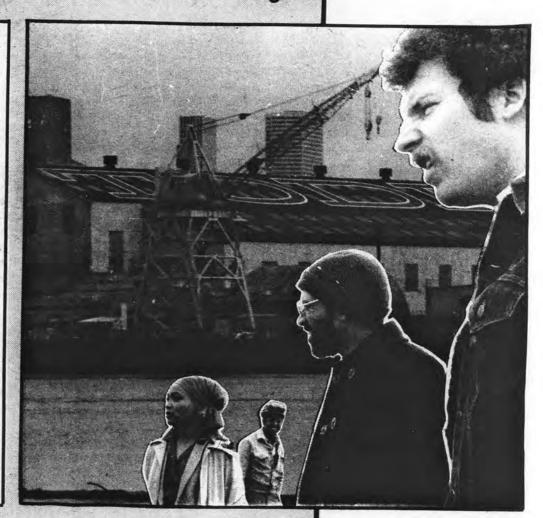
Pages 12, 15

Largest
Labor
Rally in
Fifty Years



Page 4

Todd
Torpedoes
First
Amendment



Page 10

LETTERS

Alice in Wonderland

Dear Northwest Passage,

Over the winter cold and I take my pen in hand to congratulate the *NWP* on having the political savvy to print the Shannon West article on the Peace Corps in Africa,

What a refreshing put-on! A splendid example of tongue in cheek humor so sadly lacking in the usual progressive press. What I admire about the article and the political astuteness of the editors to publish it, is its unexpected quality. What one would normally expect in the NWP would be information that most NWP readers already have--how many third world countries have found it necessary to expel the Peace Corps, its sometimes using of inappropriate technologies, charges of being a cover-up for covert activities, an on the spot analysis of cultural imperialism, etc. Such an article would hardly be news

What made the piece especially interesting was a sort of Alice in Wonderland quality that left one with a worm of doubt.

Was it really a put-on or is it an example of what the boiling raging continent of Africa looks like to middle America? And it is that doubt that makes it the highest form of satire.

Bill Corr Sr.

Commonwealth College

Dear Northwest Passage,

A unionist couple in Portland forwarded your December-January issue, calling our attention to the item on page 14. Imagine our surprise to see the heading COMMONWEALTH COLLEGE COMMUNE, and a review of our book. We are still grateful to Schocken for publishing this unusual episode in American labor history. And we are pleased that, nearly a decade after it was published, our book is still being read and reviewed with contemporary insight and relevancy to today's problems.

We say hello and congratulations to Louis Howe whose grandparents lived in Mena. And we say hello to the Stranahans of Portland who sent us your paper. They also know Mena and Commonwealth.

We have a few copies of the book left. We can't take them with us. They can be had with a request and postage money.

Fraternally,
Raymond & Charlotte
Koch
1116 W. North Shore Ave.
Chicago, III. 60626

Praised and Panned

Dear Northwest Passage,

Thanks for the enlightening article on bus drivers in Seattle and their wishy-washy union officials. It must be frustrating to pay dues to a union



that takes such a lackadaisical attitude towards the vital problems of working people. Reading of this article helped me appreciate the difficult position which the drivers are often forced into-such as cutting corners on safety to adhere to difficult schedules.

But no thanks for the introduction to the Special Section on Latin America where one of the Latin-American dictators, although not named, is praised. About the time that Fidel Castro came to power in Cuba, he promised that free elections would be held in the near future. That was in

Henry Korman

Poetry from Prison

Dear Northwest Passage,

Hi, just a note to thank you for the gratis subscriptions these past few years & to ask you to continue to send them.

I've been one of your regular readers since near the beginning (since pat's bookery in Olympia first started carrying you) and would like to commend you on the excellent job you've done & are doing. I was a little sad to see the old logo go (not as sad as I was to see the Barb turn trashy or the Rolling Stone sell out). But I guess it signified your ability to change, which is probably why you're around today when so many have fallen by the wayside.

I am also enclosing two poems I recently wrote, which may or may not be any good, being my first attempts I have no way of knowing. One more thing before I close: I would be more than willing to answer any letters sent to me by your readers. Thank you.

I'm so tired of:
waking up alone
the noise
living in a cage
no privacy
being searched
reading books
waiting
watching TV
boredom
going to bed alone
waking up

alone

Brian Kohse No. 247818 P.O. Box 777 Monroe, WA 98272

The Real Cost of Production

Dear Northwest Passage,

"The Real Cost of Production" letter in the last issue was a terrific incentive to get me away from the corner vendor and into a subscription.

And I thought I had terrible days! You have my respect for sticking with it through all the madness.

Janine Carpenter

Ask Reverend Bully

Reverend Bully,

I recognize the need to witness for the faith but sometimes i just can't think of anything good to say about it. Could you give me some proselytizing pointers and perhaps an evangelical evasion or two that will assist me in my mission?

Members of my flock are always asking me this question and I'm glad they do. We need to keep these coffers full in order to tall up to Gawd and that requires plenty of new blood with plenty of new money. Of course I always advise them to read the Good Book but there's no harm in checking a good market survey, either. See what people are buying into these days. Then it's a simple matter of tailoring your approach to these concerns.

First and foremost you must realize that people are more concerned about sex and family than anything but may be economics and even these dovetail nicely as home economics. Now, you don't have to worry about the Bible too much on this one as it endorses everything from polygamy and concubinage to celibacy at one point or another. What folks are concerned about is instability anyway: the little lady getting a job and meeting someone interesting or the old man gettin all het up, blowing town and skipping the support payments. Lots of folks think it's birth control and militant feminists that started this but they forget that the nuclear family is a new and unstable element on the social scene. So tell them that your religion endorses stability and respect for elders and your faith keeps people together better than rings through the nose and two feet of chain. It's not true, but it's appealing.

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April 7

Now how about the economy?
Well tell them that Christian employers are very loyal to their Christian employees and vice versa as long as nobody gets any funny ideas about rights. Take down the name of anyone who resists this line of thought and turn it over to your employer. The resulting vacancy can assist your self-fulfilling prophecy...

For those potential converts who still won't bite, try the old "peace of mind" schtick. A lot of Americans can't help but feel a little uneasy about some of the national indiscretions carried out in their names. Tell them that our Gawd forgives and forgets and it's okay to keep treading the same old path around the issues. Then they can not only procrastinate on ethical matters but feel good about it, too.

Finally for those pinko malcontents you can't convince, you can always rely on higher moral authority to justify any unsupportable position in which you get caught. Tell them they just aren't tuned into the religious universe and are probably subhuman. Take their names, too.

Reverend Bully

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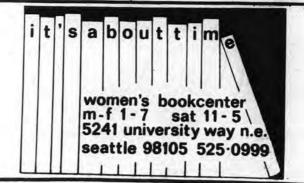
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Editorial Submissions Welcome! Deadline is Friday April 3. Calendar and ADVERTISING deadlines are Tuesday,

Northwest Passage

News: El Salvador Benefit, Worker's Compensation, **Anti-Abortion Bill Blitz**

You can go to a benefit for non-intervention in El Salvador and know that all the proceeds will go to the people of El Salvador, every bit of space, labor, and music for this event was donated ... State Patrol said, "No sticks on your signs, folks" to the ten thousand largely union demonstrators that descended on Olympia, and their legislators' offices last week ... Abortion foes step up their campaign to grant the fetus more rights of personhood than its real-life mother has ... The Passage wonders why a man long since tried and convicted is being paraded through the Central District by the Seattle Times like some kind of best-selling horror story, complete with racist cover copy ... Pages 4, 5, 6

Hang On To Your Testicles

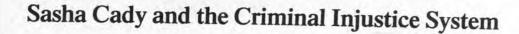
A testicle-in-cheek look at the absence of men in the MOVEMENT; where they've been, where they are, where they should be ...

Page 7

Urban Wars: Vibes in the Alley

A great jazz player, Milt Jackson-disciplined artistic elegance in these Last Days ...

Page 8



A woman with much more experience than she'd like in cases like Sasha Cady's shares her story of the trial with Passage readers. Pat Hadley is one of several women who attended the trial ...

Page 9



Rock Reviews and Interviews

The Passage continues with its increasingly popular on-the-scene coverage of Se attle's benefit-busy rock musicians. Kim and Lulu of the Fastbacks talk back fast ...

Pages 12, 13

A Volume of Gay Comics Debut

And you thought comics were just the same old recycled funny business...

Page 15



INSIDE



Centerfold



Encaption this cartoon!! The Passage is offering a free subscription to the reader with the best entry. We get to choose...Enter today!!!.

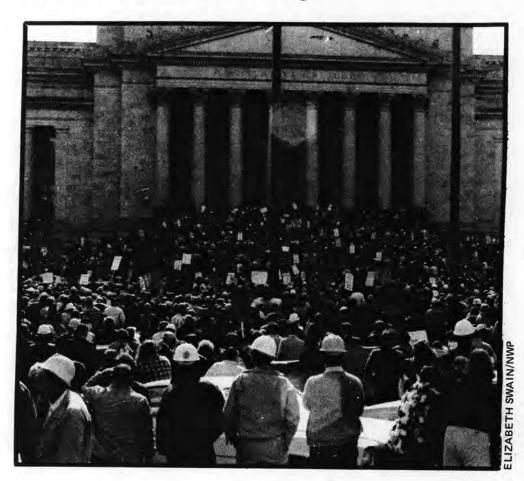
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NEWS

Olympia Rally: Kill Three-way



Demonstrators gather in front of the Legislative Building in Olympia.

Ten thousand demonstrators arrived in Olympia on buses and in carpools on Wednesday March 18 to lambast the State Legislature for its support of House Bill 31. In the largest workers' demonstration in this state in nearly fifty years, union men and women and supporters came together in an impressive show of strength and solidarity, a show that they hoped would kill Senate support for the bill. HB31 has already passed in the House.

Engrossed Substitute House Bill 31 is a 109 page bill that would totally restructure the workers' compensation system in the state. The bill would permit private insurance companies to handle the claims of injured workers for the first time since the non-profit State Fund was established in 1911.

The bill is receiving overwhelming support from Safeco and other insurance companies as well as the powerful Association of Washington Business (AWB). "The general casualty insurance companies see big bucks in ESHB 31, because workers' compensation is a highly profitable line of insurance," says a Washington State Labor Council spokesperson. "As for AWB, it sees the victory of three-way as a crushing political blow at organized labor, paving the way for 'right to work' and other corporation objectives."

Labor opposes the bill for many reasons. In states that already have a three-way bill private insurance companies "tend to deny claims, reduce awards, instigate appeals and generally hassle injured workers." Insurance companies have a stake in frustrating the purpose of the law since they are making a profit off the deal. The State Fund, on the other hand, administers the the law by paying medical bills, timeloss checks, disability awards, and pensions to injured workers.

The three-way bill would also cost workers more money. According to AFL-CIO figures, for every dollar paid into the State Fund in premiums, \$1.05 in benefits is available for the

needs of injured workers. Private insurance companies pay out an average of only 65 cents in benefits for each mium dollar. Insurance companies have massive advertising and commission budgets, not to mention the gross profit orientation of the industry.

ESHB 31 would have additional implications for workers' rights. The schedule of awards for permanent partial disabilities would be basically eliminated, with a 96% cut of workers' benefits. This represents a loss of \$42 million in benefits.

Coming up behind ESHB 31 are equally dangerous measures. Senate Bill 3359 (HB216 in the House) would eliminate the collective bargaining rights of Washington State Ferry workers. Unemployment compensation, pension plans, labor's political action programs, the 12% lid on consumer credit charges, and other gains labor has made are being threatened.

Smooth organizing by the Washington Labor Lobby and the AFL-CIO mobilized union membership around this threat to workers' rights effectively enough to draw 60 busloads of people and hundreds more carloads. Amidst the legislators' Mercedes and BMW's, parked between the Legislative Building and the Hall of Justice, demonstrators heard "No Way on Three Way" rallying speeches from union leadership. When Governor Spellman approached the platform, however, the crowd immediately demanded his position and that he veto the bill if it passes the Senate. Spellman declined to put forward a position on the threeway bill, a reticence that quickly got him booed off the platform.

"This is a bitter year for working people," said one demonstrator. It is indeed, if HB31 passes the Senate and gets no veto from Spellman. The working people of this state are clearly not going to stand for this attack. How many issues have brought 10,000 working people to Olympia in recent times?

- Elizabeth Swain

Dance and Sing for El Salvador

There was a lot of official talk this St. Patrick's Day about the ability of ethnic cultures to survive the American melting pot, but little mention of the attempts—both current and historical—to wipe certain cultures out. This April 3 and 4, Seattle audiences will be treated to a rich sampling of both.

In celebration of their own cultural heritage, and in support of the Salvadoran people who are struggling for survival, a variety of performing groups will be participating in a "Festival Folklorico" at Seattle University. The theme of the festival is "people from many lands uniting in song and dance to benefit the people of El Salvador".

Participating groups will include Gwinyai; the Maraire Marimba Ensemble, a student group that, like Gwinyai performs ethnic music of Zimbabwe; Grupo Armar, three musicians in the new Latin song movement; Los Chasquis who play traditional Andean music; Puerto Rican salsa bands, and Chilean folk ensembles. There will also be performances by students from the Highland Chicano preschool and Proyecto Saber.

Festival coordinator Lilly Javier, herself a recent arrival from Puerto Rico,



via Colorado, explains enthusiastically, "Most of the performers have come from other countries. People here are familiar now with Zimbabwean and other folk music, but they're not aware of all the Latin American communities that exist in Seattle and of the musical traditions they've brought to the city. Each group is so different. This is a unique opportunity to experience a variety of styles from many cultures. All of them are donating their time and their talents. Through the sponsorship of the Seattle U. Campus Ministry we are getting the use of the auditorium.

Even the sponsoring groups won't be taking in any money: everything we make goes to the people of El Salvador."

The two event sponsors are CISPES (Committee in Solidarity with the People of El Salvador) and Agrechi, a Chilean Refugee group. CISPES is part of a national coalition and will be sponsoring a number of support activities in Seattle and Bellingham in the coming months. These include educationals, video and slide-show presentations and an arts performance in May by Wallflower Order, a dance collective, and Grupo Raiz, exponents of the new

Chilean song movement.

In addition to its solidarity work for the people of Chile, Agrechi is committed to promoting Chilean culture in the Northwest. Like other Latin American support groups, they have allied with CISPES in efforts to raise badly needed funds for El Salvador.

Problems of poverty in El Salvador, where 60% of the land is owned by 2% of the people and 9/10 of the population earn less than \$100 a year, are compounded now by the war. Javier says, "Thousands of people have fled the countryside and are staying in temporary refugee camps in the cities. They need everything: food, clothing, shelter, medicines... U.S. government money is supporting the government troops and prolonging the repressive situation there; it isn't meeting the very real needs of the people. That's why events like this are so important."

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The festival begins at 7:30 on Friday and Saturday, April 3 and 4 at Piggott Auditorium on the Seattle University campes. Donation is \$4. Child care will be provided there by Kid Stuff. The event is wheelchair accessible.

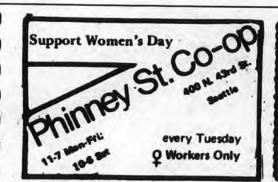
-Ruth Pelz

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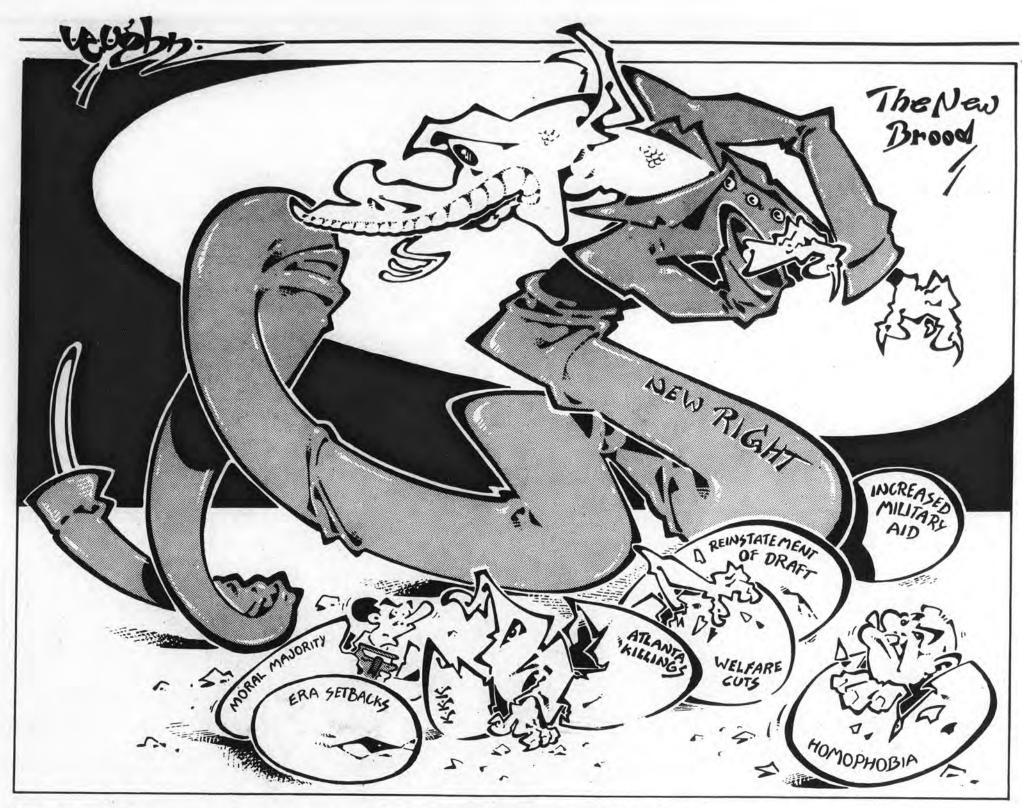
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Fetal Supremacy & Other Fallacies

By Mary Deaton

A year ago, Spokanite Mike Padden was treasurer of the Spokane Human Life Political Action Committee, raising funds to put anti-abortion legislators in Olympia. Now he is in Olympia as a member of the House of Representatives. The freshman Republican is also sponsor of the first anti-abortion bill in ten years to be given any serious chance of passing into law.

After Spokane Senator Margaret Hurley's unsuccessful attempt to delete state abortion funds from the supplemental budget, Padden's substitute House Bill 492 was introduced. HB 492 would outlaw the use of state monies to pay for abortions that are not the result of rape, incest, or a threat to the woman's health. Padden's bill would affect the 1981-83 Biennial Budget.

Republican control of both houses of the legislature almost guarantees that anti-abortion bills will get favorable hearings. Hurley's efforts were thwarted only by time because senators did not want to delay passage of urgently needed funds. Padden has plenty of time, however, before final debate on the 1981-83 budget, and he is using it to his advantage. A sizable group of anti-abortion Democrats will be the key.

These prospects are not heartening to a newly organized Seattle group which fears the next step after losing funding is a constitutional amendment outlawing all abortions.

"That is always the final goal of the so-called right-to-lifers," said Karen Rosen, a member of the Seattle Reproductive Rights Alliance. "We're organizing to see that funding is continued, but we're also organizing to stop any attempt to outlaw abortion."

The group began a petition campaign in support of state funding on January 31, and has obtained nearly 3,000

signatures in the Seattle area. On March 27, they will sponsor a picket of the Washington Human Life Convention in Bellevue protesting the appearance of Congressman Henry Hyde (R--III.). Hyde sponsored the legislation which cut off the use of Federal Medicaid funds to reimburse states for the cost of welfare abortions. Washington is one of only five states still picking up the whole tab for poor women's abortions.

Padden is also House sponsor of a bill (HB 149) which would require that "the rights of medical treatment of an in Atlanta has any record of such births occurring in Washington or any other state. No Washington hospital performs abortions after 20 weeks' gestation unless the mother's life is in danger. Doctors at the CDC say no fetus under 28 weeks could survive an abortion.

The WMA opposes the bill, saying there are already adequate statuatory requirements for protecting any such fetus. Tory Locati, ACLU lobbyist, sat through House Ethics and Justice Committee hearings on the bill and said the doctors supporting the bill "wanted to make pro-choice people look like they



infant born alive in the course of an abortion procedure be the same as the rights of an infant born prematurely."

Institutions performing such abortions must be equipped to give such treatment or have a second physician in attendance to take over treatment of the "infant." The bill does not stipulate what length of gestation would be covered by the requirements.

Neither the Washington Medical Association nor the Abortion Surveillance Unit of the Center for Disease Control advocate cutting up babies."

Rosen says the bill is just another attempt to make abortions harder to get. A second physician would raise the cost of a late abortion beyond most women's ability to pay, Rosen said, and hospitals will be fearful of performing a procedure with so many potential legal complications.

"The informed consent law proposed in the state House and Senate is also an harrassment technique," Rosen said of HB 226 and SB 3515. Doctors would have to get a woman's written consent to an abortion after explaining the physical development of the fetus at the time of the abortion, the physical and psychological risks of the abortion procedure and the names and adresses of organizations providing alternatives to abortion."

"These requirements don't constitute informed consent," Rosen said. "What relevance does the development of a fetus have to what the Supreme Court has already called a "minor operation?" The American Medical Association agrees, citing current laws subjecting doctors to malpractice suits if they fail to explain abortion procedures and risks.

Laws with similar requirements to the proposed Washington bills have been passed in other states and some cities. In court challenges, however, stipulations such as detailed pictures of fetal development and names of adoption agencies have been struck down as undue interference with a woman's ability to exercise her right to abortion or a doctor's prerogative to practice medicine.

Rep. William Ellis (R--Lake City) is a co-sponsor of the life-saving and informed consent bills. When contacted by the *Passage*, he claimed ignorance of any legal challenges to such laws in other states. "We have had no testimony to that effect before the committee," Ellis said. He didn't indicate if such testimony would change his support of the bills.

Since the bills don't contain the more onerous requirements found in some informed consent laws-pictures of aborted fetuses, casket burial or cremation of aborted fetuses, 24-hour waiting periods--ACLU attorney Cynthia Gillespie said it will be harder to mount a court challenge if the bills pass.

Archbishop Romero—An Appreciation

"Could there be any clearer statement of who Archbishop Romero was and what he stood for," wrote the editors of America magazine last April, "than the manner of his dying: struck down moments after he had proclaimed the Word of God to his people and reminded them, as he did so often, that it is a word of dignity and justice for the human person."

Archbishop Romero is just one among thousands of Salvadorans, and at least six U.S. citizens, to have fallen victim to the murderous tyranny of the military/paramilitary forces in El Salvador. But in many ways, the archbishop is both typical and symbolic of these thousands.

When he became Archbishop of El Salvador in 1977, Oscar Arnulfo Romero y Galdamez was regarded as a "conservative prelate with little interest in the country's political problems," according to the New York Times. But as the repression intensified—one of the the new archbishop's first tasks was to bury the respected country pastor Rutilio Grande, S.J., and two of his parishioners—Romero was moved to become increasingly critical of the violence practiced by the Salvadoran government and ruling class.

Cautiously optimistic after the coup of October, 1979, Romero soon became disillusioned, however, as the new "military/civilian junta" proved unwilling or unable to halt the continuing human rights violations of the military and paramilitary forces. Ultimately, the starkness of the repression drove him to express a sentiment not unlike that expressed in our own Declaration of Independence: "When a dictatorship seriously attacks human rights and the common weal of the nation; when it becomes unbearable and all channels of dialogue, understanding and rationality are closed off; when this happens, the church speaks of the legitimate right to insurrectional

Police Chief Tells Victims to Enjoy Rape

The Spokane chapter of N.O.W. has asked the Spokane city council to remove Police Captain Richard Olberding from the police rape investigation unit following television news reports that Olberding told a woman reporter that he thought women should 'lay back and enjoy' rape.

The N.O.W. spokeswoman went on to say that Olberding's comment was typical of his attitude. Olberding had never denied making the remark, but claims he made it off the record as a joke. When asked to comment on the news report, he called the newswoman a string of adjectives including 'vicious' and 'irresponsible.'

N.O.W. also asked the Spokane city council for more police to be assigned to rape investigation and for sensitivity training for policemen who will deal with rape victims.

The requests coincided with a candlelight vigil and rally against rape by about 200 persons in downtown Spokane, sponsored by N.O.W. and other groups. The rally was part of Rape Awareness Week which is being observed by colleges and organizations in Spokane.

Recent rapes in Spokane include a series attributed to the South Hill Rapist,' who has attacked joggers in Spokane's sedate South Hill. The rapist dresses as a jogger.

-- Kathy Shellorne

violence."

On March 23rd of last year, Romero in his homily pleaded with Salvadoran government soldiers not to fire on Salvadoran civilians. "No soldier is required to obey an order," concluded Romero, "against the law of God."

Later that day a military spokesman said Romero had committed a crime by "inciting soldiers to rebel." The next day a lone assassin killed Romero as he was saying mass. As in other cases of right wing and military assass inations, no one was ever apprehended for the crime.

"They can kill me," Romero once

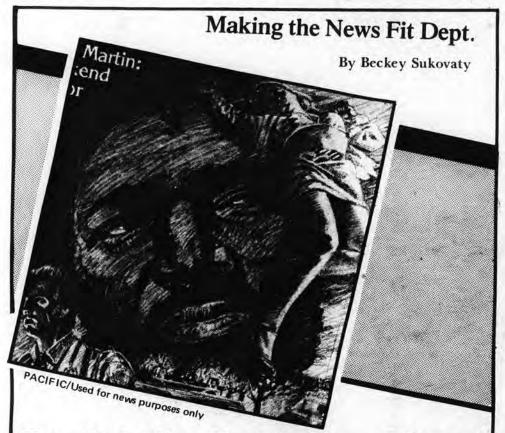
said, "but they cannot silence the voice of justice." The sponsors of this ad hope that by placing Romero's message to the U.S. people in Seattle newspapers, we can in some small way help to keep this voice alive.

The above statement has been prepared by the ad hoc El Salvador ad committee, which is buying advertisements against intervention in the Seattle Times and Seattle Post Intelligencer. The ads, which should appear sometime this week, feature the late archbishop's request of President Carter not to send aid or intervene in Salvadoran affairs. The ad campaign (see last issue) has so far raised over \$10,-000 from Washington citizens, whose negative support for the Haig/Reagan final offensive in El Salvador continues to grow.

Palm Sunday Procession

An important upcoming event to commemorate the life and death of Archbishop Romero and other Salvadoran martyrs is the Palm Sunday Procession. To be held on the liturgical anniversary of the funeral of Archbishop Romero, April 12, 1981, the procession's full name is "A Palm Sunday Procession Remembering Archbishop Romero and other Martyrs and in Solidarity with the Church and People People of El Salvador." It is sponsored by the Church Council of Greater Seattle, the Office of Hispanic Ministry of the Archdiocese of Seattle, the St. Marks Episcopal Cathèdral, and the St. Joseph's Catholic Church.

Participants should meet at 2 pm at St. Marks Church at E. 10th and Galer, on April 12. Everyone is welcome. In order to preserve the solemn atmosphere of the occasion people are asked to bring only banners relating to the theme of the procession (Palm Sunday or holy week; Peace, unity or prayer; the martyrs of El Salvador; the suffering of the poor; the oppressed in El Salvador). Church flags and banners identifying religious groups are also appropriate.



True Detective-Seattle Times Merger?

The cover art is the epitome of luridness. Large face of a black man, eyes bloodshot and squinting, staring at the blonde, high-heeled woman splayed half-naked by his right ear. Below the face, police car and ambulance back the figure of a pistol-wielding cop searching the neighborhood with a flashlight. The "law" is white and male.

Did an errant *Passage* reporter get ahold of *True Detective*? A "B" horror movie poster? Some KKK propaganda? Guess again. This "art" appeared on the cover of the *Seattle Times' Pacific* magazine on March 15, 1981.

It hardly seems worthwhile to point out that the sexism and racism in this image are so obvious as to be almost ridiculous.

The crucial question is why the Times ran a story on a black man who went on a rampage two-and-a-half years ago. In case you were wondering, the black man's name is Donald Martin, and according to the Times he attacked and killed several victims chosen apparently at random, including blacks and whites, women and men.

If Martin did rape, assault, and kill those people on Capitol Hill as evidence indicates (despite statements to the contrary) he has without question committed atrocities beyond excusing. But Martin is not the Northwest's only mass killer, and certainly is not its most spectacular. Ted Bundy certainly has him beat in that category hands down, but the Times probably figured they had already played that one to the hilt. Then there is the "1-5 killer"--a lot more recent than two-anda-half years ago, but harder to gather the evidence. And it could be they just had a bad day and missed the whole Kenneth Bianchi case (rather hard to do since his friend was on trial for a

copycat murder even while *Pacific* was going to press). Maybe Bianchi was a little too timely for the *Times*.

The *Times* did manage to get an exclusive interview with the only black "mass murderer" in recent memory, along with many of the survivors of his attacks (one of Martin's victims died; two others suffered lasting physical damage). The motive for printing it? Well, as *Pacific's* editors quote author Peter Lewis, "If nothing else, maybe a reason for running this story is to point out that life can be damn unfair."

Lewis goes out of his way to quote a college student saying that "as a result of her experience, she will fear and be prejudiced against blacks the rest of her life." This is a very understandable reaction, but what is the point? Blacks who have been assaulted by whites have the same feelings. In the prison interview, Lewis states Martin appeared uneasy and told him, "I'm not comfortable around free white people you

Lewis doesn't get into the subject of Black rage when it is brought up, ostensibly on the grounds that Martin doesn't want it to get back to the penitentiary. About the only enlightening information in the whole 12-page spread is that Martin is another example of a man who was able to "bargain himself out of the sex-related charges that leave a man in low esteem in the hard criminal hierarchy behind prison walls." But the rationale behind printing that information and not Martin's feelings

of anger seems highly suspect.

Life can be damn unfair-especially if you are Black and have to live in Seattle when Washington's largest newspaper chooses to advertise Peter Lewis' poorly-written sensationalism, complete with Martin's picture, on the front page of its Sunday edition.

Janice Painter Conviction Overturned

In 1977, Janice Painter was convicted of first-degree murder for shooting her husband's son as he attacked her in her home. She was sentenced to 'life' imprisonment and served eighteen months at Purdy before being released on bond pending her appeal.

Her trial was declared invalid by the Court of Appeals, but the Prosecuting Attorney petitioned the State Supreme Court to review that decision. On February 27th the Supreme Court 'denied' that request, putting Janice Painter one step closer to freedom-maybe

It is now up to the Prosecuting Attorney. He can drop the charges, or he can recharge Janice, and begin the process all over again with a new trial.

Send letters to:
James Doran, Prosecuting Attorney
c/o Michael Withey
2200 Smith Tower
506 2nd Ave.
Seattle, WA 98104

For more information about Janice's case or the Equal Defense Alliance which has been formed to support Janice and other women involved in self-defense cases, call 524-3699 or write the Equal Defense Alliance, P.O. Box 12071, Seattle, WA 98102.

PAGE 6 NORTHWEST PASSAGE MARCH 23 TO APRIL 13

hat happened to men in Seattle? The two areas I'm most familiar with, contemporary art and radical politics, used to be overpopulated by men but now the people most active in these areas are women. Of course, the men's initial exit was welcomed because it was looking like there was no end in sight to their "Father Knows Best" mindset. But haven't they had plenty of time by now to deal with that? Isn't that show off the air?

So where'd they go? I'm new to Seattle but I've heard that it hasn't been hit as hard by the recession as other parts of the U.S.; thanx/no thanx to the Boeing Cruise Missile contract. They might be down in Renton engaged in phallo-worship of the ground-hugging putz. The skyscrapers, the burgeoning financial and administrative sectors; maybe their activism has been displaced into the Jogging Bankers League. The lure of money has always operated as the main disciplining alternative to alternatives.

I don't think that the large movements of the economy can explain two areas which are pretty much marginal sectors. The answer to their disappearance has more to do with the fact (observations from several women) that men are no longer interested in what are basically social concerns because they are no longer interesting. No one really cares to have them around because they're really non-entities with nothing to contribute. They try but they fidget, crack stiff smiles, and assert nervous banalities. Their motions never break loose into the wide animated sweeps of somebody speaking with something on their mind. Like Paul Valery's description of Mr. Teste; "when he spoke he never raised an arm or a finger: he had killed his puppet."

Their malady has a 180° historical precedent in a femalady of the Victorian Age. A paralysis endemic to women was attributed to the uterus traveling to different parts of the body, settling down to immobilize an arm or a neck, etc. 'Hystera: of the womb' was the etymological source for hysterical paralysis and for being hysterical. 'Hysterical' can be a compliment when talking about comedy but it usually bears the familiar

negative meanings.

Translating this to the present circumstances, to the paralytic state of men, we could engage in a mechanical transliteration: if women were hysterical, then men must presently be herstyrical. Correspondingly, a compliment about comedy would by 'hersatyrical.' This is definitely inadequate. For a full translation we must go to the root.

If it was the traveling uterus causing the hysterical condition then anatomy-on-the-move is where to look. The rise and fall of testicles is the obvious place to look. Sumo wrestlers and the Vienna Boys Choir will testify to that. Therefore, if mobile uteruses made women hysterical then mobile testes must make men testy. That insecure sneer, then, is compensation for a testicular visitation to the lower cheek. One settling in each lung explains the heavy, frustrated sighs. Monkish residence in the temples controls the thought processes.

If men want to participate in social concerns again (the imperative is very much there) but are restricted in doing so by their biology, it seems like there is remedial action that can be taken. No doubt there's a prosthetic solution or maybe trusses to retain instead of restrain. These might offer business opportunities where politics and a lingering entrepreneurial impulse can be reconciled.

The cheaper—no cost—way, however, is for men at meetings to sit on their hands holding their testicles in such a way they don't go wandering off causing all types of embarrassing twitches and banalities. Just as jumping

Hang On to Your Testicles!

Men, the Left, and Hysteria

by Douglas Kahn

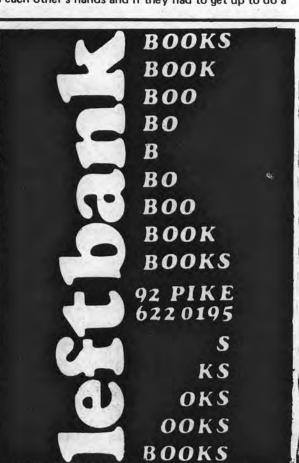


into a cold creek will send testicles jetting to more tropical climes the warmth of a hand will further encourage them to remain complacently at home. Zippers and buttons would have to be extended downward. A fifth trouser pocket, warming ointments, and specially shaped pocket warmers offer help. Men at meeting could sit on each other's hands and if they had to get up to do a

presentation they could ask somebody to back them up. Charming one-armed swaggers could be developed for walks of any distance.

With these suggestions and the others that are sure to follow, men can start to get a handle on the problem of their recent absence. Their socio-political contribution will no longer have to fall victim to rising testes.







Exactly What They Wanted

Representative Tom Foley has been named recipient of the Kaiser Aluminum and Chemical Corporation's first "One Person Can Make a Difference" award. The Spokane legislator, who has mended his fences with conservationists by abandoning his infamous Anti-Wilderness Bill, was instrumental in hoisting the Regional Power Act upon the backs of Northwest Ratepayers.

The Northwest's aluminum producers can hardly contain themselves now that law requires the Bonneville Power Administration (BPA) to finance new nuclear and coal plants. In addition to dancing around boardroom tables and handing out civic awards, Kaiser, for instance, plans to spend \$800 million modernizing their Spokane and Tacoma plants. Obviously, the recently announced BPA rate increase (159 to 234% for direct-service industrial customers, an average 53% for public utilities) isn't as frightening a notion to some as it is to others.

→ BPA does not generate electricity but markets power from federal dams on the Columbia River and operates an extensive transmission system. Under the new Regional Power Act, BPA inherits new responsibilities, such as charging everybody more for the cheap Columbia hydro in order to pay for things like the WPPSS nuclear projects. (Today's price tag on the three plants reads eight billion dollars.) Twenty-five percent of Seattle City Light's recent rate increase was also due to the utility's involvement in the WPPSS projects--information not readily available from their Office of Community Relations. No more smirking beneath the sheets over what New Yorkers pay for their electricity.

The Regional Power Act contains "language" to appease energy activists, and for consumer groups, it alleges rate relief in the form of first access to the cheap BPA hydropower for rural and residential customers. Such provisions are a "smokescreen put up for industry and investor-owned

utilities who are getting exactly what they've wanted--federal assistance for financing new plants and 20 -year power contracts" says Jim Blomquist of the Sierra Club. "The conservation language could have come out of the mouth of Amory Lovins himself," Blomquist says, "but it's implementation relies strictly on the goodwill of BPA." (Amory Lovins is the patriarch of the soft-energy path and the darling of the Friends of the Earth-an offshoot of the Sierra Club considered more radical by environment-

Organizations like the Natural Resources Defense Council (NRDC)feel that the levels of compensation proposed by BPA can hardly be considered an incentive and "will elicit creamskimming by utilities which will invest in the least expensive conservation measures with the highest payoff, while ignoring other measures that are clearly cost-effective in reference to new suppy."

alists and more sexist by feminists.)

The
Snail Darter's
Revenge
by
Holly Coccoli

The latest and most clever excuse utilities are using to avoid large-scale weatherization programs is indoor air pollution. When a building is sealed up with caulking and weatherstripping, any poisonous vapors that happen to be present cannot escape to the great outdoors where they belong. The message is that energy conservation itself is hazardous, and not, God forbid, the chemical-laden building materials and toxic products that manufacturers love to sell.

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Don't Bankrupt Washington needs contributions and volunteers to collect signatures to get Initiative 394 on the Nov. 3 ballot. I-394 aims to put a leash on WPPSS and make future public energy projects cost effective. To help, contact DBW, 1812 East Madison, Seattle, WA 98122; (206) 324-3185.

by Sarah Stearns

Vibes in the Alley

probably wouldn't have come upon jazz at so early an age if I hadn't gotten rheumatic fever when I was a teenager and consequently spent two semesters at home in bed, with only a radio and books for company.

At that time, the late 50s, the only jazz known popularly was the Dixieland variety-the music beloved of "moldy figs", people who felt that anything post-Sidney Bechet was decadent (god knows why they were called moldy figs but it seemed to fit most of them). Some people listened to Benny Goodman and called that jazz, though it was not really considered so by either the moldy figs or the people whose group I eventually found myself a part of, those who liked "progressive" or "modern" or "cool" jazz. That music, first called bop, was not played on the radio except in New York or San Francisco. If you'd asked someone in the Middle America of that day (which then included most of the country, since TV hadn't homogenized us yet) who Dizzy Gillespie was, they'd probably guess either a comedian or a baseball player.

Luckily, I happened to live near San Francisco, and during one of my early a.m.-radio-dial-switchings, I came upon the faint voice of San Francisco DJ Jimmy Lyons, who said, "I'm gonna play some jazz for you." Which he did: Brubeck, Gillespie, Cal Tjader, Horace Silver, and a whole flock of strange birds (including a real bird, Charlie Parker; and two Byrds, Charlie and Donald).

I was riveted: where did this stuff come from, and why doesn't everyone listen to it? Not having been exposed to either classical or folk, I had just about given up on music per se by then. If Frankie Avalon was music, I'd stick to books. Ironically, as I listened to Jimmy Lyons and several other jazz DJs I located on other San Francisco stations over the next few years, I also located some stations playing Pete Seeger and the Weavers and several classical stations, and found that the logic and beauty I'd thought existed only in the printed word also existed aurally.

One of the big groups in jazz (that is, they probably sold at least 50 copies of an album) in the 50s and 60s was the Modern Jazz Quartet, a group of black musicians who played with elegance and precision. They had none of the clownish exhuberance of Gillespie, nor the heroin-influenced madness/sadness of Charlie Parker or, later, Stan Getz and Art Pepper. The MJQ usually appeared in dark suits and were sometimes called "funereal" by their fellow jazzmen; the leader-pianist, John Lewis, had trained at Julliard and behaved accordingly.

The MJQ existed as a group for probably 20 years, and then went off individually. The most recorded member of the group is Milt Jackson, the vibes man. I should write THE vibes man. He appeared recently at Jazz Alley here in Seattle and having now seen him about a dozen times, I have decided to chance having a Hero again.

My particular picture of a Hero can best be described by Jackson up on the stand simply being himself. He glances briefly over the audience, turns to speak to his sidemen, and then delicately applies a mallet to his instrument and begins stating the theme. After the initial melodic proposition is put forward, with piano, bass and drums joining in, there comes a tremendously powerful but almost metaphorically loud (it isn't loud in decibels, only in emotional impact) break, ending the first part of the tune and starting what's known as the improvisational part.

Milt's arms then become alternate windmills and Balinese-dancer limbs, as he investigates every corner of the piece of music being played. His face announces he's found the answer to a particular chord progression and he momentarily lifts his face up and glances obliquely/satisfiedly/Olympianly at his listeners. Then back to the intricate bell-toned equations, sending piercingly clear notes out to the heathens in the outer reaches to show them that Truth is to be had. They recognize that, and say "Yeah!" just as jazz audiences have always done, Further corollaries follow, further arguments are proposed and investigated, with the audience always being checked for

its concordance. But he doesn't ask for approval. One of Jackson's attributes as my Hero is his stance as a leader but his obvious NON-need for followers. In this, I believe he ranks far above most other jazz musicians, along with the great classical performers who are essentially in partnership with their own head-music with the audience only incidentally present.

During one piece he inadvertently tossed a mallet but didn't miss a stroke, accepting it back from someone sitting in front of him with a polite nod, and continuing on. Then he sailed. Milt doesn't smile much. Again, Heros don't need to smile; they have no need to ingratiate. When they do, it's like a thunderbolt. Later on he laughed, and the whole audience laughed in response, in enjoyment of HIS obvious enjoyment of what he was doing. That moment of fusion between artist and audience is so sweet it is almost unbearable because you're afraid it won't happen again. It happens often between Jackson and his audience.

The sidemen he had with him were all good, to say the least. One of them was a local bassist, Bob Beerman, who played competently and showed imagination in the several solos Jackson gave him. The pianist, Johnny O'Neil, has been traveling with Jackson for about a year, is 24 years old, and the most fantastic pianist I've ever heard except for Oscar Peterson, who is obviously O'Neil's Hero. The drummer, Lawrence Marabou, is a veteran who makes drum solos almost bearable. Jackson made a rather poignant little



speech about his joy at discovering a young man (O'Neil) who wanted to play "pure jazz." This made me feel the sadness the "old ones" feel when they don't see any young people coming up under them.

In the hopes of continuing to have a place to hear my Hero and others in the future, I appeal to the owners of Jazz Alley to PLEASE charge more money for the music. I've read their operation is marginal, at best, and they figure the next few months will tell whether it will make it. You're allowed to sit through THREE SETS (that's 4-5 hours of great music) for only \$6 cover and a one-drink minimum per set. That's ridiculously cheap, considering the pop-music crap that's going down these days for \$10. It looks like the owners of Jazz Alley have tried to cut corners commendably in not spending money on ferns-and-oak-and-exposed-brick; they just put a coat of paint on the place, put up some lamps, arranged for some nice fresh air to be piped through and gave us marvelous music. They also care about the audience's enjoyment of the music enough to keep the crowd quiet; the night I was there a noisy jerk got very neatly and calmly bounced out the door.

In these Last Days it is marvelous to see a human being who continues to lead a life of disciplined artistic elegance, as Jackson does. Please go see him next time he's in town. And Jazz Alley owners, please make some money so you can stay open.

PAGE 8 NORTHWEST PASSAGE MARCH 23 TO APRIL 13

Cady: Who's Really on Trial?

hey tried to put Sasha Cady in prison for being a cool, calm woman in a very dangerous situation. The state had been forced to call it second degree assault because the male law game has some very strict protocol. After sitting in court for the week it was very evident that the state feared Sasha's strength (Women Strength) much more than they feared her bullets.

Sasha's Crime: On Friday, November 28th, some time around 8:30 p.m. and well after dark, Sasha heard a woman screaming. Sasha had been raped when she was 19. She is a Feminist. She has a consciousness that includes her responsibility to help other women when they are at risk, when she can. This night she could. The scream was loud and close. She had a gun and a permit to carry it. She put on that gun. She carried it in a waist holster. She did not know how bad the trouble might be, but she was prepared. She put on on a long brown coat and buttoned the top button. She saw no need to show off that gun. She did not wish to frighten anyone if there was no need to use it. What she found on the front porch of her apartment building was a woman trying to protect herself from a very angry man. The woman's only protection was a bicycle which she seemed to be trying to hold him off with. Sasha asked this woman if she wanted to get away from him. The woman told her that he had hit her and she wanted to get away from him. Sasha brought her upstairs to her second floor studio apartment.

When they reached what they thought was the safety of Sasha's apartment, Sasha saw that the woman's eye and cheek were badly bruised. Sasha made her an ice pack with ice cubes and a face cloth. She poured the woman, Diane Chaddock, a glass of wine to help calm her down. Diane Chaddock was hysterical. Thinking that they were safe and away from danger now, Sasha took off her coat and gun. She talked to Diane Chaddock, trying to calm her down. She talked about the importance of being able to defend herself from male violence.

What Was Happening Upstairs: James Doyle returned to his attic apartment in the same building. He had been drinking earlier in the evening. He sat down on his easy chair and poured himself a glass of Cutty Sark. He drank it. He poured himself another. He drank it. No one knows what he was thinking, but he was not getting any less angry. James Doyle is a mucho macho man. In ten minutes he was walking downstairs. He was going down to the second floor to get his woman back.

In Sasha's Apartment: Sasha had begun to calm Diane down when they heard a disturbance from the next door apartment. Diane began to be frightened again. She wanted to know if it was James. Sasha went to her door and looked through the peep hole. It was. Within seconds he was at her door, screaming obscenities: "Have you sucked her cunt yet?" He was knocking at the door, then pounding at the door. The two women tried to pretend that they weren't there, hoping he would go away. Diane repeated over and over again to Sasha "Don't open the door, he'll go away." The fervor of the pounding increased. The door began to crack and and give way. Sasha could see the door swelling in.

Neil,

The Apartment: One room, 12 x 15 feet. There is only one door to enter and to exit from. It is on the second floor. There is no telephone.

Split second decisions must be made. The man was not going away. Both women are in danger now. Sasha has put her gun and coat on again. She puts the coat on again for the same reason she did the first time. She does not want to frighten anyone if there is no need to. She does not want to use her gun, but she will if she



It is rumored that the DA's office received over 2000 postcards asking that office to drop the charges against Sasha Cady.

must. She will not be hurt, beaten, battered or killed. She does not want Diane to be hurt any more than she already has been. She picks up a can of Mace. It is a brand that the army uses, type CS. It is guaranteed, according to the package instructions, to blind and incapacitate a 300 lb. man for 20 minutes. Sasha decides to use this against James Doyle, to stop him without permanent damage, so that she and Diane can get out of the apartment and away to safety. She opens the badly battered door just enough to stick out her arm and spray James Doyle in the face. Instead of getting an incapacitated man and a chance to escape, Sasha gets a fist to the side of her head. It spins her around. It throws her several feet into a counter, face down. She can hear Diane screaming, "Don't hurt her, James, don't hurt her." She turns to see James Doyle now fully inside of her apartment and coming towards her. She pulls out her gun. She fires it. James Doyle is wounded on the side.

Sasha was arrested. She spent five days in King County Jail. She was charged originally with first degree assault, and assault with a deadly weapon, a firearm. Her bail was originally set at \$5,000 by Judge Betty Howard. It was only good until 3:00 pm the next day. The judge was heard to say, "Well, what was she doing with a gun anyway?" Her bail was later reduced to \$1,000 and ultimately she was released on her own personal recognizance.

The Inquisition/The Trial: Judge Eberharter was the presiding judge. The room within which so much women's energy would be invested for the next week and a half was room 965 West, King County Court Building. Al Matthews was the prosecuting attorney. Mr. Matthews' background includes working for Military Intelligence. Fred Diamondstone and David Allen were the attorneys for the defense. The trial was an uphill battle for these two defense attorneys. The prosecution got almost everything they wanted, while the defense had to fight tooth and nail to win every one of its victories.

The charge of first degree assault was changed to second degree assault. At the beginning of the trial the prosecution dropped the deadly weapon and firearms charge. It is rumored that the D.A.'s office received over 2,000 postcards asking that office to drop the charges against Sasha Cady.

The courtroom was filled to capacity every day of the trial with Sasha's supporters. Mostly women, but a few men were there everyday too.

80-1-14730-9
3-15
State of Washington
Assault/second degree
vs. Sandra Louise Cady

The Prosecutors Case: James Doyle is an innocent victim of Sasha Cady's aggressiveness. He will rely mainly on the following people's testimony: James Doyle, "the victim," 5 ft. 9 inches tall, 180 lbs., a dry-dock rigger at Todds Shipyards; Diane Chaddock, the woman who lives with him and the woman Sasha was trying to defend; and the police who were on the scene that night. These witnesses will all, in one way or another, support the prosecutor's version.

James Doyle tells us he was never trying to break into Sasha's door. He tells us he was walking away from Sasha's door when for no reason at all she tear gassed him. He says he was blinded and shoved through the door at the person who was hurting him. He was flailing from the pain of his face when Sasha shot him. He tells us he was trying to get out of the room when she shot him. He says she shot him in the back as he was leaving.

Diane Chaddock tells us the same story essentially, and in some parts, exactly. She also tells us that James Doyle is really a nice man. A really nice man who wouldn't hurt anyone. The prosecution asks for the first time the same question that he will ask everyone during the trial: "What was Miss Cady's demeanor at the time?" Diane answers, "Sine was cool. Sine was very much under control."

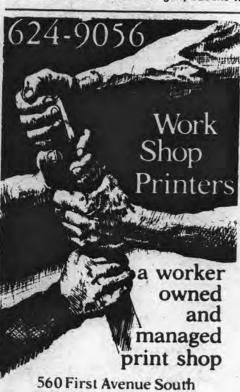
The Police tell us the door had only an old three inch crack in it. The door had a dead bolt lock. The apartment did not look like it was in any way disturbed. Two of them testified to the poster YOU CAN'T RAPE A .38. They all testified as to how cool Sasha was that night.

The Evidence: The pistol, a .38. The can of mace. Photographs of Sasha's room which highlight the YOU CAN'T RAPE A .38/CELEBRATE INTERNATIONAL WOMEN'S DAY poster.

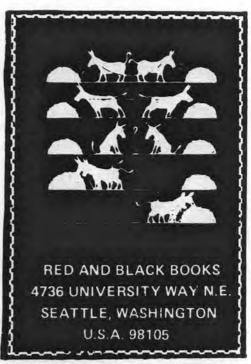
The defense tried to have those particular pictures not admitted as evidence, on the grounds that the poster was irrelevant and would "shed more heat than light" on the case. The prosecution argued that the poster was very relevant because it showed Sasha's state of mind. The defense was overruled. The prosecution's evidence also included terribly poor quality pictures of the door.

One of the pieces of evidence that is clearly missing is the door. If the door has only a 3", old crack in it,

Continued on p. 16









Parkinglot at the entrance to Todd's Shipyards in Seattle just before lunch.

Last issue the Passage reported on the efforts of six shipyard workers to get their jobs back after being fired for leafletting before work at the time clock. They're still seeking a 10-J injunction from the NLRB to put them back to work with the right to leaflet.

For this issue, the Passage talked with three of the fired workers, Gilda Sheppard, Otto Olson, and Tom Gibbons about their backgrounds and politics, about what it's like working at Todd's, and about their goals in organizing there.

Passage: Tell me a little about your backgrounds, and how you ended up working at Todd's.

Otto: I was born during the Depression. My family was on welfare. I went out to work very early, shining shoes. My father finally got a job, but he lost it after the second world war. He had to make room for all the veterans coming back. I drifted into stealing. At sixteen I wound up in an institution and was forced into going into the Army during the Korean War, either that or go to jail. When I came home my brother got me into the carpenters as an apprentice. Instead of doing carpentry work those sons of bitches (sic) put me to work doing a lot of labor. It was a big joke. I'd go over to this damn school once a week, and fall asleep. I learned very early there was no union protection. At the union meeting I asked why the union membership was paying for two Lincoln Premiers for the business agents. I was told to sit down. It was made pretty well known to me if I didn't my ass was going to get kicked.

Gilda: My grand father was a union man. He worked in United Mine Workers back in Mather, Pennsylvania. He died of black lung disease. Before Todd's I worked for Kenworth Truck Company and I was in the Painters' Union, and we had a caucus there, too, and then I got laid off from Kenworth . . . due to Carter . . . (now I've been fired due to Reagan). The way I got out in the shipyards was there was a racial discrimination complaint filed against Local 99, because they wouldn't let national minority people sign the books. Folks started looking at them--so there were more national minorities coming in . A lat more white folks got in, too. Otto: What that consisted of was women. You'd never have women in the shipyards prior to a few years ago, and usually white women at that -- wives of of foremen, daughters of some person in management. Just recently have blacks come through some type of action on their part.

Passage: What is it like to work at Todd's?

Gilda: It's all day. Day and day in. But doing sheet metal work could be really nice. We level things up and build walls and overheads. You got to make sure something looks like this, you got to cut it like that. It could be fun. The working conditions make it different. The welders don't have to have a shield. I understand they're supposed to, but the company doesn't supply them. So you got to hold up a piece of sheet metal like this and you may not have a glove, and while someone welds it up there you got to hold your head down like this. And the terrible ventilation—

That's not mentioned in the article slip: "It's so dirty down there the guy couldn't see, so I fired him." What they mention is he refused an order.

I came to Seattle about sixteen years ago. I knew the B. A. from the Shipwrights' Union, and he signed me up. I went down and worked at Todd Shipyard. It was a lot easier than the work I was used to doing. But I'd rather do carpentry. The problem is the union. People don't get enough work and when you work non-union you get no pay. It seems that I'm forced for lack of real formal education into doing what I'm doing.

Tom: My mother was a sewing machine operator for forty years, and the message I got from her and school was: If you're going to be something, then you go to college. At college the anti-war movement showed me some of the ways that social change can come about. Instead of individuals trying to make it by themselves, how groups could change the system for the better.

After I got out of school I came out here, and I worked in a hospital for about five years. I learned about unions from on-the-job practice. My mother never worked for a union shop 'cause she could make more on piece rate than she could with a union wage. But when I started working at Harborview there was a union drive going on, and I worked with some people there. Then I worked at a steel mill at a kind of deadend job pulling levers every two and a half minutes. I went to Todd's because there's a lot of people there, and I knew there was some progressive activity in the Machinists Union — rank and file caucus work — and I wanted to be part of that.

sometimes you just got to walk off and go out of a certain room. It's the most dangerous place to work other than a coal mine.

Otto: I was just awarded compensation because of my lungs. People's problems are caused through the terrible pollution in the compartments on ships. Welding. Burning of various materials. The ventilation system is archaic. A lot of people work sick most of the time. What can they do? Wind up taking off, and more than likely they won't get compensation. They'll say it's the flu, or cold, or a bad case of something.

Tom: And it's noisy. You have to wear earplugs all the time in most areas. It's bare metal and people are welding on it, banging on it, dropping stuff above you on the next deck.

Otto: You got all kinds of Catch-22 situations. You got a hole, and you can't hardly see; guys get fired for not going down, for refusing an order. That's not mentioned in the article slip: "It's so dirty down there the guy couldn't see, so I fired him." What they mention is he refused an order.

Tom: The work could be good, but I don't like making warships. I wish it was a more productive use of putting metal together, but aside from that, part of my job is taking blueprints and figuring out where pieces go and doing layout and assemblying. You get to start from scratch and work up. It could be interesting, challenging work

Working Politick at Todd Sh

Interview conducted by M

port the

Passage:

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Otto: W

Passage: What about your work, Otto?

Otto: The shipwrights build staging by the hull and inside compartments, and it's our job to make shields, too. But you haven't got enough men (sic). People have to wait around for us to make access to areas. A lot of them will make something themselves, and it's really not safe. A lot of shipwrights will get blamed for it. It makes a lot of passage very something.

it. It makes a lot of people very angry.

Tom: If you have a job to do, most of the time it involves more than one craft. If I'm going to install some things I might need a welder for a foundation or bracket. I might need a scaler to clean up an area. So there is a lot of waiting around. You have to stay in the area. Otherwise you can get reprimanded, especially if you're an outspoken person. Each craft has a hierarchy from foreman on down, and they're like little kingdoms. If you don't toe the line, if you're not the right color, right sex, or don't think the right way, you're in trouble. You always got to be looking over your shoulder.

Gilda: It's getting worse since we got fired. There's more intimidation. They don't want anybody to sup-

PHOTOS BY LOUIS HOWE/NWP



Otto Olson



Todd Employee

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port the Seattle United Trades Committee.

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e time it to install undation or an area. So to stay in the especially if as a hierarchy tle kingdoms. ight color, 're in trouble. oulder. . There's ody to supPassage: Wasn't there someone killed at Todd's recently? How did that happen?

Otto: My shop is right outside the south end tool room.

It's hard to get tools down there. You need tools if you want to gain favor with management, so what you do is you come in early, at six o'clock in the morning. Other people see you there, say, "Hey, what the hell you doing so early, we don't start till seven o'clock? So they'll turn out a lightbulb overhead so some of their peers will not see them and give them the old raspberry. So it's dark as hell. There's no railing on this stairway, and this Vietnamese comes off of the stairway and gets run over by a forklift. These forklifts have very little light and a lot of them travel pretty fast. Right after that they put a big are light up facing that south tool room, put the light bulbs back in, put up a railing. A couple of company officials took pictures of the arc lights, the railing, the light bulbs inside. Gilda: WSHA was fooled.

Otto: Well, of course they'd be fooled. Ain't nothing



Tom Gibbons



Gilda Sheppard



Frigates being built at Todd's for Australian and U.S. Navies

to say it was all installed the day after. A lot of guys get killed because of neglect.

Gilda: When Otto was taking up a collection for this guy who got killed, for Kien Trong, he went to his locker and there was a note there that said the Ku Klux Klan is watching you. His foreman and the company just laughed it off.

Tom: A response to that death was that the company put out a new safety policy. This consisted of having a new safety foreman. He was going to have a couple of people who would have the ability to write people up and possibly fire them. In effect this policy is saying safety hazards are the problems of us workers. SUTC is saying, hey, look, this is a dangerous place to work, period, and instead of blaming us why don't you spend some money and get a good safety program, put in a railing before somebody gets killed. Educate people about what the hazards are, don't push people.

Passage: What is the attitude of other people at the yard?

Otto: People are apathetic. They hate coming in in
the morning, and they can't wait till they get out at
night. They really don't like working there. It's a deadend job.

Gilda: But I think there's a lot of potential there, too. Things are so blatant. It's not like they cover up. I think there's a lot of people in support of struggling against bad working conditions, and discrimination, racial and sexual. They ain't bought off. If we keep on going and

scholars at the shipyards. I bet all they do is just sit back and do their thing. There's a different kind of scholar at the shipyards, cause they know what' going on on. You talk to the quietest person, they got it in a nutshell. Clear analysis of why, who, and what. If you talk about defense spending, they've got kids that go to school. They understand that what ain't going for education's going for defense. The thing I said earlier about Carter laid me off and Reagan fired me, that's what a worker told me at the shipyards.

Tom: But their solution to it is, "I'm going to get out of it someday."

Otto: The only way they're going to get out of it is when they drop dead. They go to another job and the same conditions are there to haunt them. The inability of management to see that they're dealing with a human being. And the same with any labor organization. That they're dealing with a person.

Gilda: We talked at one SUTC meeting that the oppression against workers goes beyond Todd Shipyards. It'd be good if we got an all-city workers organization, but that's long range. In the meantime we want to get a stronger constituency at the shipyard. Right now they're scared. "SUTC is a communist organization and watch out." I think, damn, they must think we're going to take them to Russia or something. SUTC is not, not at all. But folks are going to judge us on what we do. We're going to have to run people

I think, "damn, they must think we're going to take them to Russia or something..." But folks are going to judge us on what we do.

get our jobs back, people are going to see that if you struggle against these things you can win.

Otto: I saw very early when I got into unions how ineffective they were and the reason for that was the intimidation by the officals of the union. I belong to SUTC to try to make the men who work on these jobs aware that as long as you remain inactive in union affairs the unions are going to push you around. SUTC has the strongest position I've ever seen which is workable. No exclusion of race, creed, or national origin. We band together for a cause and that cause is to be able to make our livelihoods meaningful.

They call us a bunch of commies. This will scare off people who are not politically astute. We don't have a bunch of scholars working in the shipyards. Nobody attends the union meetings, except opportunists (in the sense that they are shop stooges). The only reason they're at the meetings is that they get paid.

Gilda: The shop stewards are appointed. They never talk to us. I haven't had a conversation with them since I got fired, except one the first day, and he didn't do nothing.

Otto: The unions will not come to anybody's aid. Real grievances are not handled. They're totally dismissed, as of no value.

Gilda: I'm glad there's not the kind of academic

for union offices. We have points of unity with concrete solutions, not just lofty things. Affirmative action. Job posting. Better working conditions. Shop stewards being elected instead of appointed.

Tom: My union, the IAM, has this national project where we watch television. And what they're finding is that the television puts out images that working people and black people are fools. That we're helpless. That we need somebody to tell us what to do and that the only thing we're good for is making somebody laugh. One of my long-range goals is to cut through that, to support anything that'll say we can stand up and make changes.

Since the last issue of the Passage, five of the "Shipyard Six" have been awarded unemployment compensation, further discrediting the company's reasons for firing them. Passage readers can help them out by urging the National Labor Relations Board to grant a 10 - J injunction in their case, and by writing the head of Todd Shipyards, John Gilbride, Corporate Council, 1 State Street Plaza, New York, NY, 10004, to protest the firings. There will be a disco fundraiser in May, time and place to be announced. For more information call Robert Gibbs at 623-0900, or Dillard Craven at 329-0976.

ROCK local Reviews to benefits

The show of shows this week was the benefit concert put on for old KZAM at the Showbox on March 15. Steve Pritchard donated the space, ensuring an unqualified success. It raised about \$8,000 for the effort to get new wave back on the air waves. Fourteen bands donated their efforts, so the show ran from two pm till around 1:30 the following morning.

Instead of listing them in the order they appeared, I'm going to talk about the bands that really impressed me first: Sex Therapy, Student Nurse, the Spectators, the Visible Targets, and Skeezix. None of the bands were really bad, though there's at least one (the Michael O'Neill Band) that I wouldn't bother seeing again. I mean, they're ok if you like B. Springsteen imitators, but otherwise, forget it. I got the feeling they were only on stage because they donated the pa system.

Sex Therapy is a band to get excited about. They're probably best known for their song "Looking For a Romance," which they opened with. It was written by their leader, Robyrt DeLong. There are two singers. One is a giant street tough named Pontiac Jones, the other is the lone woman, Cha Cha Samoa. These people are Seattle's answer to the B-52's. They're just as polished and every bit as original. The way they work as an ensemble is something to see. It's one of the few band I've heard where having seven people was actually justified by the range of sounds they can produce as a group. Visually, they are stunning, ranging in age from what looks like early twenties to late forties, and in sexual orientation from androgynous to gay to heterosexual. See them before a record company grabs them and it costs you a bundle.

Student Nurse gave one of the best shows of the day. No one in town has as original guitar styling as Helena Rogers. She has elevated the game of playing slide guitar with the mike stand to an art. Their original songs are immediately accessible and danceable but completely recognizable as theirs from the very first bars. When they cover an old song, such as "For Your Love," they manage to add something to it which makes it reasonable for them to bother. My only complaint is that John, their guitar player, doesn't sing loud enough, but that may have been the sound system's fault.

The Spectators, a trio of bass, guitar and drums, are mainly an instrumental band. Rumor has it that they may be making major changes in the near future. If they do, we hope that the resulting band will be equally worth hearing. The drummer Jeff is the best drummer in town, although I found him a bit cymbal heavy for my taste. The songs, written by Byron, the leader and guitar player, are incredibly complex without being alienating or pretentious. I have to assume that he knows a lot of music theory. "Fine Lines" is a spectacular example of new wave bordering on jazz. This is music you can sink your teeth into. Stan, the bass player, carries on creatively and his singing on "Has It Occurred to You" proved that they don't refrain from vocals because they have to.

The Visible Targets are built around a trio of sisters from Yakima, who must have paid incredible dues getting those songs heard in the wild of Eastern Washington. They all sing, using a lot of unison and three part harmony. This is interesting because their voices are so much alike that it's almost like overdub-



Skeezix

bing but their styling is different enough that you know it couldn't be. Rebecca plays bass, and does a good job of fairly complicated lines that don't even have the same rhythm as the lines she is singing. She's good. Pam, the sister who plays guitar, is perfectly solid and well aware of how to skirt the problems of being rhythm and lead guitar all in one. I wish Laura, the sister who sings, would sing solo more. I like her voice and her crisp phrasing.

Skeezix doesn't have enough original material. Duffy, the lead singer, is worthy of the title—she has an astonishing voice. But without a variety of songs. I was unable to tell what kind of range of emotion she could express with it. Even so, her version of "Every Picture Tells a Story" moved me, and "Twist and Shout" got me dancing. The band are all solid, competent, not particularly creative professionals. But if they can get the Showbox dancing and yelling after only being together three months, then they're worth seeing anytime from now on.

The Features opened the show that day, a difficult task that they did well. They're really a better than average bar band, with good catchy originals sung by the lead guitar player, Mark. He has a distinctive voice and good enunciation, and his facial contortions remind me of Tim Curry. If there's one thing I didn't like about them it was the song "She's not Nice" with its 'we're so cool' attitude. I found it disgusting.

The Connections played second. They're using a lead singer who isn't all that good; she has neither a wide range of notes nor of expression. The two guitarists seem to be playing rhythm a lot, which is a waste and makes the band a bit twangy sounding. Also, the bass player favors playing high on the neck, which adds to their high pitched, thin sound. Not a great band, but danceable, if that's what you want.

The Rockefellers need to work on their showmanship a bit, if they're going to do it at all. Musically, they're fine, with great use of harmony. Their set was marred by sound system problems, rendering many of the vocals unintelligible. The rest of the band sounded weak on excitement when you could tell they weren't. I'll be seeing them again, for sure. But please, if you're going to use a cane on "ladies man" and leis on "Beach Type of Party," mug it up a bit don't just stand there holding them!

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The Numatics play typical tavern dance rock and roll. The epitome of that is "Thought I Heard a Heartbeat" which they do alright. But at the Showbox the drummer looked like he was sleeping through the set and the other guys looked like they were scared. Too bad, because otherwise they were fine.

Well, if you missed the Shivers, you missed their last show. This is a fine local band that is breaking up. They seem to have been spending the last few months having constant personnel changes except for the trio bass, guitar, and drums. I hope that in the change into two new bands we don't lose their original songs like "Mormon Voodoo," which they dedicate to that enormous temple out in Bellevue.

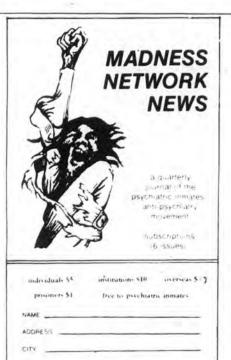
The Cowboys were left with the unenviable task of trying to pick up a crowd and a show whose momentum had been lost by the previous band (the aforesaid M. O'Neill group). It's a tribute to them that they did it. My only disappointment with them is that I keep waiting and waiting for new material and just getting the same old songs. Also, no matter how much my feet want to dance, my mind is revolted by their macho posturing and my feelings alienated by songs like "Girls Girls Girls" which seem directed at some other species who are not human at all. As my companion said during "She Makes Me Feel Small," 'I bet he deserves it.'

The Pudz opened for Joan Jett at the Showbox the week before, so I didn't stay to seem them at the KZAM show. They do rock with a slight country flavor mainly due to the singer's style. When they do covers they do fairly exact covers, sometimes managing to bring it off. "Take me to Your Leader" worked, while "I Think We're Alone Now" didn't. They seemed slightly embarrassed by the lyrics to "Jam Up and Jelly Tight," and I hardly think that "Take a Letter Maria" need ever be heard again. It was a sticky, stinky song the first time.

Make no mistake about it, Joan Jett is worth a national reputation. She's a good songwriter, and an exquisite performer, at the moment playing to the crowd's expectations for what the *Times* called "jailbait with a backbeat." But her singing has style and as her set wore on she displayed a range of emotion that I wouldn't have thought her capable of. Still, with a band like the Blackhearts her forte is rocking out, whether with one of her own songs like "You're too Possessive" or with someone else's like Bowie's "Rebel Rebel" (her encore). But you can hear bands just as good here in town every week if you look. The local scene isn't as bad off as you might think. If that's the sort of thing your taste runs to, try the Enemy or Skeezix anytime.

Speaking of the Enemy, they played the Gorilla room a couple of weeks ago and packed the place. It was a great show, better than the one they did at the KZAM benefit. They're doing covers now of songs like "Anytime at All" and "Lazer Eyes" as well as their familiar originals with those great hooks ("Radio," "Just Don't Know What to Say"). Redress opened for them, and it was really schizophrenic they way they were great when covering a James Brown number like "I Love You Too Much" and were uninspired on their own. It seems that when they're doing a song like "I Like to Eat my Mousies Raw" they just crawl too far inside their own style to reach an audience.





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Bear Creek Lumber Specializing in Cedar 509-996-2775 EInterviews kim + lulu of the fastbacks

They appear bored and self-indulgent at the same time. I also caught a new band, the Professionals (they have two former Debbies in them), when they played the Connections record release party last week. If you would like to hear all the songs that KZAM was playing the week before it went off the air, this is the band for you. They do covers. They do them lick for lick and note for note in some cases. And they are very professional. Everyone in the band knows what they are doing to the Nth degree. Still, I'd wait till they had some originals before I went to see them.

Well, that's the reviews for this time. Local bands are great if you want to go out, Seattle has never had a better rock scene. Maybe next time we'll have a few more national acts to review too. I wouldn't hope for it too much though, even the Showbox is booking acts like TKO and Reilly and Maloney. Where it will all end no one knows, but I sure hope it isn't with a save the Showbox benefit too!

Another Benefit . . .

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Sundance provided the reggae for what appeared to be a very successful benefit for Red & Black Books at St. Joe's on the 14th. A well-placed bomb would have snuffed most of Seattle's young progressive types. Those who remained probably would have kept dancing. Everybody danced. Sundance is pretty smooth, with great vocals and rhythm. Musical sources ranged from Steel Pulse through Third World to the Rolling Stones, and the Wailers, of course. Some of the transitions were a bit rough and they really stretched out on some of the material, but the beat informed the feet and everybody kept moving. The synthesizer, which seemes to come from outside the reggae "tradition", sometimes: cut through the rest of the sound. The guitarist relied on up-North rock licks and was occasionally mixed down too low, but other than that the sound was pretty impressive for a barn like St. Joe's (a very nice barn, though). The net effect was sometimes evocative of early Motown with a Caribbean beat. That ain't bad. "Good luck and thanks to all concerned," is what I say.

And speaking of Steel Pulse, Britain's premier reggae band is currently touring the U.S., having just burnt up Ohio. These prime movers of Rock Against Racism are due in Seattle April 17 at the Showbox, and maybe one other date. Their records are pure and great and they have a reputedly wonderful sound crew. Watch for 'em.

In the relative comfort of the Gorilla Room Brian sold me a Bud and I settled down to listen to the Natives. They are three guys who should be playing there every Wednesday night through March. (Joe Despair and the Future are worth catching on Tuesdays, see last ish; and, dare I write it, Red Dress is up on Thursdays.)

Amid cries of "Heavy Metal" from the assembled multitudes of musicians, the Natives ascended the stage and launched into the Perry Mason theme, and it was very heavy. The drummer is very solid, the bassist stays out of trouble and the guitarist carries the show with most of the vocals and a heavy debt to Hendrix. In fact they even did a cover of "Foxy Lady." They also covered "Heartful o' Soul" and "With a Little Help From My Friends" (unswung and in double time), Mostly they played originals, most of it pretty respectable. One was by somebody's brother and another was about a truck that got sold for \$300 and so on. The set was a little rough around the edges but the opportunity to play before an audience every week should clean up some of that. It was all pretty honest and worth a listening.

The Passage is sorry to note the passing of the Dialtones due to the untimely departure of their lead guitar. It was great, guys.,

The Rentals, sometimes known as Hue and the Mistints, were caught live at a private party on posh Beacon Hill. The select group of beautiful people in evidence enjoyed their huge repertoire of rock classics and near classics immensely. Any band that plays that old chestnut "Fever" is miles ahead in my little black book. No one knows when these reclusive all-around musicians will next emerge from their Redmond lair, but watch for them, as they're a kick in the butt.



Fastbacks Rehearse

by a.r. johnson

Stand back Buzzcocks, here come the Fastbacks! The Fastbacks are a very young band, just starting out here in Seattle. Two of their number, Kim and Lulu (bass and guitar), are women. Two men, Kurt (guitar) and Duff (drums) round out the band. All four are from the Lake City area and went to Nathan Hale high school. Lulu and Kurt are just 21, Duff is slightly vounger and Kim is 22.

This is Lulu's first band. She had an older sister, and was exposed to all the "cool" music (Frank Zappa and contemporaries) early on. In the fourth grade she had a few guitar lessons. She always listened to music a lot. David Bowie and Elton John were early favorites of hers. In high school, she began to hang around with the Cheaters and their crowd, and also began to listen to the glitter rock bands: Sweet, the Quick, the Spark, Queen. At the same time her interest broadened to include bands like Earth, Wind and Fire.

Curtis was playing with the Cheaters, and she would get him to show her how he did things, then go home to practice Cheaters songs until she could play them. Those are the most formal lessons she had had when she and Kim formed the Fastbacks.

Kim and she came from the same circle, but Kim's musical interests started differently. After some piano lessons where she was forced to learn "stupid songs, the kind, you know, where who cared anyway," she bought her first records early by the Archies, Bobby Sherman, and other teenage bands. In her experience, nobody in the crowd they were hanging around with encouraged them to learn to play. At the same time, everyone played an instrument of one kind or another. Finally she and a friend joined a band called the Radios. By this time her favorite bands were as diverse as Free, the Supremes, Deep Purple, and L A band the Dickies. After the Raydios broke up she was without a band for a year and then formed the band that became the Fastbacks as a trio with Lulu and Curtis on drums instead of quitar.

Their equipment was minimal-Lulu's cousin's drum set, Kurt's guitar and a bass amp that made whatever Kim played sound like a wall of distortion. Not surprisingly, the Buzzcocks became a major influence on all of them, and remain so to this day.

Doing the music is fun for them; something to do when they get off work in the evening. "It's like a big party," Kim says. "People come over and jam. We just happen to be in a real band. For us it's just something that's fun to do.

"We have other things we do for fun: going driving "In a way we don't want to grow up," Lulu adds. "If we get too serious about the band and play bars and lounges all the time then it wouldn't be fun. You can't add new songs when you're playing all the time."

Kim moved on wistfully: "If we could be like the Dickies and be serious and still have fun, that'd be great. They have a record company. But they've got a good contract that doesn't push them around and say, "OK, you've got to do a record now. You've got to play here now.' They're a great band, and they still have fun."

"Anyway, we couldn't play in bars because they wouldn't like us and wouldn't hire us in the first place. We don't like to play too often," Lulu explains. "Really only a couple nights a month, but lately it seems like once a

"It doesn't seem like that's all we do when I think about it," Kim breaks in, "but when you get home from work and then you rehearse for a few hours, then you hang around for awhile, then that's it for the day.'

They rehearse six nights a week, besides working fulltime jobs. Kim works in a dental laboratory making teeth, and Lulu drives a delivery truck during the winters. In the summer, she either works as a stable hand (her alternate love is a passion to be a jockey) or she takes freelance photographs of horses at the racetrack and sells them. They live in a communal house in whose basement they rehearse. The guys in the band live at their parents' houses. Kurt has a part-time job at Roxy music, but by and large it's Kim and Lulu who support the band.

"We don't consider ourselves the core of the band," Lulu explains. "There's different ways of looking at it. At first Curtis wrote all the songs, so he could be considered the core. Duff could be because drummers are so hard to find. We're the drivers. We say: 'Let's rehearse'."

"Everybody wants to be a star somewhere inside them, and being in a band's a status thing, but right now I'd rather be where I am than in one of those bands that think 'We're gonna make it' and are pushing real hard. We don't do that," Kim adds.

They don't plan on ever having a manager, because it's too hard just to get four people to agree on something, let alone five. They would like to produce their own shows instead of staying in the somewhat limited circuit of the Gorilla Room, WREX, or the Showbox, but they're too tired.

"If we were going to do anything to get famous we wouldn't do it in Seattle, we'd go to LA," is the final

For now, they're satisfied just to finally have a small practice p.a. to do vocals through and to have a drum set around, sneaking into movies. But music is the most fun.", with cymbals that don't look like used ashtrays. They're happy having a small but rabid following that doesn't want them to do more than their limit of one cover song

FICTION



Yes She Does

by Celia Smith

The receptionist leads her to the doorway of a small room crowded with the authority of filing cabinets and computer terminals. Two cubicles wedged along the right wall display the territorial signs of occupancy—xeroxed cartoons, family photos, a tiny fluorescent-lit plant. A third, on the opposite wall, is bare. Clara moves toward the seat but turns halfway at the rushed arrival of a young woman, the smell of winter air on her coat. "Shit, it's cold out there." And the coat is flung across an arm, the purse pushed into a cubicle, before she notices Clara and the receptionist still in the doorway. "Hi Kathy, that the agency girl?"

"My name's Clara." And she hopes her tone is neutral enough to hide the bristling resentment. Eight years of temporary office work have taught her the uselessness of starting off on a hostile note. But the hundred jobs have cultivated as well a survivor's skill at holding her stance, keeping her dignity. She glares at the younger woman before she turns to face Clara, and reluctantly, the receptionist sidles away.

"Oh, don't mind me before I've had a cuppa coffee. I'm Kitty. Jay sits over there and you'll be sitting here," she says pointing to the chair Clara is standing behind. "Mr. Westman will be giving you the work, but he's not in yet. I'm gonna go get some coffee."

Through the glass door, Clara sees Kitty roll her eyes at the receptionist, who looks up eagerly. She watches the mouths move. And then sits down heavily, facing the three bare corners of her cubicle, cool grey, save for old tape marks and one photograph stuck on the side,

that the secretary before her did not take down. One of those antiqued brown pictures, a small blonde posed in an old-time costume, face lost to an oversized bonnet and lacy parasol.

Clara hears voices but her back is turned to them. "They're on backorder, see if there's any in stock." "Connie, line one."

"Hey sweet Phil, you goin' down to Kentucky Fried later?"

"Does she have the Blackwell account?"

She hears voices entering and fading, staccato orders from the next room, grunted replies on the phone. With the footsteps of new arrivals, the crescendoing voices begin to swarm above her head like gnats. She scans the desk top; a calendar, beige phone, manila folder, yellow legal pad filled with numbered instructions. And her pen wanders absently in the margins doodling, before she smiles and begins to take a mock dictation of the noises. A light on the phone pulses silently.

"Does she have the Blackwell account?"
Clara's eyes suddenly start at the folder below
marked "Blackwell." She swerves in her seat to face
the back of a grey suit and sees Kitty's eyes dart from
the man before her to the folder in Clara's hand.
Kitty's mouth opens, but the man turns to the voice
behind him, to the words spoken in a rush, but evenly
controlled: "Yes She Does." And as he leaves the
room Clara's eyes meet Kitty's again, and she asks
sweetly, "Where did you say that coffee was?"

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by Joann Thomas

"You want me to do what?!" I looked in disbelief at my co-worker and fellow painter, Dan. We had been assigned to work in the engine room, painting over all the spots that had been welded. A thoroughly dull and tedious job. The engine room was a wretched place to spend an evening. Located in the very bottom of the ship, it was dirty and dark, the noise was deafening at times, and fresh air was nonexistent. We both wanted to leave and were thinking up ways and things we could do to be sent home with pay. Dan had just suggested I break one of his fingers.

"You're kidding, aren't you? We only want to make it look like an accident. We don't want real pain. Look around, maybe we'll get an idea." Dan threw his cigarette on the floor, got up off the bench he was stretched out on and we went off in opposite directions to look for an unsafe area to stage an accident. It didn't take long--OSHA would have been proud. In one corner I found two very deep open tanks without safety railings, but that wouldn't work. No one could fall that far without severe, if not fatal, damage. Dan found a board, up about six feet and off the side, partially hidden by an enormous machine. It was almost broken in half in one spot. The perfect set-up.

Dan kept watch while I did the honors of breaking the board and sending it flying into the bildges below. Then very carefully we climbed down and made ourselves as comfortable as possible while waiting for someone to find us.

Ten minutes went by. We had both smoked three cigarettes. It was getting very cold. "Maybe we should call for help," I said to Dan. "We're not getting anywhere just sitting here...I don't think anyone's come over this way yet." We boith yelled for help, separately and together, getting louder and louder until we were both screaming at the top of our lungs. Apparently no one heard us. No one came to our rescue.

"Jesus Christ! I'm glad we didn't really fall down.

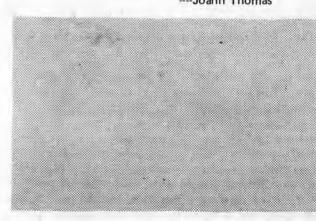
We'd be stuck here until dayshift crew came down." Dan eased himself up and peered over the top of the ledge.

There was no one in sight.

We waited another 20 minutes, periodically yelling for help as we got colder and stiffer from sitting on hard steel. "This is getting ridiculous. I'm not sitting here another minute." I scrambled up on a solid board and reached down to give Dan a hand. "Shit, it's only 8:30. All that effort and we still have 3½ hours until we're free." I gathered together my brushes, put the lid on my bucket of paint and set my hardhat on my head. "I'm going over to first aid to tell them my toothache is so bad, I have to go home. You going to stay?"

"Yeah, I'm going back to the scene of my fall," he grabbed his down jacket and a piece of foam to sit on, and a newspaper someone had left from that morning. "Do me a favor, Marcia, tell someone on the ship to come down and talk to me, I don't want to wait all night." I saw him climbing back behind the machine as I headed for the ladder.

----Joann Thomas



REVIEWS

A Comic Debut

Mainstream and underground comics have always had lesbians and gay men working in them, and undergrounds have had openly gay writers, artists, and themes since their inception. But Howard Cruse has put together a landmark in the medium: an entire comic devoted to the gay work of gay artists.

Gay comics fans have often daydreamed over such Golden Age phenomena as the Gay Ghost, whose first appearance in Sensation Comics 1 -- better known for introducing Wonder Woman to an astonished public -in January, 1942, unfortunately established his heterosexuality in the first panel; or Gay Comics, whose 40 issues in the late 1940's showcased the surreal humor of Basil Wolverton but obviously defined "gay" as "cheerful" and left it that. *sigh* In 1980 we had our first openly gay characters in commercial comics and they turned out to be faggot rapists. (Originality has never been the commercial medium's forté, but that's another story.)

This book is 36 pages of solid, successful work. There are five stories from 3 to 8 pages in length, and five single-page stories or pictures. The book opens with Stick in the Mud, a coming-out saga by Lee Marrs. Sue bemoans the fact that "All my life, I've had an impossible time being one of the crowd"; explains that for a couple of years I played ricochet, although the bisexuality did make life a bit... exhausting!"; and then finally meets Ms. Right, Carol: "So, like passion swept fools we dashed romantically into co-habitation ... bliss!".

Marrs has a scratchy, realistic cartooning style which may be familiar to you from Pudge, Girl Blimp or her science fiction stories in Star *Reach. Her well-paced layout utilizes a variety of panel breakdowns from page to page, yet always makes it easy for readers to follow the story-line without having to puzzle out the proper line-of-travel for the eyes. Sue covers a wide gamut of gay experiences and political choices, and will probably offer some point of identification to 90% of the dykes and faggots who read her story.

Re-union, by Roberta Gregory (Dynamite Damsels), looks at the lives of three women who were in a C.R. group in school six years ago and then meet again at a women's concert. Marta divorced her husband during her school years; now, she has to deal with her women lovers' reactions to her two grade-school aged sons. Liz, who was so proud of her open relationship with Barb siz years back, is going nutso trying to balance two equally loving relationships with Sandy and Rita today.

Nina couldn't wait to get some fake I.D. as her entrée to women's bars; today, her lover makes her promise to go to her A.A. meeting the night after the concert.

Each woman takes comfort and joy from seeing almost forgotten sisters, and strength from seeing the determination, competence and committment of the other two.

Gay Comix No. 1 Edited By Howard Cruse Kitchen Sink Enterprises, September 1980



lines and solid backgrounds. She has previously published Come Out Comix, Dyke Shorts, and Are Your Highs Getting You Down?.

The Wings story followed one of the single-page pieces, this one a story by Billy Fugate: Found a Reason. A quiet, gentle and loving day in the lives of two men in their fifties or sixties, it both acknowledges some strong faggots who are with us now and gives the rest of us something to look forward to.

Fugate has an earlier piece in the book as well: Fallout. Although three pages long, I'd hesitate to call this a "story" in the linear sense. It is more of an experiment than most of the other art here. An ice-cold character reminiscent of David Bowie or Gary Neuman burns out on the ice-cold gay male scene; the author opens the strip with the rhetorical question, "People talk at me about coming out... I say, come out to where? and to what?" Although not especially pleasant, his answer has a sobering reality to it, a reality well-conveyed by the graphic approach. The sequence of panels at the top of the story's last page is a good example of this:

by Denys Howard about during the action taking place in the bottom half, One first experiences this as monotonous, but at about page three (with the realization that the entire strip will proceed in this manner) it assumes a steadily amplified power -- you wonder what the point of all this reminiscing is until the final page slams into you with the final panel.

This technique totally abandons the easiest, most flashy aspects of comics story-telling, especially as practiced in the commercial books. It gives up the possibility of socko action and single-minded linearity (in a super-hero book, the introduction of a subplot is cause for frenzied comment from fans). It is not possible to read this story in any sequence which will give the full impact of its potential; this is why each re-reading renders it more powerful.

Cruse has also avoided stating every salient fact in a bald fashion. Much is revealed by implication, in Billy's random thaughts triggered by such things as a dog-food ad on the subway while he rides downtown. For example, it took me two readings before it dawned on me what happened to Billy's former lover, Brad. This subtlety is something so rare in comics (or even in comix) as to have made one suspect that it was structurally impossible; one of Cruse's triumphs is demonstrating otherwise.

None of Cruse's previous work prepared me for this vision or this power. I know him primarily as a funnyanimal and cartoon artist (he is the creator of Barefootz Funnies). He has maintained the graphic clarity of his humor work while expanding his subject-matter in an impressive and important direction. This one story told me more about my life as a faggot than any gay art since the first Karla Jay and Allen Young antho-

There are four other single-pieces in the book. Canadian artist Rand Holmes (Harold Hedd) did the cover. It is dominated by a stereotypically-erotic young man in Nikes and very tight running shorts on a skateboard, mouth open to eat a hot dog. I was a little embarrassed by this cover until I realized what the background figure was, and then recognized a delightful send-up of an ancient gay cliche'.

The front and back covers are the only color work in the book. The latter is by Roberta Gregory, dedicated with a giggle to "a gay new decade!" It is a montage of post-revolutionary fantasies of dykes and faggots freely enjoying their love.

Demian, a Cambridge artist who also worked on the cancelled Gay Way show on WBUR, has an impressive and evocative drawing which would work very well as a poster, I think. Its text is worth quoting in full: "A gay man, caught up in the intricacies of ghetto dress & disco, for one brief moment sees himself, years earlier, when his gentle being first recognized the beauty of other men."



















Kurt Erichsen just recently became active in sciencefiction fandom after years of cartooning in comics fandom; this may be his first professional appearance. While slightly more realistic than his usual cartoon style, Saboteur showcases his wacky sense of humor: "Roger Barkley is an agent of LAMBDA, the gay espionage organization." Roger foils (ahem) a plot to drug teevee dinners so queers will turn fluorescent purple, instead turning his enemies' necks (what else?) red.

In a quick three pages, Mary Wings gives us a glimpse of an older generation of lesbians. In A visit from Mom, Judith explains to a friend that she can't come to a party because her mother's coming to visit. Telling the friend about her mom's life reveals to the reader that the older woman ("Why she's just a little old lady") is a dyke also! Wings has a clean, straight-forward graphic style of solid

the protagonist wakes up the-morning-after three times, each time a little more ragged and sunken-down, and each time accompanied by a more bizarre partner. The funny-animal aliens at the end are a rather nice touch.

The other long story in the book is Billy Goes Out, by Howard Cruse. It is an immensely powerful story which still moves me to tears when I re-read it. It demonstrates by example that everything banal, timid and repetitive in graphic stories is totally unnecessary.

At its most simple level, it shows Billy getting ready, going out to the bars, having sex in a back room and going home to bed. The complexity of the story is magnified, however, by Cruse's layout style: he divides every page in half, with three panels across each half. This layout is rigidly maintained through all seven pages; the top half of each panel depicts what Billy is thinking

The inside back cover is an eerie, erotic drawing by an artist from Holland, Theo Bogart. There is a stark geometric angularity to the art, the cleanliness of which sets up a disturbing dissonance with the improbability of the action: Mom serves coffee to two high-school boys involved in sex games, who thank her politely for the beer. Tre's weird.

Some of these stories have problems with structure or content, and it might be argued that we're beyond the need for more coming-out stories. But as long as heterosexism exists, gay people will experience coming out as a terrifying and joyful crisis. More important than a few story-telling defects is the political and cultural significance of an all-gay comix book. By all means, write letters of friendly criticism to Howard Cruse; but first buy this comic and enjoy it!

NORTHWEST PASSAGE MARCH 23 TO APRIL 13 PAGE 15

Cady

it would prove the prosecution's contention that James Doyle was not trying to break into Sasha's room.

Not only did the prosecution not offer this door as evidence, but when the defense tried to bring the door in as evidence, the prosecution objected strenuously.

In reality, the door shows a crack more than two feet long. All the evidence that demonstrates the strength of the dead bolt is very misleading. With the door in its present condition, conceivably the dead bolt could have stayed in place while the rest of the door crashed in.

The prosecution's argument against admitting the door as evidence was that the chain of evidence had been broken. What this means in English is that the police did not take the door as evidence themselves.

But why didn't they if the door could verify their case? The prosecution said the door had been tampered with after the police left. The judge would not allow the door as evidence to be seen by the jury.

Sasha's neighbor had testified that he had heard the door cracking from his apartment the night of the shooting. A friend of Sasha's, who had gone over on Sunday to feed Sasha's cat, who had seen the door many times before, testified that this was a big, new crack.

The defense attorneys battled hard to have this door admitted as evidence. Every time the judge denied them.

The prosecution did not want the 911 tape recordings of James Doyle's and Sasha Cady's calls to the police 20 minutes after the shooting to be admitted as evidence either. On that tape James Doyle says exactly the opposite of what he testified to in court. His language on this tape is foul. He clearly states he was shot in the front.

The judge does allow the defense to play the tapes for the jury. The prosecution uses Sasha's recording to condemn her again for being cool, "the coolest woman you will ever meet."

The defense presented several important witnesses that the judge would not allow the jury to hear.

Jo Byar: Sasha had aided her when she was being threatened by male violence. Jo called Sasha a Joan of Arc. The judge listened to her testimony with the jury out of the room. He called it a "nice story", but not relevant. The jury was not allowed to hear her.

Officer Fredeline Healey: A Federal protective officer, seven years in the police force. She is trained and gives training in self-defense. She has been doing this for five years. She has experience with CS /mace. She was going to testify about the ineffectiveness of mace against someone who has consumed a lot of alcohol. She got this information from internal federal bulletins about the effectiveness of mace under such circumstances. The judge would not allow her to testify before the jury. The SPD officer who had testified earlier for the prosecution had no more expertise than she had. Yet they were allowed to testify that being drunk would not change the blinding, burning effects of mace.

Jennifer James: Associate Professor of Psychology at the University of Washington. She has a PhD and over forty papers published on "Rape Trauma Syndrome," the cultural context of battering, and the rational anger response of women who have been battered or raped. She has testified in court as an expert before. Her testimony was critical and concise. The judge would not allow her to testify in front of the jury.

We sat and listened to Al Matthews, the prosecutor, tell the jury little gems like this: "Diane Chaddock screamed on the porch, not because James Doyle had hurt her, but because she just wanted to make him angrier--you know--like a wife would scream at her husband to make him angrier....

Many things about this case left those of us who were watching it sometimes incredulous, sometimes enraged.

The Women at the Trial: We sat through six and onehalf days of this. We filled the courtroom every day and gave Sasha support. In an inexplicable way we all got a good deal of support from Sasha. The women were wonderful. By the third day, Monday, March 9th,

A-mazing things began to happen. There were lots of giggles and we gave and got nothing less than lots of strength from each other. Some of the boys were doing their best through their male, criminal injustice system to sap our strength, but we didn't let

The jury went out on Friday the 13th, a good omen for strong women. We had 13 women waiting outside room 965 West for the verdict to come in, waiting with Sasha. We made a coven. We formed a circle with Sasha inside. We held hands. We tried to touch the

The judge caught us in this formation in the hallway

outside the courtroom. One of the women started singing Ring Around the Rosy. I wonder what the Judge thought? I'm sure he had no idea that he had just bumped into 14 broom riders. Well, if you read this, Judge Eberharter, Now You Know. So Be It.

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We thought we were strong and we were. We all agreed we'd found some great new friends.

The jury came back in late on Monday afternoon, March 16th. The jury was made up of eight women and four men. The forewoman handed the verdict to the bailiff. We could not tell from their faces what it

Not guilty. We all screamed with joy. I've never before had my mouth hurting from smiling so hard while having tears streaming out of my eyes. We hugged and we smiled and we cried and we laughed. When the jury walked out we applauded them all.

This case should never have come to trial. Sasha Cady should never had been arrested. If you change the name Sasha to Tom, Dick, or Harry you get prime material for a Clint Eastwood hero movie, or at the very least, the Seattle Times Humanitarian Award of the week. But the name is Sasha. She is a woman. She is a feminist. She is a lesbian. She had a poster on her wall saying You Can't Rape a 38. She is cool under pressure. She is strong. And worse than any of that, she does not feel guilty about what she is. She is not sorry for being who she is.

There are currently nine other Washington women (that we know about) whose lives and freedom are in jeopardy for the same reason. They defended themselves from male violence with a gun. We don't know, and may never know, how many women are in prison and believe themselves to be guilty of the assault or death that they are serving time for. Women have been filthily acculturated to believe it is wrong to hurt someone even if that someone is hurting you.

This is not the last story of a woman who will be prosecuted /persecuted for self-defense. It will not get any better but only continually worse until we destroy misogyny /patriarchy and replace it with a woman-loving world.

Pat Hadley is a co-founder and member of the Equal Defense Alliance, a resource for women who are on trial or imprisoned for actions committed in self defense. She has been active in support of Janice Painter and other women for two years. Call 325-4048 for information on the Alliance or if you know of women in need

Bellingham



Trek, Sekai & Takara Bicycles Community Work Space • Repair Classes Tues. thru Fr. 10-6 • Sat. 10-5 733-6440 • Corner of State & Rose Bellingham

Blackwell Women's Health Mon-Fri Resource Center

--women's health info --library

--records, books, and --medical referrals

-- patient advocacy menstrual sponges

-call for more info, or come by!

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A thought to maybe give us some perspective on our work of building an alternative life:

"Above all, you must work to see that this turbulent time of transition is not exploited by the dinosaur bureaucracies and the multinational corporations; they will still attempt to satisfy their greeds even as they stagger to the tarpits. The degree of their avarice will grow in direct relation to the vacuum of alternatives. If there is no post-industrial design forthcoming, the industrial giants will exploit their own. It is up to you, the young revolutionaries, to produce the post-industrial patterns, to live them, to do battle on their behalf, to create careers of equilibrium, to germinate the institutions that will flower even as your children." —John Cole

As always, thank you for your support.

1115 Railroad Avenue Bellingham, Washington 98225

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Ken McClure, 660030, Box 777, Monroe, WA, 98272 is incarcerated at the Washington State Reformatory and will be glad to answer all letters.

HOUSING

Leftist/Feminist Collective (2W/IM) wants roommate for Central District Household May I. Stable, responsible committed. Write Rosa, PO Box 261, Seattle 98125.

LF womyn needs 2 roommates for North-end house. Rent \$105 each. 367-4859. Sublet also possible for one month or longer.

JOBS/SERVICES

Operation Improvement provides free vocational-technical training with living allowance in 45 occupations at over 40 schools with free job placement assistance and work experience. Call 322-0825.

Cause Celebre Cafe collective needs 3 workers/business partners, restaurant/business experience preferred. Women, sexual & racial minorities encouraged to apply. One year commitment. Call 322-2922.

The Mayors Office has three openings on the Joint Advisory Commission on Education. In 1981 JACE will focus on school health care and on the use of school facilities. Send letter of interest and resume to Ned Dunn, c/o The Mayor's Office 1200 Municipal Building, Seattle 98104. For info Call Ned Dunn, 625-2850, or Jim Todd, 625-4565.

ANNOUNCEMENTS

Benefit Breakfast for Seattle Anti-Klan Network, Soup & Salad, Public Market, 29 March, 10 am-2pm.

> "Satan hasn't a single salaried helper; the Opposition employs a million." Mark Twain

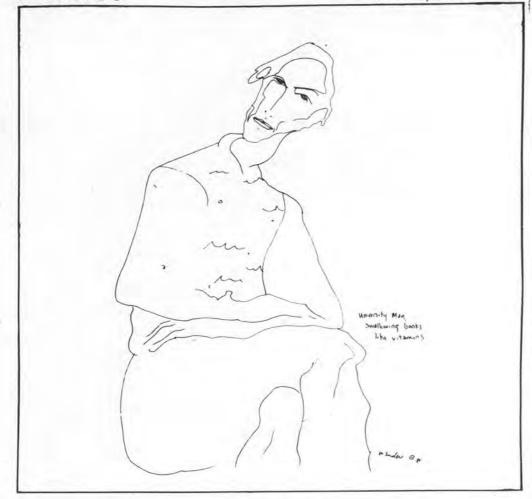


ED'S SELECTED QUOTE BROUGHT TO YOU BY:

COMET TAVERN 922 E. PIKE

Asides

-Wendy Sanders



Puget Consumers Co-op in Kirkland will present "The Natural Gourmet:" March 26 Vegetable protein

April 2 Combining

Delicious soybeans really

April 9 Splendid grains Classes are \$5 each and open to the public at 10718 NE 68th, Kirkland. Call 828-4621 for information.

Catalyst, a free literary journal, distributed in the Northwest, is accepting submissions. Poetry, prose, essays, black & white artwork and photography suitable for offset reproduction. Also soliciting original erotica for a special issue this summer. Inquiries welcome. Send submission with return postage to: Catalyst, c/o McKettner Publishing, PO Box 12067 - Broadway Station, Seattle, Washington, 98102.

The Southeast Youth Service Bureau is participating in the KING Garage Sale on March 28 at the Seattle Coliseum, 10-6. Please support this sale and the youth of this city. To make donations call Ann Mitchell at 625-4033.

Feminism and Militarism: A Conference for Women will be held April 10-12 1981, in Dingman's Ferry, Pennsylvania Cost \$38 adult, \$14.50 children. For more information contact the War Resisters League, 339 Lafayette Street New York, New York 10012 (212/ 228-0450). Courses in writing novels, non-fiction books, short stories, articles and scripts will be offered at The Writing Shop beginning March 31. For further info regarding class schedules and registration, call 365-2779.

City Art Works, a program of the Seattle Park Department, offers a complete range of visual arts instruction for adults and young people at Seward Park Art Studio (723-5780) and Pratt Fine Arts Center (625–4572) Call for information.

The Seattle Metrocenter YMCA offers consciousness raising groups for men to discuss issues of relationships, sexism and how men's lives are changing. For more information, call 447-4872.

There are two kinds of Divorce: the legal divorce and the emotional divorce The Seattle Men's Divorce Co-op is a six-week workshop that helps men deal with both. Call-Metrocenter for more information: 447-4872.

Shocking Guide to nuclear Weapons; The Counterforce Syndrome. Send \$5.95 (includes postage) to RECON PO Box 14602, Philadelphia, PA 19134.

expressions of Critical Times, a new regular feature of KRAB radio, will debut on Tuesday, March 31, 9-11pm. It will feature selections of political "New Music" anti-authoritarian news and commentary, and more. For info call KRAB at 325-5110.

CONNEXIONS

Highlights of DSHS Public Hearings

for April: April 9

Eligibility Chore Services Emergency Assistance AFDC & GAU eligibilitystandards of assistance Medical Assistance Medical Care - Payment Medical Care - Drugs

AFDC eligibility
April 23 Disregard of income & resources

General & seasonal Day
Care Services

All hearings are in Olympia. Send written comments to David Hogan, Director Client & Community Relations DSHS, Mail Stop OB-44, Olympia, Washington 98504. For hearing notices and proposed rule changes write to: William B. Pope, Chief Office of Administrative Regulations, State Office Building #2, 12th & Jefferson, Olympia Washington 98504 (753-7015) or Seattle Urban League through Dotty DeCoster, 447-3795.

The Gay Community Center is participating in the KING Garage Sale at the Seattle Coliseum on March 28. Bring donations to office at 111Eastlake Av during work hours or call 622-1266. Donations are tax-deductible.

Labor Film Festival of the Pacific Northwest Labor History Association will run Tuesdays at Shoreline CC and Saturdays at the Labor Temple, April 14 to May 30, \$2 donation. For info and childcare call 324-2051.

Planned Parenthood has opened a new thrift store, Frugallily's, at 2215 E Madison. They need volunteers and tax-deductible donations. For information call 447-2360.



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WHOLE WHEAT

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754-7666
Mon-Fri 5:30 TESC evening bus
Stops at the Co-op
Mon-Sat 6:35 leaves co-op for TESC

New Hours: 7 days a week 10am to 7pm

Distributors

We would like to expand our distribution in the Bellingham, Port Townsend, Tacoma, and Portland areas. The PASSAGE will guarantee pay for gas and lunch. Only three to five hours every third week. Interested in working for a good cause??. Call 323-0354 or write us, we're friendly.

Wanted

CALENDAR

EVERETT

Mondays, 7:30-9pm Women's Support Group meeting; topics chosen weekly by participants; for initial contact, call the Women's Center, 259-715l ext. 246

Tuesdays, noon-Ipm Career Development — Your Personal Investment brown bag seminars at Everett Public Library (also at Everett Community College, Wednesdays), free

Thursdays, 7-9:30pm Men's Rap & Support Group meeting; call 259-7151 x 246 or 355-7564

TACOMA

Thursdays, Apr 16 - May 28 Labor Film Fest at Tacoma Community College; 7 sessions (see Seattle listing, 4/14 & 18); \$2 each program Pacific NW Labor History Association

OLYMPIA

Weds 7pm Men's Rap Group at Evergreen. Meets in library. Call 866-6544 for info.

Weds Lunch Hour in Lacey Silent vigil for Peace. Sylvester Park in Olympia. Call 491-9093 for info regarding peace related activities.

PORTLAND

Sun Apr. 19,8 pm Theresa Edell with Betsy Lippitt & Swingshift performing in concert at the Portland Ci vic Theatre, 1530 SW Yamhill; a full evening of excellent music & good times for \$6 (advance, at Artichoke Music & A Woman's Place Bookstore); free childcare, limited wheelchair access; 284-1200 or 287-3436 (eves)

3rd Sundays: activities for children of LPA

-Buskman Community Association —

Economic Development Conference every other Monday, 6:30pm Oregon Coalition Against the Draft & Nw Draft Counseling Center meetings; 408 SW 2nd Ave, Rm 503; phone 224-9307

Wednesdays, 4pm all interested persons welcome to attend regular house meetings of West Hotel—Women's Residence & Emergency Shelter, I27 NW 6th; phone 224-7718

Sundays, 3-5pm poetry reading featuring women artists at Old Wives Tales; call 228=7209 or 238-0470

Ist & 3rd Mondays 9pm "Women's Voice" on KBOO, fm 90.7

Ist & 3rd Mondays, NAM Socialist Feminist

Committee Meeting, 233-7324 Tuesdays, 9pm "Bread & Roses" on 90.7fm

3rd Tuesdays, 7:30pm NOW Business Meeting, SE 9th & Ash, 235-5863

Wednesdays, 7pm Women-Drawing-Women life drawing group free, call 223-4634
Thursdays, A Woman's Place Bookstore collective meetings SE 24th & Ankeny 2nd Thursdays, 7pm meetings about the new proposed Women's Building at YWCA Fridays, 10pm "Womansoul" on 90.7fm

Fridays, I0pm "Womansoul" on 90.7fm Ist Sundays, 2pm support group meeting of Lesbian Parenting Alliance

EUGENE

April 17-9 Vietnam Era Veterans UNITE
2nd Annual Western Regional Conference of
Vi etnam Era Veterans at the University of
Oregon, 150 Geology; registration & reception
F, 4/17, 7-lopm at Erb Me morial Union (EMU);
room IOI; (503) 686-4098 for more info
Ist Thursdays, 6pm Peace & Justice
forums sponsored by Clergy & Laity
Concerned; Soup & Bread supper for
\$1.50 adults, .50 children followed by
program at7pm; educational program &
childcare free; Emerald Baptist Church
19th & Patterson; call 485-1755 for info

SEATTLE

Tu Mar 24, 7pm "Agribusiness Goes Bananas" slide show on Phillipine cash crops, presented by CC Grains; Phinney Street Co-op, 400 N. 43rd St; all welcome (potluck, 6pm); free

W Mar 25, 9:30pm "Out of the Hiring Hall" news & analysis on the subject of working in the NW, produced by WE Labor (Grupo Raiz follows at 10pm) on KRAB, 107.7fm

W Mar 25, 8pm KRAB Environmental News 107.7fm radio

Thurs. March 26

Th Mar 26, 7pm The Active Life interviews an IWW union organizer; IO7.7fm, KRAB

Th Mar 26, 7:30pm "Missing Person!" film on Chilean situation; discussion led by representative from CORECH follows, at Friends Center, 400l 9th NE; 632-4385 or 328-2142 for further information

Th Mar 26, 8:30pm The In Crowd on KRAU

prisoners talk to you: 107.7fm

Th Mar 26, 9pm "I Remember Harlem" a 4-part documentary special premiering with opening episode covering The Early Years: 1600-1930; KCTS 9 TV

Th Mar 26, 8pm Seattle premiere of the Kuijken Quartet, eminent Baroque group from Belgium in Meany Hall on the UW campus; \$7 (\$5 students/seniors)tickets; information & reservations, call 63-42-78l Th-Sun, 8pm "Three Women" by author/noet Sylvia Plath, presented at the Wash-

poet Sylvia Plath presented at the Washington Hall Performance Gallery, IS3 I4th Ave (at Fir St.); \$4 tickets; info, call 325-9949 (in addition, two l0pm shows on March 6 & 7)

Fri. March 27

F Mar 27, 7pm Hyde Amendment author of the federal law prohibiting use of federal funds for abortion, vs. Seattle Reproductive Rights Alliance; carpool from 23rd & Jackson (Rainier Bank lot) at 6:15pm to Bellevue Holiday Inn; "Heckle H. Hyde!"; info, call 324-205l (days)

F Mar 27, 7 & 9pm Free Voice of Labor-The Jewish Anarchists, benefit film for Workshop Printers; \$3 donation; Friends Center, 400l 9th NE; 624-9056

F Mar 27, 8:30pm South Africa: Can Race War be Avoided? tape of public forum held in Seattle 3/16; community radio station, KRAB 107.7fm

Sat. March 28

Sat Mar 28, 10am-6pm Great Garage Sale sponsored by Radio KING; non-profit organizations, over 300 booths will be selling thousands of garage sale items for fundraising at Seattle Center Coliseum; free admission

Sat Mar 28, 10am-3pm Children's Fair sponsored by the parent co-operative preschools of N. Seattle Community College; activities for children ages I-8 available at minimal charge; 9600 College Wy.N (SE corner, ground floor level)

Sat Mar 28, 12:30pm Third World Music

– dazzling dub music with a reggae backbeat

§ the mysterious syn-drum; 107.7fm radio

Sat Mar 28, 6pm Surviving in the Patriarchy features interview with Japanese lesbians KRAB radio 107.7fm

Sat Mar 28, 6pm Crystal City: The Brown-Out...a small Mexican-American community's drive to develop alternative sources of energy; channel 9 TV

Sat Mar 28, 7pm Welfare for Weyerhaeuser & other examples of "Socialism for the Wealthy" talk, sponsored by Seattle Socialist Party; 3907 Aurora N; 632-4385 for details (potluck 6-7pm)

Sat Mar 28, 8pm "The War Between Iran 8 Iraq" public forum sponsored by Freedom Socialist; \$2 donation (light supper at 6:30pm \$3.50); Freeway Hall, 3815 5th Ave NE; tix, childcare, transportation, info, call 632-7449

Sat Mar 28, 8pm Musica Viva Chamber Players at Seattle Concert Theatre, corner Fairview N. & John St; \$5 (\$3 students/ seniors) tickets; 624-2770 Sat-Sun Mar 28-9 Banjo Construction Work shop at Bennetts Music, 16134 NE 87th, Redmond; \$10, be sure to pre-register; call 883-3277 for more information

Sun Mar 29, II:30am Gray Panthers broadcast from KRAB radio 107.7fm

Sun Mar 29, 7pm WE: Women Everywhere presents "Love of Lesbian" . . . a soap opera with cast of thousands; KRAB I07.7fm

Mon. March 30

M Mar 30, 8pm "A Nights with the Performing Arts" benefit for Seattle Theatre Arts; 2½ incredible hours for \$7 (\$5 seniors/students) Meany Hall, UW campus; tickets at Fidelity Lane & most suburban outlets or call 789-5605 M Mar 30, 4pm KRABBETTES all-kids radio; on 107.7fm, KRAB, of course M Mar 30 The Language School of the American Cultural Exchange starts spring

Tues. March 31

quarter classes; registration before 3/13

will have special discount; 682-6985

Tu Mar 3I, 7pm Sout Al-Aurouba presents
'The West BAnk: Hostage of History"; 107.7fm

Tu Mar 3I, 7:30pm Reagan & the Islamic Wo rld — news, analysis & music in review on non-commercial radio KRAB, 107.7fm

Tu Mar 3I, 8pm Roger Hagan featured in "Local Produce" showing at High Hopes Media Services, 233 Summit E; \$2.50 donation 322-9010 for further details

Tu Mar 3I, 8pm International Hour on KRAB male-female relationships in cross-cultural situations discussed on 107.7fm

Tu Mar 31, 8pm "The Pinks & the Blues" program on sexual stereotyping; NOVA on KCTS TV 9; rebroadcast 4/I noon & 4/4, 7pm

Tu Mar 31, 8pm evening of vocal jazz presented by the Cornish Institute's Music Department; admission free; 710 E. Roy St. 323-1400b for further information

Tu Mar 3I, 9-Ilpm "Expressions of Critical Times" KRAB debut of political "new music" anti-authoritarian news & commentary & more tune in to 107.7fm

Sun Mar 31, 7:30pm Gerty, Gerty, Gerty is Back, Back, Back benefit for Gay Community Center, featuring Pat Bond; \$6 (\$5 advance); 622-1266

Wed. Ápril 1

April I, 3-5, 7, 8 & IO free admission days at Seattle Art Museum Pavilion in Seattle Center

Thurs. April 2

Th Apr 2, 16, 7:30pm Committee Against Registration & the Draft general meetings at University Friends Center, 400I NE 9th

Th Apr 2, 8:30pm "Stepping Out" features The Enemy; "Radio Dance"performed on channel 9 (also, live at Danceland, I510% lst Ave., an all-ages club near Pike Place MKt.

Th Apr 2, 9pm Memories of Harlem: The Depression Years on KCTS 9 TV; re-broadcast 4/7, noon

Fri. April 3

F Apr 3, Ilam & Ipm Senior Day program at Volunteer Park Seattle Art Museum
F Apr 3, 7:30-9:30pm reception for artist Madeline Janovec at Women's Cultural Center University YWCA, 70I NE Northlake; hours, 9-50m M-F: 632-4747

F-Sat Apr 3-4 Amnesty International NW Regional Conference at University of Wash ington HUB Bellroom; keynote speaker Juan Mendez, on his experiences as an Argentine "Prisoner of Conscience" (8pm 4/3); registration \$7 (\$5 before 3/27); for further info, call 623-1984 (days) or 283-8954 (eves)

F-Sat Apr 3-4, 7:30pm Festival Folklorico benefit for El Salvador with dance & song; Piggot Auditorium, Seattle University; \$4 childcare, 323-2559

Sat. April 4

Sat Apr 4 Achieving Pay Equity: Strategies for Change regional conference on comparable worth; \$10 (\$5 students); childcare, 545-1090

Mon. April 6

M Apr 6, noon Men's Center presents A Panel on Pornography at North Seattle Community College student lounge; 634-4433

Tues April 7

Tu Apr 7 "El Salvador: Another Vietnam?" channel 9 TV, 10:30 PM.

Fri. April 10

F Apr IO CARD benefit dance with the Harvey Rondo BAnd at Freeway Hall, 3815

F Apr IO, 8pm guitar & fiddle with Therese Edell & Betsy Lipett providing an evening of women's music & folk ballads; Museum of History & Industry Performance Hall (lower level); childcare & info, call 522-7504; \$5 (\$4.50 advance)

Sat. April 11

Sat Apr II, II-5pm Pratt Fine Arts Center Open House at 1902 S. Main; information, call 625-4572

Sat Apr II, 8pm Tall Timber, the NW's premiere bluegrass band appears, with special guests, Fickle Hill; Seattle Concert Theater, Fairview Ave & John St; \$6 (\$5 advance, children/seniors ½ price); 682-6351 or 935-9183

Sun. April 12

Sun Apr I2 Palm Sunday procession commemorating martyrs of El Salvador 524-2090, CISPES

Thurs. April 16

th Apr I6, 8pm country-folk music singer Geof Morgan in a benefit concert of original songs of Men's Liberation; Lakeside Gymnasium, I50I l0th Ave E (next to St. Mark's, on the 7 bus line); proceeds to KID'S STUFF \$4 tickets (advance purchase recommended) childcare, handicapped accessible; 447-4872

Sat. April 18

Sat Apr I8, 8am Medical Consequences of Nuclear Weapons & Nuclear War symposium advanced registration advised, \$10; further info, call 632-9246, Physicians for Social Responsibility

Sat Apr I8, 8pm chamber music at Seattle Concert Theater \$5 (\$3 students/seniors) Musica Viva, 624-2186

Sat-Sun, Apr I8-9 Seattle Socialist Party Garage SAle fundraiser 6239 22nd NE (near PCC-Rayenna): bargain hunters welcome

OF INTEREST

thru Sat Mar 28, 7 & 9:25pm "The Wobblies" a film history of the Industrial Workers of the World, with "Prairie Fire", a documentary of Scandinavian homesteaders in the midwest; Harvard Exit (Broadway & Roy) theatre; active members of the IWW also on hand to talk & sing; \$3.50 (\$1.50 seniors/children)

Tuesdays, Mar 24 - May I2, 7-9pm thru the Washington Educational Teleconference Network, Emergency Nursing: Trauma Assessment & Intervention registration deadline 3/10, call 54302378 for details thru Apr 6 "Portfolio", one-woman photography exhibition at Steward Park Art Studio Gallery, 5900 Lake Washington Blvd. So. 723-5780 for info Th-Sat Apr 4-II Anti-Draft Week . . . films &

thru Apr I2, Sun-Tu, I2-5pm Woodblock Seals Michael Corr showing at The Channing, 44ll 50th Ave S: 722-8263

speakers on issues of the draft & El Salvador

SUBSCRIBE to Red Pragon newsletter.

Northwest oriented prison news and analysis from a Marxist-Leninist perspective.

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Variety! Low, Low prices!

March 28 and 29 9 am to 5 pm Sat and Sun 219 12th Avenue East

A Benefit for the Northwest Passage

April, North Seattle Community College Men's Center Programs:

4/9, noon - "New Relationships" (a film) room 2460

4/I3, noon - Men & Children, room 2460 4/I5, 7pm first meeting of Men's Support Group (for 6 weeks), NSCC library

4/16, noon - Men & Reproduction, student lounge

Tuesdays, Apr I4-May 26 Labor Film Festival 7pm at Shoreline Community College; \$12 for 7 sessions, or \$2 each program; scheduled topics: Lessons of History, 4/l4; Immigrant Workers, 4/21; Black Workers & the Unions, 4/28; Women Workers, Women's Rights, 5/5; Our Jobs & Our Environment, 5/12; Democracy in the Unions, 5/19 & Economic Democracy, 5/26

thru Sun Apr I9 Phoenix Players production of "Long Day's Journey Into Night" by Eugene O'Neill; Langston Hughes Cultural Center; information, call Seattle Theatre Arts

Saturdays, beginning 4/18, 7:30pm Labor Film Festival sponsored by the Pacific NW Labor History Association; \$2 donation (\$12 for season pass); Seattle Labor Temple speakers & discussion included: 4/18 "Sacco & VAnzetti"; 4/25 "Children of Labor"; 5/2, Black Workers & the Union; 5/9 "Blow for Blow"; 5/16, Our Jobs & Our Environment 5/23 "Taylor Chain"; 5/30 "The Detroit Model"; 324-2051 for information

thru May 3 "Still Life", presenting a vivid post-Vietnam documentary; also, "Back to Back"; Empty Space Theatre, 919 E. Pike St call 325-4443

last Sundays, 5-9pm beginning 4/26 Lesbian Clinic at Aradia Women's Health Center, I827 I2th NE; appts made up to I month in advance, 323-9388 Sundays, 7pm WE: Women Everywhere news & documentary presented by the Lesbian Feminist Radio Project; 107.7fm

Mondays, 10:30pm Sing Out a Woman's Story KRAB, listener-sponsored radio, 107.7fm Tuesdays, 7pm "American Interests in the

Tuesdays, 7pm "American Interests in the Middle East" & other news, discussion & music in Arabic; KRAB, I07,7fm

Tuesdays, 7:30-9pm Gay Swimming Night at Queen Anne Pool, 1920 Ist Ave. W; \$1 & .10 for locker; 632-4097

Tuesdays, 7pm Gay People's Association rap group, one of the best attended groups in the city; saverel other social events ongoing; inquire at UW HUB room SB-34 2nd & 4th Wednesdays, 7:30pm monthly forums at the Lesbian Resource Center 4224 University Wy NE

Thursdays, 7:30pm open rap session of Lesbians Over 40 Group at Lesbian Resource Center, 4224 University Wy. NE; 3rd Thursdays is a potluck

Thursdays, 7:30pm recreational group ice skating at Highlands Ice Rink, Aurora Ave N. near 180th; 323-8733

Fridays, 9pm Innerspace Women's Coffeehouse Open at 524l University Wy NE (basement of It's About Time Bookstore); womyn's music, poetry & cultural events in a warm, friendly atmosphere Fridays, 9pm "Danger UXB", a suspenseful encounter with these deadly devices & the people responsible for disarming them; public

television, channel 9
Saturdays, I2:30pm Third World Music on the

Saturdays, 6pm Surviving in the Patriarchy KRaB, 107.7 on the radio dial

Saturdays, troubled by the neighborhood bully? Self Defense Class for Men call 325-3157 (afternoons) for information

MEETINGS

Sundays . . .

Gay/Bi Men's Rap Group, 7:30pm 329-8737 every lst - Abused Women's Network dessert potluck social, 7pm 523-2187

every 3rd - Gray Panthers, 2pm 632-4759 every 3rd - Older Than Younger support group for members of the sexual minority community & their loved ones 282-0492 every last - dyke-identified dykes potluck

brunch 329-8467 every last - Intertribal Berdache Society potluck Indian gays, open to all 527-3122

Mondays

Abused Women's Network rap, 10am-noon 523-2187 Womyn's Support Group, 7:30-9:30pm

329-8737
every 2nd - Families & Friends of Gays & Lesbians 325-8224 7:30pm
lst & 3rd - Women's Defense Committee

782-4I34
Tuesdays . . .

Gay People of Color, 8pm 329-8737 Black Women's Support Group, noon-lpm 545-1090

Men's Chemical Dependency Group, 5-6:30pm 323-8992

Wednesdays . . .

walk-in Draft & Military Counseling, 7:30 -9pm 522-4138 Interaction/Transition , 7:30pm volunteers making community resources available to ex offenders; 329-0966

transgender's support group, 8pm 329-8737 Chemical Dependency Group, 4:30-6pm 323-8992

avery lst - National Organization for Women 7:30pm 784-7639

Ist & 3rd - Seattle Women's Building, 7:30pm 633-4234

every other - Crabshell Alliance, 7:30pm

every other - Seattle Men Against Rape, 7:30pm 325-1945

UW Gay People's Association rap group, 7pm 543-6106

Thursdays . . .

Single Parent discussion group, noon-lpm 545-1090

Dorian rap group, 7:30pm 634-1799

Bi-sexual Rap Group 329-8737 every other - Seattle Reproductive Rights Alliance 324-205l or 329-9503

every other - Seattle Committee Against
Registration & the Draft, 7:30pm 324-6858
every 3rd - Washington ERA Coalition, 7:30p.n
(new member orientation); 8pm - regular
meeting; 244-8917

Fridays . . .

2nd & 4th - Lesbians of Color Caucus, 6:30pm 632-3663

every last - Women in Trades, 7-9pm 632-4747

Looking for something to do? You'll find it in the Passage Calendar!



Want to publicize your event? Send us a press release before April 7. (If you want us to put a poster in our window, we need a p.r. plus poster, or two posters.)

ANSWERS TO MR. DOUG'S FOURTH ANNUAL SPRING SPORTS QUIZ

c., in recalling his days as a high school football player.
 d. Martin had been fired the previous year as Yankee manager after an altercation with a marshmallow salesman.
 Helen Madison, who was greeted by 200,000 Seattle-

ites after winning three titles in the 1932 Olympics.
However, the Parks Department insisted the job was for men only.

4. The National Football League, whose \$522 million in revenues last year would have placed it as America's 435th leading business. Its Commissioner makes \$430, 000 per year; its average ticket price is \$11, and all teams are guaranteed \$5.8 million per year in T.V. payments alone.

5. a. This act of pettiness was not isolated — another player was fined \$250 for wearing his shirt out during a Monday night T.V. game.

c. The San Diego Crew Classic went down the drain when heavy rains washed sewage from drains into the Mission Bay area.

7. Al Williams of the Minnesota Twins, who explained, "It wasn't much fun, the fighting . . . But it was all for the cause, the revolution."

8. James Gilkes, who made the unsuccessful bid after his country, Guyana, pulled out of the Games in a boycott.
9. Leo Randolph, a 1976 champ from Tacoma.

The Seattle SeaBaskets, the Northwest's top amateur women's basketball team, coached by Susan Curtin-Miller.
 Soccer. North American Soccer League owners had refused to bargain collectively since 1977, triggering a five-day strike in 1979.

12. c., in women's field hockey. It was Zimbabwe's first gold medal.

13. The University of Southern California. Nor did the players always get a lot of help in college: of 188

Pac 10 players in the NFL in 1979, only 66 had received college diplomas.

14. d. Argyros is head of Arnel Developers of Santa Ana, CA.15. b. The only sounds heard by T.V. viewers were

those of the game itself.

16. According to the P–I, Eddie Cotton, a top-ranked

llight-heavyweight of the 1950s.

17. b., on teams affiliated with the Wash. State Women's

Soccer Assn.

18. d. Curt Brinkman of Utah, racing in a wheelchair, completed the course 17 minutes ahead of the official

winner.
19. d., in a 1979 interview with *High Times*. He also claimed Commissioner Bowie Kuhn would be a 'rich man'

claimed Commissioner Bowie Kuhn would be a 'rich mai if he fined every player who used marijuana. 20. Catcher Rick Cerone. Yankee owner George Stein-

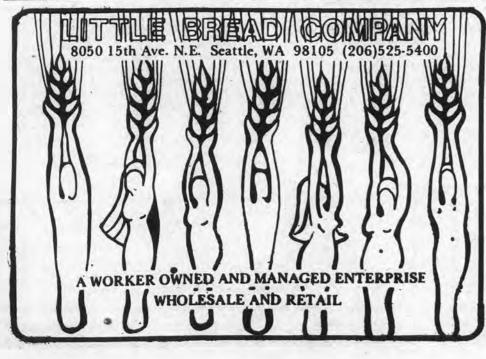
brenner, whose outrageous contract settlements have been greatly to blame for the inflation of baseball salaries, claimed Cerone had "stabbed me in the back" by winning a \$440,000 per year salary from an arbitrator. Teammates are reported to be calling Cerone "Brutus." 21. a. This January he completed a 50-day traverse of the desert from north to south — a distance of 2,060 miles.

22. Paul Breitner, a star midfielder of Bayern Munich, the German champs.

23. Two Jewish teams, who succeeded in winning the right to wear their traditional yamulkas during the playoffs.

24. c.

25. a. Fortunately for the fans, the kick sailed out of the end zone both times.





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Fourth Annual Spring Sports Quiz

1. Who told Inside Sports, "Taken out in the last couple of minutes to put somebody in that was coming along, when the game was lost and you knew it. I've known that feeling."?

- a. Jerry Ford
- c. Ronald Reagan
- b. Jimmy Carter
- d. the Shah of Iran

2. Last April, Oakland A's manager Billy Martin tried to go after a fan in the stands who was . . .

- a. badmouthing his team
- b. making ethnic slurs
- c. harassing a female fan
- d. throwing marshmallows at the dugout

3. What Olympic swimming champion did the Seattle Parks Department refuse to hire as a swimming instructor?

4. What sports conglomerate would rank in the Fortune 500 if it were considered as a single business?

5. Last season the National Football League fined Cincinnati Bengal players a total of \$1000 for

- a. wearing their socks too low
- b. posing for a centerfold in Cosmopolitan
- c. refusing to brutalize tackling dummies
- d. publicly advocating nationalization of the NFL

6. The premier event of the 1980 University of Washington rowing season was cancelled due to

- a. darkness
- c. pollution
- b. volcanic ash
- d. nuclear fallout

7. Who is the only major league pitcher to have been a Sandinista guerilla in Nicaragua?

8. What sprinter petitioned the International Olympic Committee in 1976 to run under the Olympic flag rather than his nation's flag?

9. What former Olympic boxing champ recently quit the sport, declaring, "How can one human being do

that to another human being?"

10. The coach of what championship Seattle team has said, "It's their[the players's] team. Their opinions are just as important as mine. Honesty is what guides our

team."?

11. 1980 saw team owners in what pro sport finally recognize their players's union after being cited for unfair labor practices by the National Labor Relations

12. Who won the 1980 Olympic gold medal in hockey?

- a. Canada
- c. Zimbabwe
- b. Russia
- d. East Germany

13. The read of what West Coast football factory has confessed that his school admitted 350 academically deficient athletes during the past decade?

14. George Argyros, new owner of the Mariners, also owns

- a. the Astrodome
- c. Hollywood Bowl
- b. the Superdome
- d. Nixon's former

San Clemente estate

15. What was unique about the December 20 Jets Dolphins game?

- a. The Jets won
- b. No T.V. announcers were used
- c. It was played in Eastern Europe
 d. The proceeds were donated to the guerillas in El Salvador

16. What renowned Seattle boxer once had beebees sewn into his shorts to enable him to make the weight for an important fight?

17. In King County alone, 4,000 women.

a. hold black belts in karate

- b. play in soccer leagues c. have run in a marathon
- d. are in weightlifting classes.

18. Who came in first in the controversial 1980 **Boston Marathon?**

- a. a U.S. Olympic champion
- b. a Russian defector
- c. a Cuban refu
- d. a double ampu

19. Of what substance did Montreal Expos pitcher Bill Lee say, "Some ball players grind it up with Cheerios for breakfast."?

- a. brewer's yeast
- c. wheat germ

b. sunflower seeds d. cocaine

20. What New York Yankee this year received team uniform reading "Et tu" on the back instead of his name?

21. What amazing feat did 27-year-old French engineer Jacques Martin accomplish?

- a. He jogged across the Sahara Desert.
- b. He swam the English Channel blindfolded.
- c. He climbed the Eiffel Tower.
- d. He leafletted his factory gate for 114 hours

22. What leading European soccer player has called himself a Maoist and said his goal is to prepare himself to

A: -----

23. Who sued the Illinois High School Association this year to get around a rule banning the wearing of headgear during basketball games?

24. Baltimore Orioles manager Earl Weaver

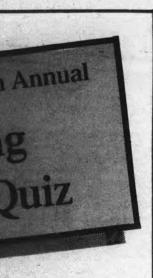
a. owns an organic peanuts concession at his stadium

- b. leads his team in daily yoga exercises in the bullpen
- c. shares a stadium garden with the groundskeeper
- d. drinks ginseng tea in the dugout

25. Why was the opening kickoff repeated in last year's Penn State-Texas A&M game?

- a. The main T.V. camera wasn't working.
- b. The ref had not been watching.
- c. They had forgotten to sing the national anthem. d. Jock Liberation Front (JLF) protesters had
- stormed the field.

Answers on Page 19



Doug Honig



ontroversial 1980

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c. wheat germ

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Handicapped accessible

Ches Strutt

(the Seattle Men's Childeare Callective)
Co-sponsor: metrocenter Y.M.C.A.

Evacuation Guide Page 11

WEATHER
Fallout increasing;
High, near 40 million F.
Winds, gusting to 600 MPH



Olympia WA, AP—nervous Olympians eastbound highways, nor Spellman's call somewhat abbreviated briefed representatives and local government cies, the news media major distribution and organizations on their rethe evacuation. Though mates of absenteeism is ernment and industry from 20% to 40%, g

ruption.

In a statement recorded last night before he left family retreat in K County, the Governor pressed optimism in Waton's ability to weather "episode." His adddrespart:

ment officials are quite tive that the evacuation still be accomplished minimum of casualty ar

"We have every reastrust President Reasing judgement in this grave ter. His decision to every potential targets for Sov ression is not one made ly... The Federal Emer Management Agency (Figure 1997).