RESIDENTS' PODIUM FOR SEATTLE LEGACY SPACES
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11:06
Jaimee Garbacik

Hi, I'm Jaimee Garbacik, curator of the Ghosts of Seattle Past, organizer and cohost of tonight's Residents' Podium for Seattle Legacy Spaces. Thank you all for coming.

For the last couple of years, almost every conversation I have seems to be about development, about the changing face of Seattle, and about the quintessentially Seattle places that no one wants to lose, those spaces which make this city a home. There are many positive things about progress and development; our rapidly growing teenager of a city is always looking forward, full of innovative ideas and creativity and new energy. But like any adolescent, the city's limbs stretch beyond its spatial awareness; it doesn't yet know its own reach, how to be accountable to everyone it impacts. Seattle is still forming its identity, can be cocky at times, and would do well to pay attention to historical context, what some older cities have done right. Diversity is key to a healthy city, and Seattle needs to ensure that the might of one wealthy demographic doesn't steamroller over its other residents' needs and wants, or it will lose its artists and its cultural variety, become intensely homogenous, and ultimately boring.

You can't stop progress and development, change and growth, and to be clear, we don't want to. The purpose of the Ghosts of Seattle Past is to remember, to share, to raise the voices of those who aren't always heard, to feel all the layers of the city touching each other and interacting—to put them all in a room, all into an exhibit and an anthology. We are mapping Seattle's beloved lost spaces in order to see how they are more than the sum of their parts, to understand this city's context, what it means to identify with here as home. We are making art about our residents' memories, the places that have shaped us and made us who we are.
We hope that going forward developers and policy makers will be informed by our stories, that they will learn about what Seattleites' various communities have valued and consider what shape *they* want the city to take.

Tonight we've invited artists, community organizers, and residents as our speakers. We asked them what places they want to see thrive for generations to come. Not everywhere can be preserved, or should be. But in the face of all this change, what businesses and public spaces have become an integral part of one of our communities, are indispensable and cannot be lost or rehoused? What places must we find a way to protect, so all Seattleites can hold on to their gathering spaces, their identities, their home? In just a few moments, you will hear testimony on behalf of places that bring your communities together, you will hear their stories.

We have also invited developers, policy makers, councilmembers, doers and deciders. Tonight, we ask you to be the audience: to listen in hopes that the city you design can be the most collaborative, inclusive and considered version of Seattle, conceived by the many. This is an opportunity to have the city's residents and organizers as your advisors, to hear those that build not buildings but the art and community that goes inside them. We ask that you let their voices inform what places and practices you, as leaders, funnel resources toward, and what you dream up next.

Thank you, and please welcome my cohost, Seattle City Councilmember Lisa Herbold, whose wonderful team is working to identify legacy spaces in Seattle.

14:50
Lisa Herbold

Thank you for those inspiring and context-setting opening remarks. I think it's really important to center our efforts in a recognition that the city is changing, but that does not have to be exclusive to an intentional

effort to identify what's important to us as well as strategies for preserving those spaces. We've done that in the areas of the visible form of buildings, in identifying the structures we want to preserve, but I think moving to the conversation of how we preserve small businesses is really timely. I want to recognize that Sam Assefa is here, our new Director of the Office of Planning and [Community] Development, thank you for attending. We have some other city staff here as well but I also wanted to especially call out Michael Wells right over there with the City's Office of Economic Development and he focuses specifically on issues related to small businesses.

Why I'm involved is that my committee has oversight of a number of different issue areas but economic development is one of them. My very first week of being a city councilmember in January, I was approached by a District One councilmember, District One is West Seattle and South Park, and this District One constituent came to me and pitched this really exciting idea modeled off of work that was being done in San Francisco, it's the San Francisco Legacy Business Project. And what they've done there is over a number of years, about three or four years, they went through a process first of cataloguing the businesses that they had lost over a particular period of time, and then using that as evidence to show that policy needed to be developed to prevent that from occurring in the future, or maybe not prevented but mitigated from occurring in the future. They used the catalogue of what has been lost as a way of trying to define what it was that was important moving forward, and from there they created a legacy business registry. They defined what types of businesses would go into that registry. I believe their model was businesses that were older than thirty years old and were also small businesses. Beyond that, individual areas of the city could define other characteristics, like whether or not there was a particular cultural benefit that that particular business had, or the cultural aspects of a business that might relate to the identity of that particular neighborhood, whether or not it might be an ethnic identity or something else that was intrinsic to that particular neighborhood. At—business owners then would voluntarily put themselves into the registry if they fit the criteria—they weren't required to participate, they voluntarily put themselves in—and in exchange for being a member of that registry, sort of the last step was that that registry, being on the historic building registry or the legacy business registry entitled those folks to particular types of assistance from the City.

Now we have a great Office of Economic Development already that provides lots of support to, to small business in the ways of marketing and figuring out sort of what the needs are of particular businesses and addressing them. So this wouldn't replace that but it would sort of enhance that in a way that was really focused on what a business needs in order to survive as opposed to maybe focusing on what a particular business district might need.

So just last year San Francisco approved a small property tax measure that now funds the […] Legacy Business Registry. That's the way they decided that they would figure out how to support these businesses. We're just now trying to take those initial steps, and what we started with is we did sort of a small—and when I say we I should recognize folks from Historic Seattle, 4Culture, Washington Trust for Historic Preservation, as well as community members that we've been working with—we created a survey—it was not a scientific survey—but we received responses from 470 people, the survey ran online from June 10th to August 1st. Just a few highlights from what we heard from folks: The kinds of businesses people were most interested in protecting were bars, restaurants, cafes and entertainment businesses. The top three neighborhoods where businesses were located were West Seattle, my district, and I publicized it through my personal or my work email but we sent it out to lots of different listservs, I don't know if that's reflective in the results but, West Seattle, Capitol Hill, Queen Anne. The top three businesses that people said they missed the most were Zach's Bagels, Harvard Exit Theater, and the Sunset Bowl. The top three businesses that people wanted to save were Scarecrow Video, Easy Street Records, and Husky Deli. And the reasons why people believe we lost a particular business or may in the future lose a particular business, sort of the top threats, were redevelopment, high rent (because business owners don't own buildings), owners are retiring, or financial issues.

Last month we brought this idea of creating a legacy business project to the mayor's task force on business affordability. They are scheduled to be bringing recommendations forward to the council I believe at the

end of September. And […] I know they're looking at a whole menu of things, but I hope this is one idea that might rise to the top for preservation. Thank you.

22:01
Jaimee Garbacik

Thank you very much. It's very helpful to hear—get some context. So […] onward to some storytelling and some context for places that we would like to see preserved. Up first is Ken Workman, the great-great-great-great grandson of Chief Seattle, and member of the Duwamish Tribal Council.
22:36
Ken Workman
Great Great Great Great Grandson of Chief Seattle, Member Duwamish Tribal Council
Thanks again. It's […] so wonderful to see everybody here today. And so I want to say thank you for this invitation, and in the language that we couldn't speak for so long this would be [speaks Duwamish Lushootseed]—thanking you for the invitation to this gathering and all of this event. So in my own language and the language that was spoken here for thousands of years, [speaks Duwamish Lushootseed] my name is Workman, [speaks Duwamish], we are the people of the inside, [speaks Duwamish Lushootseed], great-great-great-great grandson of Chief Seattle. And so I'm so used to welcoming everybody onto this land that it's kind of unusual to be welcomed here myself. So I want to thank you for that.

And so with regard to places that we would like to preserve, from a Native perspective, it's apropos that we have Ghosts of Seattle Past in this tree right here. And if you look above your heads you'll see these exposed beams. And when you see in all of these in these older buildings down here in Seattle along the waterfront, and I was just over there a few minutes ago, walking along, and I took particular note that the beams are now being exposed. In the University of Washington there's a bookstore down there, the beams are being exposed and the floors are being exposed. […] It's important to me. And if you look over in the corner here you will see this massive post, so that's an old, old, old tree. And so all of those trees would have been milled here, could have been at Yesler Mill, could have been at one of the other mills, but this place here used to be a logging town. And the Duwamish, we, the people, used to have employment in lumber mills right […] down the street here, so those went away. So this topic you're talking about a few minutes ago is very important to us. South Park is important as the Duwamish River becomes cleaned up and that neighborhood begins to change its character. But we as the Duwamish people are very familiar with being, you know, moved off our lands, gentrification, so that's very close to our soul.

But back to the trees. When we looked at the trees, we would take our people for thousands of years when they would pass and we would put them into the crocks of trees and push them into trees and if you were rich you even got to be buried in a canoe raised up high in a tree. And so then you would decay naturally, and then go down into the sediment into the ground. And so then when the rains came, when the spring rains came, the people would then get sucked back up into the trees. And so what grandpa said a long long time ago, that the white people will never be left alone, he wasn't just making that up. You know, we're there. We're in the trees. And so when you look at these timbers above you, you just have to say, "Ah haha, who are you?" And so Seattle has something going for it in that regard, in an art, design, and cultural perspective, and it has a lot of meaning to us as Natives that we're not gone, we're still here, we're in the trees. We're in the buildings. So that's important.

And so, with regard to neighborhoods, there are some specific neighborhoods here, some of the older ones, and I, I talk about bridge neighborhoods between the old—before there were any people, and that was just yesterday, that was 1850 or so—to about the 1900s everything changed. And so when you look at Madison Park over there, you've got Foster Island in that area, and so that used to be an old burial ground. So we need that saved. Now, people when they go there today they just drive past Foster Island and say, "Oh, look at that, you know, a bunch of useless land." No, no. That's the heart and soul of Seattle.

When you look over here along the Duwamish River and you look at the West Seattle Bridge and you look at the Puget Park on the West Duwamish Greenbelt, there were villages right there. And so I'm from the

village of Herring House, ʔuʔəlalʔtxw, so that's where my great-great-great-great—I have to use my fingers—grandmother Olahl, she comes from there. Chief Seattle, my grandfather, he comes from across the way, from the big house tsu-suc-cub, and so my neighborhood has always been West Seattle, so when we're talking about the Junction, well, yeah.

So these old buildings, even up at the Junction, they have this construction. And so I call those bridge communities. And so for the people that were here before there was a Seattle, you have these bridge communities, and that bridge serves to join the old times to the new times. Down here in Seattle, with all these tall buildings, there was just dzidzəlalič that's right over here, the singular Indian village. Now it got washed away with all the regrade and the building up of Harbor Avenue, and so there weren't very many people. Well, there were a lot from dzidzəlalič that were buried in those hills.

And so, for all of this you can build up Seattle, that's okay, build big tall buildings, but it's the greenbelts, its where those trees that Seattle's unique among many cities that still has ancient people living in the ground. So we would ask as the Duwamish that you preserve the West Seattle greenbelt and that you preserve places, these small neighborhoods, Allentown, South Park. There's still sacred places out here in Seattle that are Duwamish land and they're still there today. With that I would like to say thank you [speaks Duwamish Lushootseed] for listening to me, for your patience, and your heart and souls, x̌ə̌č [mind, inner-thoughts, understanding].

Jaimee Garbacik

Thank you so much, Ken. Up next is Eugenia Woo, the historian and director of preservation services at Historic Seattle. Please welcome her.

29:25

Eugenia Woo

Hi everyone, thank you. I met Ken earlier today, just about an hour ago, and I learned so much [more] from him in five minutes than I learned, I don't know, my whole time in graduate school maybe. But I go into so many old buildings, a lot of them heavy timber, and I'm never going to look at a building like that the same way again, so thank you, Ken, very much.

So I work for Historic Seattle. Since 1974 we've been saving places that matter. And you may be familiar with some of them: nearby, the Cadillac Hotel, in Pioneer Square; the Good Shepherd Center in Wallingford; and our most recent project, Washington Hall in the Central District and there are folks in this room who are directly associated with that project and that building. So I'm going to talk about two places today. One, a place that's kind of similar to what Lisa was talking about earlier, a place that we might fear that we might lose in the future. And then I'm also going to switch it up a little bit and talk about a place that we've preserved.

So, with all the development pressure in Seattle the last several years, the city has always been a city historically of boom and bust, and so we are obviously in a boom time and a lot of the calls and inquiries that Historic Seattle gets is, "What we do about these places that may not be eligible [for Historic Seattle] to be a landmark, but they still are significant to the neighborhoods?" And those are the ones that we struggle with the most because current landmarking tools and regulations do not protect the use or the businesses inside. A building might be eligible to be a landmark but it still does not protect what's inside. And so what's happening in Belltown and Pike/Pine and South Lake Union, and a lot of different places, what do we do about these places?

So one place that I wanted—and I don't want to spread any rumors, 'cause the one that I'm going to show you I don't believe is actually in danger of being closed but it's […] a wonderful place—how many of you have been to Hardwick's Hardware? Great. It's in the U District, for those of you who don't know, it's on Roosevelt. And I've been going there since I came to graduate school in urban planning in the early

nineties. Whatever you need, you'll find there. […] I'll show you, this is a screen shot from their website—their website is so simple it's literally a page. You see that, you see a map, and their contact info, and that's all you need. You don't need to find out what their products are 'cause you're never going to figure it out online. You need to go to Hardwick's. I love that, it says 'Family owned since 1932.' Obviously it predates Lowe's and Home Despot [sic] by many decades. And so this is where you go to buy something really obscure or you want a hammer and you get a choice of ten that you could choose from, and all these different things. And the service there is…sometimes nonexistent…sometimes it is [existent]. And so you just, you just kind of go and hope you find what you need. There was a *Seattle Times* article about Hardwick's from several years ago, and when they field phone calls they talk to people that they say "Well, where are you located?" and he says, "We're the only crappy building on the block," and so that's how he describes it.

So you can see here, sort of, that's the building, and it's a one-story, but some of the most endangered buildings in Seattle are these sort of vernacular one– to three-story buildings, brick-clad and […] they're all over our various communities. Probably not landmark-eligible from an architectural standpoint, but what's been going on inside for decades is really important. And so here's what Hardwick's looks like according to Google Maps. And so that's when you look up, look down, everywhere—there's just stuff everywhere.

So a few years ago I went in there looking for one very specific thing. And I have a 1950s […] a concentric ring schoolhouse light fixture. And it's attached by these little beaded chains, and one of them broke. And so I only needed maybe six inches of this chain […] I was trying to figure out where I could go to find this thing and so of course I went to Hardwick's. And I walked around, I couldn't find what I needed, there wasn't anybody on the floor so I got in line and went up to the cashier, there's a whole line of people behind me, and I asked, and I brought what I needed, so I showed them what I needed, this little beaded chain. So I said, "Do you sell this, and where can I find it?" so the guy says, he called someone from the floor and, out loud, so everyone in the store can hear, he's like, "Can someone help this lady? She needs a ball chain. She needs a ball chain." So, he didn't say "ball *and* chain," but it was just sort of everyone looked at me. But they had what I needed. He took me to where I would find it. So that's just sort of the classic kind of Hardwick's Story. The building was built in 1924 and the family has been there since 1932 and I'm hoping they'll be there for many, many more decades to come.

This next, this is a happy story, not a building that's going to be endangered—at some point it was. This is Washington Hall in the Central District. And in 2007 this was endangered, so before the recession hit, we were looking at purchasing the property. And it was either between us and a developer who was going to purchase it, demolish it, and put in I think market rate apartments. And so the recession hit and the developer went away and we were still interested in it. Historic Seattle is also a developer, we often call ourselves "the developer of last resort" because we take on buildings that no one else will. It had seen decades of deferred maintenance, it was built in 1908. It was built by the Danish Brotherhood of America. But the story really is of community. It's always been a community gathering place for many types of people, oftentimes. It was built for the Danes but everyone there was welcome, we kind of call it the Hall for All. And you can sort of see some of the events that have taken place there – Filipino dances, there was a Sephardic Jewish theater, a great legacy of performers from our African American community—in addition to the Danes. And so we wanted to make sure this legacy continued, this legacy of being open to everyone and having that, having it be a community gathering place for the future. We worked with three great anchor partners, 206 Zulu, Voices Rising, and Hidmo, and they were really instrumental in this project. You can see all the things that keep happening in there and there are so many memories associated with this place that it's kind of unbelievable but a lot of voices are represented and we are just happy that we are able to keep it going. And that is it. Thank you.

Jaimee Garbacik

Thank you. Up next, Yin Yu, a community organizer and founding member of Women of Color Speak Out. Can you please give her the floor.

37:46
Yin Yu

Hi, my name is Yin, with Women of Color Speak Out, PARISOL Pacific Rim Solidarity Network, and Rainier Beach Restore Justice Project. So I'm a busy organizer. Being here I do want to recognize Ken and the Duwamish, thank you for allowing us—me—to be in this space; Suquamish, I do recognize that you are the past, current and future caretakers of this land and that, you know, as I got off of the train at Pioneer Square, named after the pioneers, and I recognized that the street names of Maynard and Yesler are named after colonizers, so I recognize the racism that has built Seattle, that it's built from the institutional racism that continues to perpetuate the design of Seattle.

So I'm here to give a different narrative of Seattle, 'cause currently what I hear is more of the Seattle Freeze, of the past of Seattle, but really what I know of Seattle and the community that I'm part of is one that takes action, the one that's, you know, doing the anti-war movement that took over I-5, and WTO. So the communities that are still here, that are still organizing, still building, still fighting for justice. That's a different narrative that I don't hear in the dominant media.

Part of the civil rights movements, in addition to ethnic studies being, […] created or being pushed for in the universities, Daybreak Star took over the Fort Lawton, and that movement also moved El Centro De la Raza. And so I think it's important to recognize that communities of colors hold intellectual properties of this history, of this land, they are the culture keepers of this land. And also I think it's important to recognize the Northwest African American Museum […] that is in Central District […] near Mount Baker Station, that they hold the record of eight years of continuous civil disobedience in America. Eight years, longest record—this should be a monument, this should be something that everybody go to when they come to Seattle, they have to recognize the land that we're on and recognize that my existence is because my ancestors resisted and that's why I'm here. And so I think that this is part of the legacy of Martin Luther King speaking at Garfield High School; so this is the land that we're part of.

And so I'm an immigrant from Taiwan and you know when I came to Mukilteo, […] there isn't a lot of Taiwanese community. So if I wanted to be with my community I had to take a bus for an hour and a half to come to Chinatown and that's when I can—because I'm so busy assimilating, losing my culture, losing my practices, losing my ritual when I'm up in the suburbs—but when I come here I can get the sense, the taste, reconnecting with my ancestors, reconnecting with my culture, and that is my connection and my roots.

And speaking of gentrification, Bush Gardens is being closed down, and that's that's a place that's [Noises of alarm from the crowd]—that's what I was told—that the four amigos, they met there. Decisions were made there. And so it's heartbreaking to hear that this community is already changing so fast.

And so when I see Seattle I see intentional exclusions of communities. And so the pointless street car, that when you look at the map it doesn't even touch Central District. If it truly wanted to serve its communities it could have gone to Garfield High School but it doesn't. You know, the Olympic Sculpture Park, the native community that I know, they applied for installation but they weren't modern enough. They applied to be on the Seattle Center to have a restaurant, but—what is the glass…? [Someone from audience: "Chihuly!"—Chihuly won, got that bid. And so, you know, what I see is innate institutional barriers for them to even create a space for themselves if they tried to. You know, the yellow cranes—that should be our new state bird because what I see is […] ten years of permits that have already been issued. What we're trying to do here is trying to mediate the harm of the decisions of our past, but I don't know how I can even get access to some of the spaces. Washington Hall, I couldn't rent that space 'cause, you know, I need to pay a couple hundred dollars in order to get liability insurance. I rented out Town Hall Seattle, I had to sign a whole book, […] like I bought a house, in order to rent that space, and all of those barriers make it an inaccessible space for me. Even when […] we're trying to grow.

So […] my push is that no matter what we're building, no matter what the decision is, to implement progressive stack so that it is community-led, led by people of color, women of color, queer of color, so that they drive the change. Thank you.

Jaimee Garbacik

Thank you. That was wonderful. I'm not sure—we may be missing our next speaker. Is Sarah Galvin in the house? Okay. I'll bring her up later. All right. Up next is Clark Humphrey, historian and author of the *Vanishing Seattle* series. Please welcome Clark.

44:18
Clark Humphrey

Yes, I also believe that we need to be looking for solutions to preservation and affordability from other places. That is other places *plural*. That is not just San Francisco. […] Too many people in Seattle have historically thought that the only way to do anything in Seattle, the only way to create anything in Seattle was to just copy what San Francisco already did. And […] if you look at how things are going there, they're not doing it that well, in regards to preservation or affordability. So, we need to look at many other places. And we have to look at what we have here, and what we need to keep here.

[Microphone adjustments]

So. Now, to my script, there we go. Now one of the things I am fascinated with is the Seattle music scene; I wrote a book about it twenty years ago—it will be reissued any week now, maybe. But, much of Seattle's civic establishment still thinks of rock music in Seattle as having begun and ended with one man who […] achieved a lot. But he really didn't live in Seattle as an adult. So I am less interested in the works of Mr. Hendrix and more interested in the music that was made here, and with the people who made it here. My specific interest in this regard is the "indie" or "alternative" rock and pop scene, from the mid-1970s to today.

We've already lost many of the places where this music was made: the original Funhouse, Lake Union Pub, the Ditto Tavern, Tugs Belltown, Squid Row, RKCNDY, the Velvet Elvis. We're about to lose the former Weathered Wall on Fifth Avenue and the former KEXP/KCMU studios on Dexter. The Rainbow in the U District, the Metropolis in Pioneer Square, now vacant.

But we've also managed to keep a few. We've kept the Oddfellows Hall, we've kept Washington Hall. We've kept the club on Eastlake now known as El Corazon (I first knew it as the Off Ramp). And Re-bar, which has been, how do we say it, pan-musical and pansexual, pangender for twenty-five years.

But there are two spaces whose preservation status, well, I'm just hopeful about. First is the Vogue Hotel building on First Avenue, north of Virginia. It was built in 1908, one of the first new structures in the original Denny Regrade.

The ground floor is occupied by the Vain hair salon and boutique, and has been for some fifteen years now. Its upstairs (originally "single-room occupancy" hotel rooms, later what the police at the time called "a commercial vice parlor") is occupied by artists' studios.

But before Vain it housed a succession of three legendary, dive-y bars. As Johnny's Handlebar, it was a local pioneer in the 1970s gay leather scene. As WREX, it was the first local bar to host punk and new wave bands on a regular basis. And as the first location of the Vogue, it was a landmark in both live music and DJ'ed music. Its dance events straddled the evolution of what used to be disco into techno, goth, and EDM. Its live events brought many of Seattle's seminal '80s acts to their first audiences. Nirvana played its first Seattle show there to a "crowd" of perhaps two dozen people. Vain employees report that "grunge nostalgia" tourists still show up. Vain is a thriving business with three locations around town. The Vogue

Hotel building, as last as I was able to determine, is still owned by one of the Vogue nightclub's former owners, who has no known plans to sell.

The second place I want to stick around is the old Triangle Grocery building on Leary Way, built in 1914 across from the Hale's brewpub. It's a signless, vacant-looking little wood structure, taking up the tip of a tiny triangular block. The fact that it would be hard to be combined with other land for development may be one reason it's lasted. Since the late seventies (with many "dark periods"), it's been a recording studio under many names: Triangle, Wall of Sound, John and Stu's Place, and Hall of Justice. But its best known identity was Reciprocal Recording. From 1986 to 1991, almost every famous, soon-to-be-famous, or still-unknown local band recorded there, along with many out-of-towners.

Owner Chris Hanzsek and freelance producers Jack Endino and Rich Hinklin tried to keep the microphones and the console settings as similar as they could, so as to minimize the downtime between sessions. At one point it was booked seventeen or eighteen hours a day.

Death Cab for Cutie guitarist Chris Walla ran it as Hall of Justice in the early 2000s, then closed it, then just last year re-opened it. As long as his landlady (Fremont land tycoon Suzie Burke and family) lets him stay, Walla could keep the place going for some time, and let's hope he does.

But if he ever does hang up his headset, the place should become a grunge museum. Just think of the tourist business it could generate—not to mention the gift shop merchandise (genuine thrift-store-flannel tea cozies!).

Jaimee Garbacik

Thank you, Clark. Up next, I'd like to welcome Wes Browning, a journalist for *Real Change*, and my friend.

51:35 Wes Browning

Correction, I'm not a journalist. I'm a columnist; I write what is ostensibly humor. And I've been writing for twenty-one years this month, mostly about homeless issues. The contribution I have in the book is dealing with the loss of amenities that I feel pretty strongly about, I talk about it in the column over and over again, and I whinge on about a lot. And I'm going to try to not do that today. I'm not going to go on and on about how we've lost restrooms and water fountains and so forth. I mention specifically twenty-four-hour restaurants like The Clock; and Rice on Aurora and Denny, which was great for me because it was cheap; and Steve's Broiler—places like that. And I also mention some things that we're missing like a whole swath of housing that went all the way up from the south end of Seattle all the way up to 125th where the freeway is now.

And that's a loss which you can't get back, but it's a loss of community and that's what I'm really concerned about. I'm concerned about loss of community which is where the homeless problem really comes from. My own experience with Seattle, I grew up in the fifties off and on here. My father was in the army, I was an army brat, my father was from Seattle, this was our home base. We wrote down in all of the army forms in triplicate, every place I went I had to remember where home base was, what was home address. Home address was 6319 Beacon Ave S, Washington—Seattle, Washington, Postal Zone 8. […] 'Cause they didn't have 98108 then.

And so that was my experience of Seattle, most of the time it was just knowing that that was where we were going to go back to. Well we did go back to it, seven or eight times before we finally settled here, and I got my impression of the city from those trips. One of the things that really struck me—because we traveled cross country back and forth, all the way across, nine times across country by car, I got to see a lot of the country—and one of the things that really struck me on one of the early visits was just that Seattle houses aren't ticky tacky things—they're, they're, they're all different. And I thought, that's pretty welcoming, you feel like you can be anybody, you can have any kind of house.

Another thing, that was something I just want to leave you with, it provides a context for what I feel we may be missing the most. And that's a comment that my father made to some visitors when I was six years old. We were driving up from Beacon Hill to downtown and we were driving up 4th Avenue and we were coming by the King County Courthouse and my father pointed out to these visitors, that weren't from Seattle, didn't know anything about it, and to me also 'cause I didn't know either—I don't think I ever saw the King County Courthouse park before—he said, "See all those poor people lying around on that courtyard park?" He said, "In other cities there'd be police out here driving them away. But we consider those our people." And that's what he said in 1955, and I got a lot of that from people in those days, and I don't get enough of it now.

Jaimee Garbacik

Thank you, Wes. Next up…just want to make sure…okay. Next up, please welcome Stephanie Johnson-Tolliver, board member for the Black Heritage Society of Washington State, and committee member for the Central Area Arts and Culture District.

[Voice from the crowd: "We love you, Stephanie."]

56:20
Stephanie Johnson-Tolliver

Whoa, whoa, whoa. That's the sun! I was gonna say, "Somebody turn down the lights," but *don't*. This is really exciting to be here this evening and to hear all of the stories that came before me and I am really excited to hear those that are going to come after my few minutes. Being able to talk about historic preservation and preserving historic sites in Seattle, particularly in the Central District, that's growing so rapidly right now, gives me a lot of pleasure; to be able to come and share some of those places that—not the ones that we've lost but some that are really near and dear, to me and to other people in our community. I am here as Jaimee said to represent the Black Heritage Society of Washington State, I'm aligned to the new Historic Central Area Arts and Cultural District, and also I love the legacy of Jimi Hendrix in this city. Jimi Hendrix Park, a beautiful site that will be coming just adjacent to the Northwest African American Museum very soon.

Gosh where do I start? My family has a really long history here in Seattle so my ties are strong. I would say my family has been around Seattle almost one hundred years now. A lot of sentiment on Beacon Hill, someone just mentioned Beacon Hill, and my grandparents, and spending time in the Central Area every opportunity I had, so growing up between Beacon Hill and the Central District was my stomping ground. There's one site that is really important I think that we should recognize here tonight. I know Jaimee said to me "Well pick one location, see if you can come up with one in the Central District that you think should be preserved, or that we need to pay attention to," and I thought, "Great!" but then thought, sadly, that in 2016, they sure are few and far between. Every time you turn the corner there's a wrecking ball and it's like, "Oh no!" Just recently I saw and read where the CAYA building—the sale was pending at the Central Area Youth Association at 23rd just near Yesler Way. Of course I'm driving and shaking my head saying, "Oh no, what's coming next?"

There is a home that's located just off of Madison Street on the slope, it's the home of Williiam Grose. William Grose was the second black settler here in Seattle. He was a tremendous businessman, owned properties, and in the really late 1860s, might have even been early 1900s, is when Henry Yesler, I think might have made a mistake, I don't know. He made a land deal with William Grose and Mr. Grose obtained twelve acres of property on the Madison Street slope between 21st and 23rd avenue. Woodsy, soggy, you know, just where you didn't want to be. But he built his home there in 1910, moved his family in, and then other black families began to follow and buy homes or build and buy homes in the Central District right there and in neighborhoods adjacent to the Groses, and that then became the heart of the Central Area. Today I think that home is still standing there. There's been a lot of conversation about the

landmarks of that home and I would really like to continue that conversation; I know it's something that lies in the BHS, in our archives. A lot of history and information there. So, I'm saying it out loud tonight and committing myself—Carol, our President, is here tonight from the Black Heritage Society—I really want to try to move that forward. I'm really positive that we can make something happen there with our comrade Esther Mumford.

You know that's some of the tangibles with properties and buildings in Seattle, but what I'm more concerned with lately are some of the intangible things that relate to the history and heritage of spaces in the Central Area. There are two sites that I hope never ever ever go away. And never say never, but, I'm talking about the East Madison YMCA, the Meredith Mathews YMCA. Huge and long history there that began with the Coleman family actually selling the property or giving the property to the YMCA. The YMCA as advocates in the black community advocated for a Y in the Central Area. Okay? The Colemans sell this property to the Y in the 1940s, early 1940s a Quonset is built just behind this building that was a former tennis club—there was a tennis club in the Central Area—so building the Quonset behind this building, this tennis club community club Y branch became the servicemen's club for black troops. The black troops weren't that welcome at the downtown Y, so all the services were transferred to that location in the 1940s for the servicemen. Kind of fast forward to the late forties and it became a hugely recreational spot for young people—dances, the music scene, Oscar Holden (I see Dave in the back, hey Dave!), Oscar Holden played there, Ernestine Anderson, Ray Charles, all those people that we hear about and talk about today from Seattle's jazz scene.

You move to 1965, the building is renovated by a young black architect, and when you thing about that in the 1960s—that was quite a feat. The Y reached out to Leon Bridges. Leon Bridges had not really been aligned to a firm at that time. He found someone who would take him in and help with his design on this new building at the Y. Leon Bridges is eighty-four years old, I spoke to him just a couple weeks ago, he's living in Baltimore. He is still active teaching as an Assistant Professor. He loves the idea that that actual site, that Y, will never go away. And he's willing to come back to Seattle with his picket if he has to.

So, I say never ever let that site go away. It was renamed in the nineties to the Meredith Mathews YMCA. Meredith Mathews was a civic leader in the community. He was an executive with the YMCA. That Y was the first Y that was named for an individual in the Greater Seattle Area. Lots to be proud of there and just really quickly to say with a shout-out also to the YWCA the Phyllis Wheatley YWCA on East Cherry, that that too had a very similar past to the YMCA, where young women in downtown Seattle were not able to rent rooms, they could only swim in the pool on Saturday just before it was cleaned. So I'm feeling really emotional about all of that, but a lot grew out of the YM and YWCA—the connectiveness in the black community. It was a place to come together for businessmen, for men's and women's groups, just aside from churches in the Central Area. So a lot of intangibles there that I think we need to look at, and I guess I just say in closing that I hope Seattle stands firm and is very aware of all of those intangibles that I'm talking about tonight, and I don't know why I'm just feeling so emotional as I'm saying all of this, but please, take it all to heart, and use it as the city moves forward in its development. Thanks.

Jaimee Garbacik
Thank you so much, Stephanie. Up next, Pio DeCano is a member of the Filipino American National Historical Society. I'd like to welcome him to the mic.

1:07:15 Pio DeCano

Thanks, Jaimee. Wow, this is really powerful, I have to say, in my estimation. The history that's involved in this event is incredible. It's incredible! The Washington Hall…yeah, I use to go to the Filipino American dances up there and it was just so much a part of my family, my being. And thank God they're preserving that because it's just a physical reminder of the kinds of experiences that you have growing up in Seattle. I want to thank Jaimee for facilitating community participation for this event. In this brief presentation I will discuss some historical perspective that will give some perspective with respect to my own personal experiences, and how these have shaped my views that I will share with you.

I was born in Seattle some seventy-seven years ago. I have a BA and MEd from the University of Washington, a PhD from Washington State University. Thank God my folks pushed education on me. My father came to Seattle in 1914, immigrating from the Philippines with a brief stopover in Hawaii. My mother and father met in Japan, and were married in the US Consulate in Yokohama January 1937, but that's another chapter.

I completed a six-year position as a national trustee for the Filipino American National Historical Society [indistinct] this past June. The national office is located in Seattle at the Immaculate Conception Church on Capitol Hill. Dr. Dorothy Cordova was the Director and founder (along with her husband Fred) of that organization. Archives at the office contains the largest collection of data with respect to Filipino American history in the United States. The Seattle Chapter of FANHS, in my estimation, would be an important starting point if one wishes to determine possible renovation development issues that might impact the historical sustainability of the Filipino American community here in the state of Washington (and in Seattle, as well). I have over the years watched sites, our gathering places for community events, labor issues, dances, have been renovated or simply destroyed and replaced with an edifice that gave no evidence of the importance of its development in the Filipino American community. In this regard, I recommend that as a possible starting point for some of you, get down to the Chinatown–International District and view the Filipino American kiosk on the corner of 6th and Maynard. It lists a number of early Filipino businesses and social organizations that reflect the growth of the community. Locales and events associated with those locales have shaped my life and need to be preserved.

Being dispatched from Alaska from the ILWU Local 37 Union Hall in the mid-fifties on 2nd and Main to work in the salmon tanneries with the Filipino crews gave me the ties to the older, wiser *manong* generation that gave me inspiration and perspective that I treasure to this day. Right across the street from that union hall is a location of one of the classic meeting places for the old Filipino workers—Tommy's Café. It's a little triangular yellow building right there, right across [indistinct]. It's also the place where Silme Domingo and Gene Viernes were assassinated years ago, and led to landmark suits against the Alaska salmon industry, with respect to reforming the union.

I will finish with making an observation and recommendations. As I notice a number of signs have proliferated around the city—I believe it's "Notice of Proposed Action and Land Use," or words to that effect. If any question with respect to the historical value of that site, to a particular community or organization, steps should be taken to ensure that they be involved at some juncture, and perhaps this is already part of the application process. I also recommend that should a site that has already been displaced or renovated, and is considered by a viable community group or organization to be a historical landmark, a permanent signage indicating this recognition be installed either on the sidewalk or on the building. I think this might be standard practice already.

Let me digress. Stephanie mentioned a particular house that in the black community is very important historically. My father challenged a law in the state of Washington in 1939 that prevented Filipino Americans from owning homes. He challenged it at the superior court level, won, went to the state supreme court here in Washington State, and in January 1941 the state supreme court overturned that law that prevented Filipino Americans from owning land in the state. [Applause] That landmark decision was very important to the community, and this is something that—the house has been renovated and is quite different than the one that I grew up in—but at the same time it is a historical event very important to the community not only in the state, but nationally. So I leave you with this, and thank you very much.

Jaimee Garbacik

Thank you so much, Pio. Up next, please welcome Suntonio Badanaz, community organizer with Hip Hop Congress, 206 Zulu, emcee and founder of Seattle collective of emcees, DJs, and B-boys known as Alpha P. Please, up to the mic.

Suntonio Bandanaz

Thank you, thank you. All right, so, I tried to tell myself I wasn't gonna write a piece. Because I am a teaching artist in Seattle since 1993, my first actual job as a teenager was instructing youth and adults how to produce music using a computer and recording themselves on a digital 4-track/8-track player, so with that being said, I just want to let everybody know I'm very grateful to be here, but I also want to let you know why I'm here.

My name is A-Son. I'm the grandson of Eddie Cotton. My grandmother is related to the Tollivers of the Tolliver Temple. I'm a thirty-seven-year-old, noticeably black man. I have five children, and their history is disappearing, making it hard to see the roots planted for them to yield the fruits of continuation. Because what I'm trying to explain to them is virtually being made invisible and rewritten so my community's children cannot envision the Central as the only place legally people who look like me could live in.

Do I need to say it again? The roots that were planted for them to yield the fruits of the continuation because of what I'm trying to explain to them is virtually being made invisible and rewritten so my community's children cannot envision the Central as the only place legally people who look like me could live in. And reflect that the love and respect earned by their elders' decisions—so for tradition, how can you expect them to see a future in it, when it no longer reflects their personal residual self-image? Walking up 25th and Union from my grandma's house where myself, a young Macklemore, a Jeremy DuBois and a Gabriel Teodros were writing songs and practicing performing, then I'd walk down to NOVA Alternative High School after I had to leave Garfield High School, so I could graduate, and became an ambassador for the United States Government, at the age of seventeen, for the Anti-Defamation League.

I'm saying: 24th and Union, in between Spring and Union, the Umoja PEACE Center, they need to be saved, recognized, creating a new era of artists and forward-thinking bold new entrepreneurs starting businesses. Think about walking up to the store down the street from my grandma's house, or up the street, on 23rd, referred to as Richland's. See, my grandmother on my dad's side lived on 25th, but my grandmother on my mom's side worked at the place that made the chicken and I use to go get cigarettes and twist 'em, a whole pack of Bugler, and [indistinct].

Oh man, I just got texted hold on! [laughter]

Alright, how about the church next door to one of the most fanatical, successful pot shops, but how many people lives and histories were pawned off because somebody tried to make a drop and they were caught by some cops who already had racist and malicious intent and didn't want to see them survive and were convinced that whatever it was they were trying to get wasn't worth them trying to pay their rent?

Now, I'm not saying I'm gonna regard to dealers and people who are having negative reflections upon the people that look like them and live where they live, see, I remember the Great Migration, and I am very selective about how I present myself with respect and also honoring the elders and ancients that gave me these feet so I can walk in their footsteps. Now, before I end up six feet deep, I would just like to say that there is an accessibility that is provided by cultural relative organizations, businesses, that build the history and experiences, that create these people.

See, the reason I mention Macklemore is because I know a whole bunch of people wouldn't listen 'cause they think I'm just sitting here trying to be dissin, and I'm feeling distant because I'm off in the distance trying to get this and make sense of this instance, just using sentences. Now we all know numbers and words make the world go around, right, can we agree on that? [Audience: "Yes."] No, that wasn't rhetorical, thank you very much. [Laughter]

All right, I'm almost done here, you know, I also want to say that, there's a barber shop over there on 23rd and Union. It's given a lot of people there first jobs for generations and generations, just like my grandfather's shop up on Madison, generations upon generations had a way to feed their families, you

know, so, with each one of these ideologies and perspectives is like a libation, you follow me? Because we are not trying to forget, we are trying to leave an indented impression for everybody that comes in progression and recognizes that in recession, we make something from nothing. And that is the birthright of the places that spawned the artists from the community, that's what made the Jackson Street jazz area era suitably beautify the you and I with verses, versus everything else, and all adversity.

Hold up, before it worsens—and I'm gonna bring this to a conclusion—I would've said, a few blocks down, Douglass Truth, I'm not sure of how dangerous it is and how close they are to being losing but I do know outside of the changes made, and the accessibility provided by the instant gratification era and the internet age, millennials, you know, books are in danger of becoming…not so much exponential. And when you see, I would have said the Cotton Club, but it's gone. I would have said NOVA Alternative, but, they're only back temporarily. See, I graduated from NOVA, I got a trip to Israel and I represented my people and I came back and made it real, real, real serious, so serial. Eat that. [Laughter]

Look, alright, I would've said Washington Hall, or Langston Hughes; I don't think that they're in danger, but right now they may seem like they have the juice, but don't be a stranger. You are inside of this community and this society as a group—everybody is the proof, now it's up to you to recognize the truth and be accessible for the youth, you feel me? Because that next generation is what's gonna make the place that we stay in, the place that we came from. From here to wherever they hear you, you know? And I'm just happy that everybody here is trying to preserve the spirit and the key parts of the past that made my today possible, because it needs assistance. SOS. Mayday, Mayday. Thank you.

Jaimee Garbacik

The one and only. Nobody like 206 Zulu. All right. Elissa Washuta is an author, the nonfiction faculty at the Institute of American Indian Arts; an advisor for the Department of American Indian Studies at UW; please welcome my friend to the stage.

1:22:50
Elissa Washuta
Thanks so much Jaimee, thanks to everyone who's spoken—this has been amazing. I'd like to speak to you tonight about the Daybreak Star Cultural Center. I relate to this place as a member of Seattle's Urban Native Community. I'm a member of the Cowlitz Indian Tribe and have lived in and near Seattle for nine years. I'm especially grateful to be living here because when Seattle was originally incorporated, it was illegal for Native people to live in Seattle, except for the purposes of work. Daybreak Star is located on twenty acres of land in Discovery Park in Magnolia. The center was founded after the occupation of Fort Lawton in 1970. After the federal government made plans to declare much of Fort Lawton's grounds as surplus, a group of Native activists initiated discussions about the property with the City of Seattle in hopes that the land could be of use to Seattle's Urban Indians. When the city refused to open discussions, referring the group to the Bureau of Indian Affairs—super useful—the group made a decision to take direct action. Bernie Whitebear and other activists peacefully occupied Fort Lawton with the goal of reclaiming the surplused land. And I just want to take a little bit from their proclamation:

> "We, the native Americans reclaim the land known as Fort Lawton, in the name of all American Indians, by right of discovery. We feel that this land of Fort. Lawton is more suitable to pursue an Indian way of life as determined by our own standards. By this we mean—this place does not resemble most Indian reservations. It has the potential for modern facilities: adequate sanitation facilities, health care facilities, fresh running water, educational facilities, and transportation facilities."

This claim was based on treaty rights promising that surplus military lands would be returned to their original owners.

In March 1970, occupiers entered Fort Lawton to face military police in riot gear. Ultimately, because of the hard work of these activists, and with congressional intervention, the Fort Lawton site became Discovery Park and United Indians of All Tribes acquired the land on which they would build Daybreak Star. The building was completed in 1977.

Today, Daybreak Star is an important center for gatherings and social service programs. For many years this was the home of Raven's Feast, the ceremony honoring the Native graduates of the University of Washington, and my first visit to Daybreak Star was for this honoring when I received my Master of Fine Arts Degree in 2009. And for years after, as a UW employee, I was able to come together with colleagues and friends to honor the students who have accomplished so much. In 2014 Daybreak Star faced possible closure because of debt. Through grants and donations, United Indians of All Tribes Foundation was able to pay off the center's short-term debts and expand their early childhood education offerings which are so important in order to help children to enter the path that could bring them to the achievements celebrated at Raven's Feast (which now happens at UW at wəɬəbʔaltxʷ, by the way, our longhouse-style building on campus).
Daybreak Star still faces long-term debt, and some programs are in need of funding. I spoke with Christina Harris, the center's Interim Administrative Director, who told me that the building badly needs upgrading, including new windows, doors, HVAC, bathroom and kitchen upgrades, high-speed Internet access, and security and maintenance staff funding. As a home for Urban Indians in the Puget Sound area, a place that is well-loved by the community members, Daybreak Star gives us the most important thing that I can think of: a place to make and maintain relationships with one another. It's a place where traditions older than America are maintained and passed down. Please help sustain this space that is so important to Urban Indian life in the region. And Chrissy wanted me to tell you that everyone is welcome to visit Daybreak Star Monday through Friday, 9-5. Please stop by, it's amazing.

Jaimee Garbacik

Thank you. Up next, the legendary singer-songwriter, and son of Seattle jazz patriarch Oscar Holden, his son Dave Holden, would you please come speak to us?

Dave Holden

Thank you Jaimee. [Jaimee: "Thank you."] Please give Jaimee a hand. [Applause] I hope that Jaimee stays around Seattle 'cause she's good for Seattle. You're doing a great job here.

But my name is Dave Holden, I was born and raised here, King County Harborview Hospital. Uh [mumbles] years ago. [Laughter] All of us kids, eight altogether, one half sister, we were all born in the Harborview King County Hospital. We've got quite a legacy because, generally speaking, most of us are into music. We all play music. We've been fortunate enough to have Jimi Hendrix in our basement, twanging away. My dad would say, "What, you, stop that twanging!" You know, like that. And Ernestine was there, Quincy Jones, so many—Buddy Catlett, they were all in our house because we had a sort of a musical family house.

My dad played piano, he came to Seattle in the early twenties out of Nashville, him and his brother ran and caught a freight train going north and got off in Chicago and he worked his way over to Seattle. And, he was a longtime musician in the famed Jackson Street musical scene. He worked at the Black and Tan and so many other places up and down. And matter of fact, he was the only black man that ever played, where there was an Orpheum Theater there where the Washington Plaza is now—the Westin Hotel is—and there was an organ that came out of the floor and he's the only black man that played that organ, pipe organ. But it's now a hotel and it's different, and years later I worked in this same Washington Plaza Hotel which is now the Westin.

I'm just telling a little bit about my background because I'm glad that I was born here because, I've travelled quite a bit of the earth. And I've been here, been there, Japan, Hawaii, Alaska, different places and I think, you know, this is the greatest place in the world to live. It's getting kind of crowded now because people are coming from everywhere because they're realizing that this is heaven. Seattle is heaven. I think it is. And, there's so many things about Seattle. This guy—who's the guy?—he went to Garfield, he was in my brother Jimmy's class, and they played music together in our basement. That guy was Jimi Hendrix, and he went and got famous on us. And then there was another guy, Quincy Jones, who used to be in the Bumps Blackwell Junior Band and my brother Oscar that played saxophone at the time, Buddy Catlett and so many others—Charlie Taylor—they used to rehearse in our front room. And it was just…I came up wanting to be a musician, and I learned how to play early, but they'd make me get outta there cause I was trying to run up in between them and learn this and learn that. And it just worked that that I've never—well, okay, I worked at Boeing for two weeks, and they fired my butt. [Laughter] I couldn't get there on time because I was playing music. And at two and three in the morning, as I'd hit those afterhours clubs, some of you all know about the master house, and it was just, I couldn't help it.

The only thing I've ever done was play music, and I think that's the greatest thing there is in this world. I don't care if you work at Boeing, I don't care if you do this or do that, music is the international language, at least that's what I feel. Do you agree? I mean, it's my savior. It's our savior, whether you know it or not. Music is everywhere and, I'm going to…what else should I talk about, Jaimee?

[Laughter; Jaimee Garbacik: "Where do you want to stay?"]

Where do I what?

[Jaimee Garbacik: "Where do you want to stay?"]

I want to stay in Seattle; I been everywhere!

[Laughter; Jaimee: "What places do you want to stay here?"]

Well the things that I want to stay here…because most of them like the Mardi Gras and the…so many…Dave's 5th Avenue, so many places are gone… [Audience: "Honeysuckle's"] Honeysuckle that was right there on Madison and everything…there's nothing left, they've already torn it down and built these big buildings that—they don't look like Seattle.

[Audience member: "What about the 1911?"] 1911? I'm not that old man! [Laughter] Ask Pio, he knows me.

[Audience member: "The jazz club."]

Oh yeah, well, okay.

[Audience member: "On 5th Avenue."]

I don't know about that. All I know about is the Black and Tan. And my dad played there, my brother played there, I played there; Oscar he played saxophone with Quincy and they were all in our basement and Jimi Hendrix played all that twanging stuff and then he got famous. But anyway I been trying to get famous for years. [Laughter]

But it's just so much. I think one of the things that has to be saved in the Central District are the churches. Because that brings a lot of people and things together that nothing else can do. Most of the landmarks that I know about are gone already, you can't bring them back.

But there was a strong musical heritage in Seattle and a lot of it—matter of fact at Christmastime us kids were upstairs supposed to sleep and we heard this noise in our front room we heard this noise [low grumble-grumble] like that. And we creeped down the steps and mom and dad tell us "Get back up there!" 'cause they were drinking and everything, and they had that funny smelling stuff that's legal now. We didn't know! We didn't know what the heck it was. So anyway, after the noise went down we went down there, and you know when the glass of milk was gone we'd come down to get our presents. That was Christmas. One time, this guy had this [low grumble] voice and we didn't know, and after he left, and my dad and him walked across the street to this famous Washington Hall—I'm so glad it's saved now, you know—we didn't know that voice, we just heard it. And years later, my mom said, "Well that's, that's a friend of your dad's, they used to work together in Chicago and up and down the Mississippi on the riverboats." And she said that his name was Louis Armstrong. This guy came to, you know where the Seattle main post office is now down on 3rd and Union, it used to be the Palomar Theater there. And I heard that this Louis Armstrong was coming to town, me and my brother went down there and that was the guy! He came up and he's doing his thing, that was the voice that was in our front room. It was just wonderful to find out, you know, that kinda stuff. But my dad was quite a musician, he worked there at the Black and Tan on 12th and Jackson. Matter of fact his picture is across the street at the bus stop along with Jimi Hendrix and Quincy Jones and Ernestine Anderson, they're all there in a picture right there at the bus stop. Anybody in the world can go by there and see it.

And it's just a pleasure to come from a musical family and be asked to come up here and talk about it? Jaimee, you need to—you guys don't know but this woman…[Audience: "Yeah."]…use of Seattle…she could…. Well she's just great. That's all I got.

Jaimee Garbacik

Dave Holden everyone! The mural that he's talking about on 12th and Jackson, we talked a little bit about the necessity of making sure that those murals are preserved. A lot of them are disappearing as development comes in, and some of them are for some very, very important residents and citizens of Seattle and really need to be sticking around. So on behalf of that.

Up next, please welcome the Executive Director of Reel Grrls and founder of Skate Like A Girl, Nancy Chang.

Nancy Chang

Hi, thank you so much, Jaimee, thank you Mr. Holden.

I need everybody to stand up, 'cause I represent youth voice; I've aged out of being a youth a long time ago, however I'm really into engaging the audience, and also you guys have been sitting for a really long time. I want to know who's in the room. Sit down when I say something that resonates with you, and feel free to stand back up or raise your hands if something resonates with you again. So who belongs in the private sector, sit down. Okay, from that group are you designers? Raise your hands. Architects of some sort? Developers? All right. Who belongs to the public sector? Sit down. From that group who loves sitting in boring meetings to make sure a lot of cool things happen for residents? So, in City Government? County Government? All right, city, all right. You can also yell things out too, this is two ways.

[Audience: "nonprofit!"]

Nonprofits, thank you. Who considers themselves artists?

[Audience member: "Music!"]

Music, yeah? All right all right. Who considers themselves, nonprofit sector folks, in that nonprofit sector who does community development? Nobody, all right. Preservation? Okay. Who…I know this guy right in

front of me. Who's a very active and engaged community member that's pushing to save Eastlake, or creating Eastlake parks underneath the freeway? [Laughter] All right, am I missing anybody? Are there other people that I need to know about? All right. Well, next questions are: Who grew up in Seattle? Raise your hand. Oh, that's good. Keep them up a little bit. Who has raised children in Seattle? Raise your hand. Who is still growing up in Seattle? Raise your hand. I think this is everybody, we're all growing! All right, thank you.

My piece is for those who have kids, you know that young people don't stay in one area, you're like, "Please stay here," and they're like, "No I'm gonna do whatever I want because I'm virile and free," that's actually my life tagline. But for me I think as a young person—I grew up in the Puget Sound, I consider South Salish Sea as my home—and I was lucky enough to do a lot of things, but I was thinking about, like, what do we preserve and what has impacted me and what has shaped me as a person, and for me I think it's Seattle Center. Does anybody agree with that? All right, thank you, thank you.

Why Seattle Center is important to me is—and this isn't necessarily the place that I'm saying to save—but I think there's a lot of elements when you think about young people and development and making sure that youth voices are heard and engaged and being safe and welcoming, and I feel like Seattle Center is definitely that place because I remember as a young person in the eighties walking through those gates, right, next to the EMP, who remembers those? Those are definitely ghosts of Seattle. I think I asked once somebody, "Where'd they go?" They said somewhere in storage but my goal is to refind those one day. But that was like probably the first public art piece I really enjoyed, and I think as a teenager I came back because there was like Bumbershoot and Folklife, those kinds of activities.

I also was into skateboarding, helped to start a nonprofit called Skate Like A Girl, and it's one of the few legal places I can skateboard, isn't that weird? Skateboarding is for young people that want to be active and doing fun things but there's only a very few places for them to skate. And so for me the Seattle Center helped give me a space that was safe and engaged me in public service. Because—I'm gonna put this down, I don't' think I need this—I don't know if you've noticed but I'm sort of nonlinear, so I'm just gonna kinda go with the flow right now. But for me, Skate Like A Girl is a tenant organization at the Seattle Center, and it sits next to the skate park, and the skate park, where it used to sit, or what used to sat there was a building that I sat countless boring hours, to give public input as a young person to see what that skate park would look like. Right? From there I continued to sit in at really really boring meetings to have a twenty-year skate park plan, and that has been off and going and it's been really amazing to see skate parks proliferate throughout the city and give young folks a space to congregate and feel safe in, right? And through other programs we're engaging more young people to be active and be community leaders.

So, from skateboard to kind of where I'm at at Reel Grrls is that—oh wait, I forgot one other piece of detail. As a young adult I taught art camps at the Seattle Center, and I think that—we haven't really talked exclusively about arts but art is a really really important piece in Seattle; like, think about Belltown, Pioneer Square, Capitol Hill in the eighties. Really probably kind of terrible places that you wouldn't want to hang out in, but because artists, they really paved a place that was interesting to live in and encouraged developers to come in cause that's like the hot place to be; and so art is very important, so besides young people make sure artists are always at the table when you're considering decisions about creating space and place.

In terms of Reel Grrls, this is a really weird abrupt transition, but for me, Reel Grrls, I started two years ago as Executive Director, Reel Grrls was placed in the Central District, Capitol Hill—sorry, Capitol Hill then the Central District, but essentially Reel Grrls was priced out. It's too expensive as a nonprofit serving young people to be able to afford spaces on Capitol Hill and maybe even the Central District.

But luckily we are right now in the Youngstown Cultural Arts Center. Who knows about that place? [Audience: "woohoo!"] Really great place. And a great example of what community members and policy makers and people in the private sector can do to ensure that there is a space for young people, artists, and it's affordable and it's open to the community. Was anybody in this room involved in Youngstown?

Excellent, thank you. So about ten years ago Youngstown, the DNDA, Delridge Neighborhood Development Association, did a huge capital campaign, raised like I think twelve million dollars, I'm just throwing that out there. [Audience member: "Yes, that's right."] A part of that went to helping Youngstown remodel and then the other money went to buying properties for building low-income housing and things like that. So I think that's a really cool example of how this whole room can be actively engaged in saving and preserving spaces, but also creating affordable places that artists and young people can continue to thrive in.

[…] Who's never been to Youngstown before? All right, well my challenge to you is to go to Youngstown, because the first floor has a bunch of youth-based, arts-based nonprofits that serve the community, and then the second floor is artists' studios, low-income housing, stuff like that, live-work spaces. And why I want to talk about Youngstown a little bit is, although it's a really cool successful thing, it took a long time to make happen, and I think going back for policymakers and city government, I think that creating and helping communities to make things easier is really important. So I talked to the Executive Director David Bestock and I asked "Is Youngstown in trouble of being demolished or anything?" He was like, "No, but it's kind of complicated—we own the first floor and the second floor is kind of weird because it's low-income housing and there's all these weird policies and things because there's different investment groups that have helped to support it." So, if this sounds confusing to you because I don't understand it, it's confusing and weird, and I think for people on the government side that's your job to make it more easy somehow.

I've also, like, a few years ago—well, not a few years ago—last year, the Harvard Exit is—I think it's remodeled now, but before they remodeled it I was like, "Hey, let's throw a big party there to raise money for Artist Trust," because I also sit on the Artist Trust Board, and we got a group that was engaged, really excited to make sure that that happened, but then we talked to the developer, he was in and then out and was like, "Oh wait, this is too much liability, I'm out"; but we were talking about, like, affordability and things like that, and for him—I think this was the person that helped to do the Madison market space—and he's really committed to wanting to make sure that arts and artists and affordable housing can be here in Seattle but it's really difficult because we have to make sure, like, the incentives and things like that make it profitable for developers, right? But I think also, I think it was cool that he was willing to sit down with the community and hear some ideas and try things out, minus all of the liability pieces.

But, to kind of wrap things up in not so neat of a bow, my asks really are to make sure people in policymaking positions make sure that we incentivize ways to make sure that developers include community voice, and make sure that it's profitable for them to include this long process. I also worked ten years in government and it's really really boring sometimes because you have to go through a process; it's a love-hate relationship. But then for developers, to really thing about how do we include youth voice, how do we include community members, advisory groups, to be able to help you think about what to retain and how to keep community members in the neighborhood after it's redeveloped. And for residents: we gotta go to those boring meetings; that's what really makes, you know, things happen is when we're actively asking and being a part of the process. So one last thing if you love being in Seattle and you're committed to making sure young people and artists and everybody else that wants to be in Seattle can stay in Seattle, please stand up. [Cheers from the audience] Thank you. Thank you so much.

1:50:00

Jaimee Garbacik

Thank you, Nancy!

[…]

So, I'm going to take one second to read a paragraph from a Wiki that I think everybody should be aware of. It's called Operation Homestead:

> "In 1988, Operation Homestead in Seattle began occupying buildings and negotiating their sale to nonprofit low-income housing organizations. By 1993, it had successfully reclaimed 300 units. In May 1991, Operation Homestead (OH) occupied Arion Court, a vacant apartment building, to draw attention to number of vacant housing the City was letting deteriorate while there was a large need for affordable housing. As a result of the protest, the building was renovated and turned into 37 low-income housing units. Arion Court became the first self-managed permanent housing project for previously homeless people in Washington State, as the residents decided the rules and how to enforce them. In 1992, OH occupied the Pacific Hotel, prompting the house to be turned over to a nonprofit for low-income housing. It functioned as an emergency shelter until it was renovated and converted into 113 affordable housing units. It also did occupations of the McKay Apartments and the Gatewood Hotel."

Just something to be aware of, 'cause this is sort of part of our history of resistance in Seattle too, and something that can still happen.

Up next, please welcome *Seattle Star* journalist and curator of Radical Seattle Remembers Jeff Stevens.

1:52:06
Jeff Stevens

Thank you. My name is Jeff Stevens and I'm a Seattle native and longtime resident. During many years of closely following Seattle city politics, I've often heard a certain curious phrase used by our elected municipal officials to describe their aspirations for Seattle's future development. That phrase is "world-class city"—and it sounds quite noble until one considers its real-world consequences.

What does "world-class" mean when a city abandons its working-class history—as Seattle is presently in danger of doing? What makes a city truly livable rather than a mere cathedral of economic fundamentalism? Let's now consider what certain urban theorists call "third places."

Third places are community gathering spaces between home and work. They can be churches, public libraries, and public parks—and they are also often local, small businesses such as bookstores, cafes, and taverns. The more Seattle grows, the more Seattle will need authentic third places in order to remain a truly livable city—especially as microhousing and acute urban density become inevitable here.

I'd now like to sing the praises of a certain long-cherished Seattle third place that could soon be in danger of demolition due to its prominent location. That third place is the Mecca Cafe. Located in the Lower Queen Anne neighborhood in the shadow of the Space Needle, the Mecca is a restaurant and bar founded in 1929.

While New Seattle attempts to impress with glittering glass globes, absurd upscale vittles, and thirty-five-dollar cocktails, the Mecca remains by contrast a classic Old Seattle dive bar, and shamelessly so: its longtime motto is "Alcoholics Serving Alcoholics Since 1929." While that motto might seem flippant, the Mecca in fact seriously provides, along with its working-class food and drink menu, a venue for truly rich and gritty history and authenticity within a city that is rapidly losing both—as well as losing the many genuine dive bars that once flourished here.

When I turned twenty-one in 1987, the Mecca was among the first classic Seattle drinking establishments introduced to me by my older friends. It was already then almost six decades old and I fell in love immediately with its genuine grit and ancient authenticity. When I turned fifty this past April, among the many possible appropriate places for a native Seattleite to celebrate that crucial milestone, I chose the Mecca without question. When the Mecca's one hundredth anniversary arrives in 2029, the twenty-one-year-old Seattleites of the mid-twenty-first century could and should have the Mecca available to them for their own poignant life milestone celebrations.

Unfortunately, the block where the Mecca is located is potentially in danger of demolition and redevelopment because it comprises several buildings that are all either single-story storefronts or small three-story apartment buildings. Along with the Mecca, this block also hosts two other long-cherished Old Seattle institutions which are both local chain restaurants: namely, Dick's Drive-In and Pagliacci Pizza. Dick's, Pagliacci, and the Mecca are all well-established Old Seattle third places that would be sorely missed among longtime LQA acolytes if demolished.

[Clicks through slideshow] Here, just so everyone knows, is the legendary Seattle newspaper columnist Emmett Watson, photographed at the Mecca at the age of sixty-three, circa 1982. [Clicks through slideshow] Let me see…just get back to the original photo there.

To conclude, I now strongly advocate that the entire Mecca block should remain unchanged by development even while the surrounding neighborhood inevitably embraces urban density. New Seattle will ultimately be a mediocre place without the continuing presence of Old Seattle.

Jaimee Garbacik

Okay. Thank you, Jeff. Up next, Ethan Phelps-Goodman is a data scientist, a civic organizer, and the artist who runs Seattle in Progress. Please welcome him.

1:58:15
Ethan Phelps-Goodman

Hi everyone, my name is Ethan. I run Seattle in Progress, which is a website which shows what's being built in Seattle. So I spend a lot of my day working with development data, housing data. I also spend a lot of my time talking with people in the industry, so, developers, architects, urban planners. But I also spend an equal amount of time talking with residents in their neighborhoods. So I think I have a good perspective kind of from several angles on development in general.

And in trying to pick a place to talk about, I wanted to pick something that would have some sort of broader policy implications, kind of a message to take home more broadly. And I wanted it to be something that kind of got away from the traditional pro-development, anti-development divide that so often blocks any kind of constructive progress. So this building is on East Pike in Capitol Hill. It's a 1910 construction and I'll be the first to say I don't think it's architecturally, to my eye, anything worthy of preservation. You can disagree if you want. What's interesting to me about this block is the businesses on the ground floor. So it's a 125-foot-long block, and we've got a sewing store, Babeland, a barber shop, a skate store, Honey Hole is a sandwich shop, and finally a clothing retail. So that's six local businesses, all of them, as far as I can tell, doing quite well, thriving. And this block has a sense of place; it feels like a Capitol Hill block.

And I want to contrast this with the development going on kitty corner to it, just on the other side of East Pike. And that's the Ava on Capitol Hill. And this building is noticeable, or noteworthy, because it's got this shiny metallic blue façade. You can love that or hate that, I don't care about the façade or the top for the purpose of this talk. What I care about is the streetscape. So this is a 200-foot-long block, so it's significantly bigger than the building we just saw and it might be hard to see but if you kind of scan your eye across this block, you won't see a doorway until here. And that's because this 200-foot-long street front is one retail space. I understand it's supposed to be a supermarket—it's obviously not done yet. And as an isolated example this is fine, we need supermarkets, I don't object to putting in 200-foot-long supermarkets, but unfortunately this is kind of emblematic of so much new construction that builds large retail spaces when the building it's replacing had small retail spaces. And the difference here is huge in terms of what can go in. In a space this big obviously it's going to be a supermarket or people were throwing around maybe an Apple store or something like that. That's the only thing that can support a space this big.

And developers have reasons for preferring to build larger retail spaces, fewer retail spaces that are each larger. They like stable tenants that will sign multiyear leases, and they know they'll pay their rent on time. If you have six smaller local retailers instead of one large tenant, that's a lot more work to manage. That's also a lot of facilities that have to be duplicated. You need ADA accessibility, you need emergency exits, you need bathrooms, you need separate systems for each separate retail space, so it's cheaper to build one big retail space and not duplicate that effort.

But, think how much better development would be, especially in our commercial centers, places like Capitol Hill and Ballard, if new buildings housed unique, quirky, local businesses in the same way that old buildings do. I don't think we'd see quite as much opposition to development if these new spaces were as appropriate to small local businesses as the old spaces were. And we can make this happen. So we already have a ton of regulation around housing, you know we spend a lot of time focusing on stories two through six, and what's built there and how we build housing. And we certainly have some regulation around retail for sure. But I would argue that over the next couple of years it would be great to spend just a little bit more time looking at our retail code, looking at the incentive programs we have in place, looking at tax incentives; trying to give some motivation to put smaller scale retail spaces in. And actually Jeff's talk right before me was very appropriate, if you notice the Mecca has this tiny little storefront, that probably goes 100 feet deep on 20 feet of window space. That's essential to getting affordable rent to small local businesses, there's no reason we have to lose that to new construction. Thanks.

Jaimee Garbacik

Thank you. Up next, an artist, an author, and creator of Invisible Seattle, an incredible project that you should all check out if you're not already aware. Please welcome Philip Wohlstetter.

2:04:05
Philip Wohlstetter

Thanks very much. I'm actually a cofounder of Invisible Seattle. One of the other key players, Clark Humphrey, talked earlier tonight. So I don't want to take responsibility for all of the felonies we've committed upon the city. This is going to be very interesting—I'm going to try to use cards here while holding the mic. Anyway, let me start in the middle ages. A good place to start for Seattle. A popular pastime in the middle ages was pilgrimages. Pilgrims would walk, take long journeys by foot to arrive at a sacred space. A church like Santiago de Compostela, or Canterbury. In the Muslim their pilgrimage is to Mecca. I want to tell you about a pilgrimage to a sacred space in Seattle that you might not think is sacred. The protagonist of the pilgrimage: Quentin Tarantino. Quentin Tarantino started from his hotel downtown, and he walked all the way to the University District to go to this sacred space. Didn't take a limousine, didn't take a cab, if he was here now, he wouldn't have taken an Uber. The place he was going to was Scarecrow Video.

What? A video store? How can that be a sacred space? Particularly compared to all of the places people have been talking about tonight which are of wonderful resonance as we listen to them. Well first, it's not a video store anymore, it's a nonprofit called the Scarecrow Project. It's a mediatheque, an image archive; what can you see there? Well, in the words of one of the films they have there called *Tout la Memoire du Monde,* "All the Memory of the World," about the Bibliotheque Nationale in Paris, it's a kind of image archive of all the memory in the world. You can look at the rest of the world for example. Godard once said, "At what point was America delegated to tell the world's stories?" Scarecrow gives us direct access to how other people see themselves. It's a portal to the wider world.

The cutting edge of film, the new wave in the eightiess might have been Finland, the Kaurismäki brothers who made films like *Leningrad Cowboys [Go America]* and *Hamlet Goes Business*. In the nineties maybe it was Iran with Abbas Kiarostami who recently died—*Taste of Cherry*. Now who knows, maybe Argentina, Portugal, Korea—there are new waves in all of these areas and Scarecrow has films from all of them. As

well as great films that everyone should see like the wonderful Filipino masterpiece, *Perfumed Nightmare* by Kidlat Tahimik, or the great Black American filmmaker Charles Burnett, *Killer of Sheeps*. They're all there. *Killer of Sheep*, sorry. So, you're looking also at history.

Another great line from a film begins, "The past is another country: they do things differently there." So you have an archive of images to see how people dress, how they used to eat in America in the past from classic American films in the silents. But you can also see everything these films leave out, when you look at films by Black American filmmakers and people of color.

Do we need this archive when we have Netflix, or streaming services or actual film archives like the Pacific Film Archive—what does Scarecrow have that they don't? Well Scarecrow has 125,000 films. There are 1,148 different sections, mostly DVDs, but there are laserdiscs and VHSs of things that haven't been reissued. Now film archives like the Library of Congress, UCLA, and the AFI film archive—first of all not in Seattle—but they're also places where it takes more…one doesn't just walk in necessarily off the street. One has to get cards to use, or written permission, but also, they don't have everything that Scarecrow has in a way.

Scarecrow picked 42 of its rarest films and checked the archives in the Library of Congress, UCLA, and the AFI, and they only had 6 among all three of them. That's crazy, right? Now you've got Netflix, now the thing about Netflix is, all right, you don't expect to find *The Headless Woman*, an Argentine film, or the great film *Beau Travail* by Claire Denis, maybe the best film in the 2000s, that was set in the Horn of Africa; but *Klute*, when Jane Fonda won an Academy Award in 1973, it was on Netflix, but it's gone. Why? Intellectual property. They don't have the rights to these things forever. But at Scarecrow, anything that goes in there stays. They still have it in physical form. I did an Arab film festival in 1990 for the Goodwill Games, it was the first Arab film festival in the United States. And it gave rise to something afterward called Arab Film Distribution which was located here in Seattle. And all of the films that we showed like *Man of Ashes* from Tunisia, or *The Cairo Station* by the great Egyptian director Youssef Chahine are there in Scarecrow—now. You can watch them, have your own film festival. If you were Bush or Donald Rumsfeld you could have gone there and I won't say it would have dissuaded them from invading the Arab world, but at least anybody who goes there will have a better idea of why these things are not going to succeed.

We're basically here together tonight to contemplate a mystery: how a private business evolves into a de facto public space, becomes a community anchor. With Scarecrow I can identify like four different things which I call 'conviviality,' 'exact knowledge,' something called 'the zone,' and something else called 'prodigality.'

Now, conviviality and exact knowledge describe the employees at Scarecrow. They're quite friendly, they chat for long periods of time, and they know everything about film—they're better than bots at Amazon. They can link you up with things you never even thought that you wanted. They wrote a guide to film called the *Scarecrow Guide to Video*, which you can buy. They organize the films in categories for example, aside from the films that are done by all the directors in the world, or done by nation like France, nations of Africa like Mali or so forth. They have something upstairs called the "Psychotronic Room." Films in this room are in categories like—it's basically low-budget horror and B films—but it's like, one category is called "Nature Gone Amok." Another one is "Post-Acopalypse," the third one is called "Little Bastards (Anything Small That Wants to Kill You)." They have Japanese, Thai, Hong Kong, and Korean Horror, and Mexican B movies.

The zone is from a famous film by Tarkovsky. It's a place where you enter kind of a zone of slow time, somewhere where capital doesn't enter. It's the space to browse. And it's also a space where the community can come in and do things for free. I get to show films there once a month, I have a group called the Chris Marker Group which shows very obscure films called essay films. The people who show up are kind of unlikely, because its free and there's not a lot of things that are. I have a seventy-six-year-old laid-off Boeing employee called Hank who comes in. Doesn't like a lot of what I show; hated a movie

called *24 City* about Chinese steel workers in a factory that was sold and turned into luxury condos. He says, "That's depressing, I didn't like that at all," but next week—or the next month, rather—I showed a Palestinian film called *5 Broken Cameras*, which is exactly what it says, a very simple idea, a guy who has cameras to sort of film Israeli settlers taking over bits of the old Palestinian village where he's in, and after he films for awhile someone will always come along and break the camera, so he'll get another one. It takes five cameras that are broken to go through the whole film. He said afterwards, "Gee! That was terrific, that was a real interesting film!"—you never know, right? I noticed some of the people who are coming in to watch the film had packs, and I quickly realized they were homeless people. And again, it's amazing what people will like, you'd never think that a nine-hour film called *News from Ideological Antiquity* which is about a film that Sergei Eisenstein never made of Karl Marx's *Capital*, which he wanted to get James Joyce to write. You'd never think that—I didn't even show all nine hours, it was just two hours a week—the only guy that came to both sessions was a homeless guy named Mike. He came back for the second installment of this, he was like, "That's great, that's really interesting, you know it's all about economics." All right, so the point is you never know what people will like.

These are communities, precious communities we can lose, can be dissolved very easily. There's a video store that wasn't as good as Scarecrow as a mediatheque called Kim's Video [and Music]. Kim's Video was a St. Mark's Place—St. Mark's had the misfortune of being in the crosshairs of capital. It was prime real estate in the East Village, you know, and all that world's offshore money was kind of looking at that and seeing a revenue stream and eventually it had to go. The guy who ran the video store said, "I don't want to sell these things individually, I want someone to take my collection as a whole," because it had been curated for so many years. He wanted to give it to NYU, they wouldn't take it, and so forth. A Sicilian hill town in Italy came and took the whole collection, because they knew how valuable it was to have something that was curated and assembled like that.

Now I hope that won't happen for Scarecrow, and they're doing pretty well, but I want to return to the heart of this wonderful exhibit curated by Susan Surface and Aletheia Wittman. There's a wonderful video exhibit over there by Inye Wokoma—has anybody seen that over in the corner? It's called "Constructing Silence." And, it's about the Central District, which, we know was 20% black in the sixties—I'm sorry, 70% black and now it's under 20%. It focused on a central character named Vern who he describes as—I'm sorry, the artist describes as a "developmentally disabled man who finds social and mental anchoring through conversation with family members. As the rising cost of housing and gentrification drives his relations out of their Seattle homes, Vern has fewer people to interact with, so he begins talking to himself through the air."

Now, Freud had a wonderful comparison of the unconscious to the city of Rome, what he said is if you look at the city of Rome and go in it has all these Etruscan ruins, or classical architecture, or renaissance palazzos—these are all fragments and ruins that jut up in the midst of the modern cities. Well think what the unconscious is like, is it essentially has all of these things that have ever been built, existing in the same place. So, the Temple of Mars exists on the same spot in its Etruscan form, in its Roman form and as it's renaissance palazzo that's comes after it, so that nothing of the past that has been built would ever fall away. […] The unconscious is like that, everything we've ever experienced is down there, everything that's capable of being remembered, we can connect to it. Now he says, "the assumption that everything past survives is valid only if the mind has remained intact and its fabric has not suffered from trauma or inflammation." In other words, no lobotomies, once you lobotomize the brain, the past goes away and the human being goes away. He ends by saying, but cities are different. In the city, things get ripped out by ordinary "demolition and replacement of buildings," but I think Freud stumbled onto something that was actually rather remarkable, and in fact it is the same.

The city, the whole unconscious of the city, every time you tear out these sacred places, you commit something like a lobotomy. And as we see in Inye Wokoma's wonderful video, you leave people talking to the air, at the ghosts of Seattle's past, at what once was. Because capital squeezes its existence, all of our existences, down into a memoryless eternal present, where "all that is solid melts into air" as someone once said. I think we have to all figure out ways to resist that, and to find ways to keep all of these sacred

spaces there so they can act as markers for ourselves as we wayfind in this wonderful city that we all live in together at this moment. Thank you.

[Applause]

2:18:46
Dave Holden

I want everyone's attention here, now Jaimee's going to kill me for saying this. [Jaimee Garbacik laughs] I know she is, but I have to say, 'cause I didn't mention it before, my dad he came here in the twenties, and he loved the place Seattle so much he wrote a song about it, the song is called "Seattle on the Puget Sound." And Jaimee said "no" but I gotta 'cause I… [Laughter; Jaimee Garbacik: "What did I say no to?"] 'Cause, well my wife won't let me in in now because I didn't mention it. So, if anybody wants to know about that song, it's—I recorded it in my own studio, in my own house, I have the CDs if you want to find out about that song, call Jaimee. [Laughter] 'Cause she might get mad at you [Laughter; Jaimee Garbacik laughing: "I'm not mad at you!"] I have to let you know that my dad wrote this song, I recorded it now after he died. Let me know if you want to hear the song and if you don't get it from Jaimee, this man is a historian, he knows all about the song, and he has them too, and he helps me sell them, so if anybody wants to know about it please talk to Jaimee, she's got my phone number, and he's got my phone number, and he's got some CDs. Good night!

[Laughter, applause]

2:20:15
Jaimee Garbacik

Thanks Dave. Now, for the record the only thing I said no to was trying to pitch it as the official song of Seattle, because I said that the people responsible for making that call wouldn't necessarily be present. [Laughs] Just for the record. Actually we can play that song afterward if anyone wants.

So we're gonna wrap up cause we're just about out of time and I really just want to thank everyone so much for being here, and for listening to these really important stories, and I'd also like to remind everyone that this kind of conversation—I'm not saying this in any kind of way to take credit, but the way that this happened, is I just called a bunch of people, and asked them if they wanted to talk. And, the way I met all of them, was by just showing up at community events. Going to a picnic in Gas Works Park when the Central Area was having their family picnic; talking to people and realizing that we're all here. We're all in Seattle. If we don't let those layers, and all of those different demographics touch each other, we're going to lose a lot of them. So, if you want to have the say of people in this community, it's not that hard. I didn't have to fight to get this night made. I just asked the Center for Architecture and Design. They said yes immediately. Almost everyone who spoke, I think that everyone I asked wanted to speak. Not everybody could, but everyone wanted to, so this kind of thing can happen pretty easily if you want it to. And we can make some more deliberate decisions about development going forward. Thank you so much for listening everyone.

[Applause]

And thank you to the Center for Architecture and Design for putting this on with us.

[Applause]

And to Lisa Herbold for being here.

[Applause]

And to all of our wonderful speakers. The book comes out next year. [Laughter]