

andscape



Gota-bjee-look, is one vriation of the flora in the No-workee species.



This clinging vine, unusually named *clinging vine*, was once thought to be man-made. Silly thought wasn't it!

Stories and photos
by Brain Morton



This budding flower, the Gota-u-wet, really comes alive in hot weather.

Sticks bark with 'Pieces of Wood'

by Lester Larch (#4)

The seeds were planted in Chicago; now the sapling rock stars, collectively known as Sticks, have taken root in the Northwest.



Lead Sticks guitarist James D. Vo; his influences include Geddy Tree and Robert (Leafy) Plant. staff photo by Jim deShutter

To herald the arrival of Sticks into the land of Weyerhaeuser, the band has released their most recent studio carving, *Pieces of Wood*.

The album features the same slashing, chopping sounds that have graced

Grand Confusion (with a beautiful forest scene cover) and Buildingblox; only the recording location has changed.

The band was concluding a nationwide tour of state parks and forests, which included a stop at Woodstock, when they landed in the Seattle area. Totally taken in by the lush green surroundings of Freeway Park, the backwoods boys from Big Bush, Chicago, decided to change their base of operation and call Seattle home soil.

In quest of a Seattle studio, the band found serious differences between way of life and the living patterns of Seattleites.

"The Seattle horticultural scene is really messed up," said Bob Alderwood, lead singer for the former Chicago band. "I've seen more people abuse twigs in this town than any city our band has toured through."

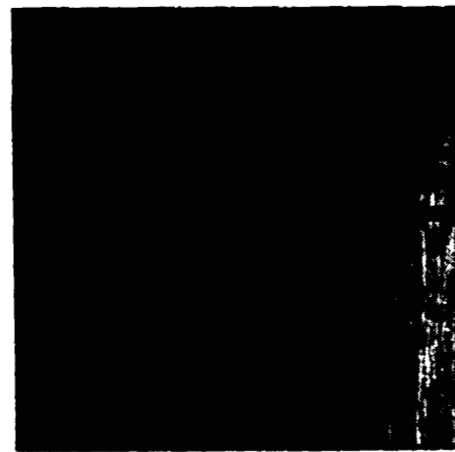
"Pioneer Square is lined with trees, and Freeway Park is nice, but it's a drag for myself and the rest of the group to fight through concrete and brick just to get enough sunlight."

In light of the situation, Sticks transplanted themselves to the Federal Way area, eventually recording the basic tracks of *Pieces of Wood* at Scum-Tac Studios under the watchful eye of producer/gardener Jack Ted Bob Mike Templeman Flicker Douglas Ezrin.

The final product, released on Redwood Records (the label associated with Barbra Streisand's *Evergreen* and Brush's *Trees*) is Sticks at their leafy finest.

Highlighting the album are the chainsaw riffs of lead axeman James D. Vo. His hacking, slicing guitar lines seem to come out of the woodwork on cuts like *Queen of Stakes* and *Renegades (Can Bend Your Branches)*, whose lyrics tell a sad and mournful tale, definitely not for those with weak limbs:

*Oh momma, I'm in fear for my life
and the long branch of my tree
Hangman is going to use me for gallows
and I don't have very long
D. Vo and the rest of Sticks crackle*



relentlessly behind the crooning Maplewood from the opening *Great White Birch* to the final chords of the instrumental *Hacku Hacku*.

The album is not without its documentary value, as the band describes their branching out in search for a place to perform live; Sticks' hunt led to a small restaurant/lounge/disco/hangout on the outskirts of Federal Way, and the title cut of the album:

*Pieces of wood,
We searched for the Money Tree*

We found it on 99, near 288th

The band debuted their live stage show to a packed Money Tree crowd, which left the building stunned and splintered.

While D. Vo mixed merciless hacking with leafy leads, Alderwood entwined the audience. The willowy vocalist's voice seemed to reach the tops of the tallest trees while he spun and twisted from side to side, as if being whipped by a strong Northwest wind.

"I run twenty miles a day in preparation for the concerts," said Alderwood, in between bites of a bark bar. "I don't want the audience to saw logs out there."

"I think we'll stay in Physical Waste for a long time. The trees stay green, and there's plenty of rain to nourish our songwriting as well as our roots," Alderwood continued.

As long as Sticks remain in the area, Northwest fans will have something besides driftwood to crackle about.

Lecture Hall hosts Croaker

by Lea Churhall

Bufford O. Croaker, Professor of Dermatology at Ponds University in Lily, Nebraska, spoke in the Lecture Hall, May 19.

Croaker, known to his friends as "Buffo", originally to lecture on the effects of acne and warts on the delicate psyche of the college student, instead jumped from one subject to the

other throughout his dissertation.

The Lecture Hall, affectionately known as Toad Hall or the Frog Palace by HCC students, was filled to capacity with Nursing, Medical Assistant and Herpatology students, who listened eagerly to Croaker speak.

Beginning, as originally planned, with the subject of warts, Croaker moved to the aesthetic value of using small decorative ponds in landscaping

and the possibilities of marsh grass and cattails for use in gardening.

"There are many more interesting things to talk about than warts," Croaker stated raucously.

Croaker's stentorian voice sprang from one wall to the other as he filled the Lecture Hall with its deep sonorous booming.

"This place has wonderful acoustics," he commented. "The color

scheme reminds me of happier times spending the summer by a small lake in Lily."

Croaker was generally well received by the audience.

"It was one of the deepest and most meaningful lectures I have heard here in a long time," stated Tad Poles.

"Yeah," commented an eavesdropping cynic, "about knee-deep."

Nudie musical 'Oh, California' kept in dark

by I. Strain

By a six to two vote, the Highline Community College Board of Trustees were able to keep the Drama Department's new nudie musical *Oh, California* in the dark (although the drama department wouldn't know a loop-hole if it hit them in the face...for those who don't know it, there are only five

Those who attended the first performance were dismayed by the fact that the lights in the theatre were not turned on during the entire performance. Even more disturbed were members of the cast who, intentionally or unintentionally, kept bumping into each other on the stage.

The performance was constantly being interrupted by giggling or shouts of "if you bump me one more time, I'm going to kick you right in the"

Several times during the performance, members of the cast fell off the stage and into the laps of delighted members of the audience. It was later reported that one of the cast who fell and a member of the Board of Trustees, who was sitting in the front row, were missing.

After the performance, members of the cast complained about the working conditions.

"It was despicable," raged. Suzy



The final obscene from the Highline musical, *Oh, California*. staff photo by F. Stop

Suntan who portrayed Linda Roundstand. "Roger (who portrayed Governor Very Chocolate) was like an animal...look at the bruises on my tush where he pinched me. He wasn't like that in rehearsal."

"I fell off the stage twice because it was so dark," complained Denise LaTease who portrayed a reformed skinny-dipper.

"I fell into the lap of the same guy each time and because it was so dark I couldn't see what he looked like which is a shame...he had nice hands."

Not all the performers were unhappy with the darkness.

"I haven't had so much fun since I

was in prison," giggled Brucie Daisey. "It was just heavenly."

The director of the play, Misty Failure, attacked the Board of Trustees for their lack of artistic values.

"The Board obviously has no idea of artistic values."

"According to the sixth or is it the 19th Amendment of the Constitution...er...I mean the Constitution, we are allowed to perform our musical any way we want to. Those old fogies denied our constitutional rights."

One of the board members defended their actions.

"We felt that having all those luscious young bodies covorting in the nude on the stage would be detrimental

to the mental health of the student body," stated I. M. Disgusting.

"I constantly had to light matches to make sure that nothing indecent was happening on the stage."

Although the first performance of *Oh, California* left many of the audience in the dark, the second performance scheduled for tonight will be better if you have 20 dollars to spare.

Thanks to the board's actions, one enterprising student, Rick Reliable, will make a fortune.

Reliable has managed to get his hands on several hundred infra-red sniperscopes and is willing to rent one to anyone who will cough up the 20 bucks.

Asked where he managed to get his hands on these scopes, he told this reporter "none of your business."

Other members of the cast include Candy Welfelt as a reformed surfer turned cocktail waitress, Percy Justice as the governor's propaganda minister, Owen Money as the Minister of Finance, Vain Rhoda as a famous movie star turned political anarchist and Roman Padadadadowski as a weird movie director.

Tickets go on sale behind building 41 at seven o'clock. A brawl is planned behind building 39 for seats in the front row. Come early.

Summer Fashion Show Reveals Hidden Talents

by Janey Josh

The first annual summer fashion show was held Wednesday, May 23, at 1:30 p.m. in the elegant Multipurpose room overlooking the track.

All models were either Highline College students or faculty members. They were chosen to be in the show on the basis of their audience appeal, modeling ability, and immediate availability.

"We were trying to capture that fresh new look," said Joe Focus, staff photographer.

In other words, the photographers dragged them in or dredged them out (whatever) and started snapping photos. But there was no excuse for such rash behavior.

The small audience seemed to enjoy the show. In fact, the room echoed with uncontrollable laughter and snickering throughout it. But no one even clapped once.

After the show Gary Hassett, one of the models, complained to the press of the sexist handling of the show.

"The fashion coordinator, that Ema Brintz lady, why she had me pull up my shorts. She said, 'Show more leg, show more skin, come on cutie, show'em what you've got.' It was so embarrassing. I resent being treated as a sex object," said Hassett.

"Everyone else was doing it and I thought it would be cool to parade around half-naked. But now I feel like my body was being used," Hassett replied when asked why he submitted himself to such degradation.



Jack and Pete Offenheimer (twins) are wearing color coordinated (with each other) designer ensembles.

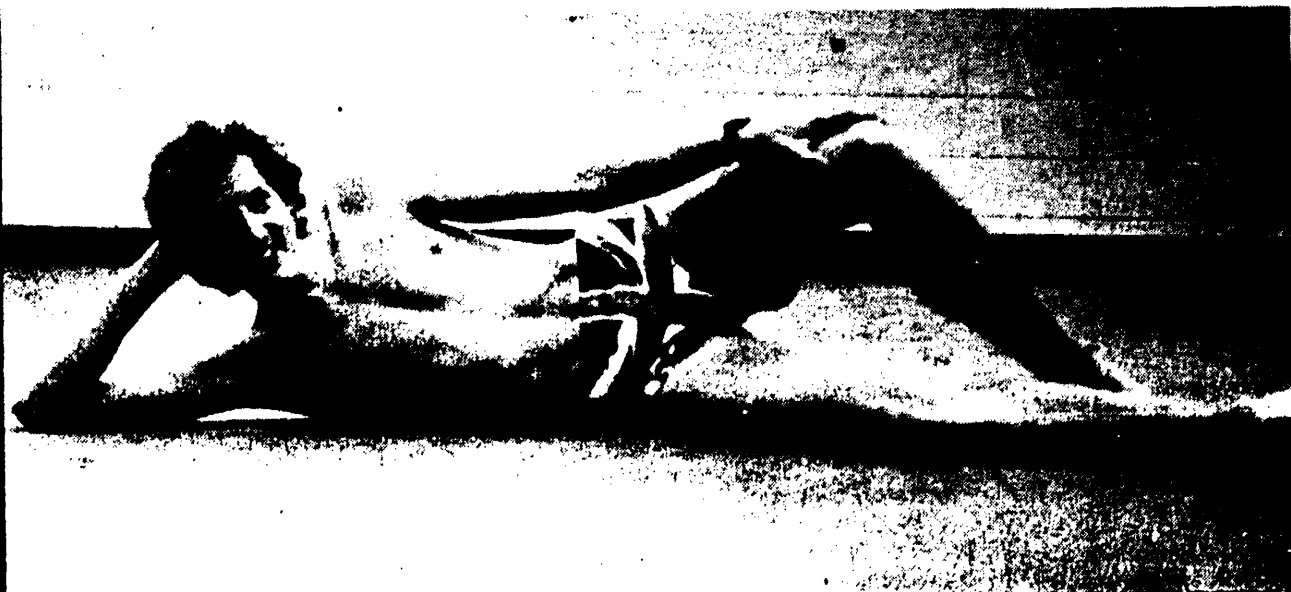


Robbie Flash sports the latest in shorts made of carbon paper for the look that comes back again and again. Yellow bear sold separately.



Gary Hassett showing off the latest in fashion accessories—fireman hats—complete with flashing red light and siren.

Photos by F. Stop



Rocky Faceguard revealing his true self with the French cut briefs layered over the conventional boxers.

Former Olympian distance man

Dippy adds depth to T-bird tracksters

by Brodie Juantorena

Last week's acquisition of Dale D. Dippy by the Highline College track team may give the T-birds the punch they need in the 5,000 and 10,000 meter events.

Highline's distance runners have been a disappointment to the school's past reputation of dominance in the sport.

To solve this dilemma assistant track coach Bob Alderwood has run down the scouting trail and has recruited just the man the T-birds need.

Dippy, who ran in the 1972 Munich Olympics representing the small European country of New Grand Femwick, should add the maturity and consistency the team needs.

"Dippy's a fine runner," smirked Alderwood. "Besides that, he's a real swell guy and a big kick in the locker room. He knows more dirty jokes than anyone on the team."

"Did you hear the one about the Scottish long jumper?" queried Alderwood. (Editor's note — Delete this paragraph)

Dippy will replace Jack Stoolbaker, who was killed in the Algona Invitational May 28.

Stoolbaker, HCC's top 5,000 per-



Dale Dippy running third behind teammate Greg Roo in the 5,000 meters in yesterday's Tukwila Relays. Dippy took eleventh in the race.

former, was the victim of the new AACC rule concerning false starts.

"False starts are really a drag, especially in the 5,000 meters," whined AACC inspector Dave Waddle. "It's inexcusable and it really messes up our time schedule."

To eliminate this, the AABS Board of Trustees has decided to terminate

runners who find it necessary to jump the gun, stated Waddle.

"In the past, when there's been a false start, a judge fires a gun in the air to stop the race. Now, he just fires at the naughty runner," giggled Waddle.

"Basically it's really effective," the part time mortician chuckled.

This year 73 runners have shortened

their careers and Waddle is hoping to increase the number next season.

Although HCC has only lost two other runners this year, Burnd Outman and Dyan Alone, Alderwood is concerned about the rule and has ordered bullet-proof jerseys.

"It's not too cool," Alderwood grimaced trying to act like he cared. "One of our top distance men, J. Michael Coldsco, has been shot twice in the legs. He wasn't killed, but I feel it's hurt his performance a bit."

The track team is currently preparing for the Federal Waste Relays Meet to be held June 1, 1982.

Greg Roo will be favored in the 800, 1,500, 5,000, 10,000 and 50 meter hop, skip and choke.

"Roo should dominate all those events as long as he doesn't screw up and lose his eligibility by passing some of his classes," Alderwood cackled.

With Roo, Coldsco, Dippy and teammate Rudy Goits running well, the T-bird harriers will be a team to reckon with.

"No doubt about it," Alderwood mimicked. "We're a bunch of tough jocks and we're going to kick the cleats out of those other 'teams'!"

T-bird matmen choke against Gator women

Chokers is the moniker for Grays Harbor CC, but the men's wrestling team inherited the name May 23 as the squad, getting beat badly by the women's team from Green River, strangled their competition and posted a narrow victory, 54-43.

"We went to Green River with the attitude that we'd be easy winners and have a little fun besides," gagged head wrestling coach Rugley Woodchuck. "But those girls started thrashing us, so we found it necessary to choke them to death. I guess it's cool."



T-bird Rog Lagerbeer chokes his Gator opponent.

Green River Athletic Director Murray H. Nelson was slightly distraught by HCC's conduct on the mat.

"Wrestling is supposed to be a non-violent, non-contact sport," stammered Nelson. "I guess it's getting to be like basketball, though. It's something we should discuss at our next board meeting."

The Highline wrestling program has been cut for no particular reason, other than the fact that 13 out of the 16 active members have been indicted for murder.

"It's a tragic loss," HCC Athletic Director Ric Reliable stated. "We got our program built up to championship caliber and then we almost get beat by a bunch of women."

"Basically, I think when those guys get out of prison, we're going to have to start working out more," Reliable subtracted.

Highline's next match is set for Jan. 31, 1992 against the Lower Columbia Red Devils when the T-birds' top wrestler Rog Lagerbeer is estimated to receive parole.

Featuring:

Sparky Plug

Sparky Plug, former designated bench warmer for the Texas Peons, has become starting shortstop for the newly formed Highline College baseball team.

Plug, affectionately called "The Plug" by teammates, brings to the T-birds an outstanding list of credentials.

The Plug played for the world champion New York Yahoos last year, but after the wiley infielder wrote an expose on the history of mushroom growth in Baltimore and its suburbs, his career "went to the dogs."

Considered a hard-shelled player by his former teammates, Plug was responsible for stopping 73 grounders last season, while only committing 263 errors.

The Plug will join a T-bird squad that is ready for the upcoming season and looks to be a championship caliber team.

"We're tough and with Sparky in our infield, we'll be a major contender," said head baseball coach Homer Erb. "He's kind of old, but if he doesn't get



Sparky Plug

burned out, he should really ignite our team," cackled Erb, a former Peon himself.

Plug is a 1926 dropout from Tyee High School.

Modern technology used

Jet packs might set records — Alderwood

by Johnny Spacial

"We should certainly be one of the strongest cross country teams in the world," stated Bob Alderwood, Highline College cross country coach, on the possible effects of using high speed jet packs.

Jet packs are a new dimension in the sports of cross-country, according to Alderwood.

"The jet packs that we are purchasing are the new fast acceleration Voit 3MxV Ace Weber models which have a cruising speed of 70 umiquats per liquat hour," said Alderwood.

There are several problems which the HCC cross country team may encounter.

"Well, there is a slight amount of acceleration on take-off which could be detrimental to the health of our boys," explained Alderwood. "I'd say around 250g acceleration. I mean, gee, these babies make a Saturn V booster look like a firecracker."

"But with some training, I feel our boys can take whatever those monsters dish out," he added.

Another problem, according to Ric Reliable, Highline athletic director, is whether or not the rest of the Athletic Association of Community Colleges (AACC) will accept Highline's use of jet packs.

"I anticipate a rather large fight about this, but we do have to do something to balance out other schools unfair advantages," Reliable continued.

Reliable would not state which schools he was referring to as having an unfair advantage.

"It seems anything unique and slightly unorthodox is frowned upon by the AACC," he sighed morosely.

"I don't want to get involved," stated an official of the AACC on whether or not jet packs would be allowed.

Still another problem with jet packs is their obvious cost.

"Jet packs obviously cost a lot,"

Reliable sighed airily. "Not only is their initial cost staggering, but have you any idea of the cost of high grade positronium fuel? And the upkeep," he whistled, "is obviously costly."

"We are sacrificing much in order to get the jet packs. We are not going to buy new uniforms and will go to one less meet this upcoming season," Alderwood added.

The S and M Budget is tight this year and everybody has to 'tighten their belts,' according to Reliable, explaining the cross country item cuts.

"The members of the cross country team and their coach have mixed feelings about the new innovation in long distance running."

"To say that training for cross country will be different is an understatement," Alderwood yawned. "I'm not sure exactly how well it will all work out."

"I presume that we'll be doing a lot less running than in the past," analyzed J. Michael Coldsco, scratching his

head affectionately. "The major adjustment for me will be handling the jet pack in flight and praying my system will be able to overcome the amplified gravitational forces."

Navigation poses an extra dilemma to the enthusiastic team.

"You're over the horizon even before you know where the heck you're going. Those cliffs and mountains can jump right out at you. It's scary," an unidentified enthusiastic team member said.

"So far I haven't quite got the knack of being able to stay on the course," added Coldsco. "I think that they'll have to use better markings on the course, so we can see where to go when we're cruising at 400 feet."

Alderwood has suggested that the courses be marked with distinguishable red flags in order for the runners to see the course.

"But," commented Alderwood, there usually is a problem about runners

Cont. on page 11

AA agreement an app

by Deja Vu

The newly acquired Associate of Arts degree has met some stiff opposition at Highline Community College, according to Lionel Treanor, HCC counselor.

Potential tactics include the modification of HCC to a four-year institution.

"The changeover to the four year curriculum would negate the need for a two-year program like the AA degree, thus ending the past controversy on the subject," stated Treanor.

"We foresee no problem in the switch. Several frat and sorority houses are slated to be moved into Delrose Manor next month, with a few hundred rich college students ready to inhabit the area at a moment's notice," he said.

Included in the deal were a number of cars to be parked at bizarre angles and cases of low grade liquor to get students "into the swing" of college life.

Maps have been mimeographed for the benefit of students and teacher alike to make the transition as smooth as possible.

The directions include Building four (the College of Fine and Performing Arts), Building 17 (the College of Mathematics), Buildings 21 and 22 (the Colleges of Miscellany), and Building eight (the College of Food and Foosball).

"The switch to a four-year college is seen as a positive step in the right direction," stated Cheryl Robots, HCSU president. "We took a great deal of time weighing the possible effects of both the new AA degree and the new university system and, after extensive use of a two-man research team, found the latter to be more in keeping with the policies and philosophies of the students of Highline College."

"It's the best proposal I've heard," said Bruce Gravenstein, student programs coordinator.

The AA degree at the core of the dispute was passed into being during the first four months of 1979 after considerable interplay between the HCSU, Student Affairs, Instructional Councils and the Faculty Senate.

Requirements for obtaining of the degree include a 15/15/15 course distribution with the distributed courses



Lionel Treanor — "You've seen nothing like this before."

to total 50 credits. Ironically, math proficiency is a major point in the degree.

The AA also calls for additional credits of Writing 101, PE 100, a 2.0 GPA, a two year house mortgage and

the signing over of one's first-born son.

The HCC AA could possibly be approved by the ICRC and fits within the S&M budget, according to the HCSU.

The proposal to change from community college to university came about much more swiftly than the final AA degree. Only three faculty members expired before the change became certain.

The fast movement of the proposed change can be largely attributed to the recent binding and gagging of the HCC Faculty Senate. The action is rumored to be part of the S&M Budget festivities.

"Mmf," stated Bruce Roberts, chairman of the Faculty Senate. "mmmmfrrnoonnff nneemmm..." he continued.

"I think Bruce's statement pretty well sums up the new system," said Treanor. "It's about as succinct as we can hope to be."

The HCSU council, Student Affairs Council, and the Instructional Council will meet next week to discuss the questionable transferability of UW students to Highline University, or HiU.

Thundergag

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S&M committee scrapes and slashes budget

by Nasty L. Slacker

"Bondage '79" was the theme for this year's S and M budget committee meetings at Highline College.

The festivities were held in the Student Dungeon. In attendance were representatives of all four HCC masochistic councils.

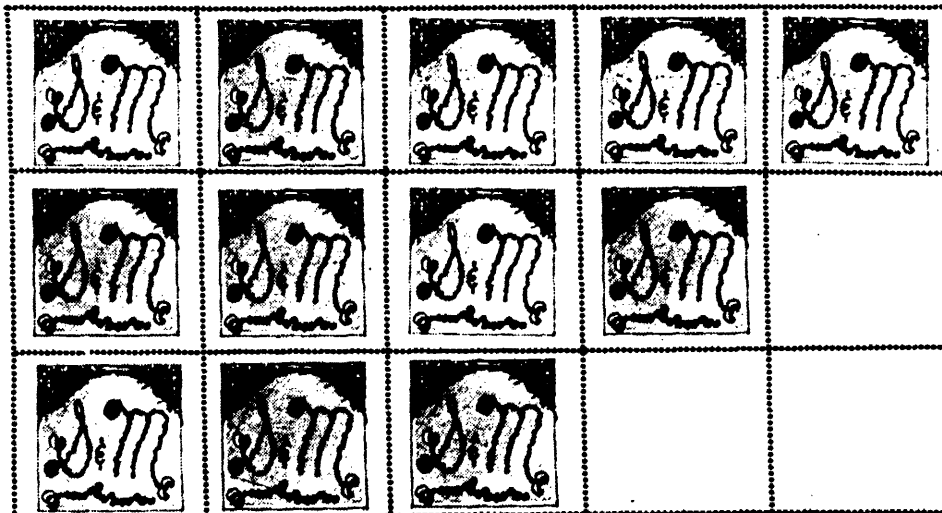
Resulting from the five special beatings, um, er, meetings is an increased budget to accommodate the ever increasing population of S&M-oriented students on campus.

"Black silk and fishnet stockings are definitely in this year; thanks to an increased budget, Highline will have more than its share of kinky material," said Bruce Hackintosh, a member of the HCC destructional council.

"We've opted for rope instead of chains in our student bondage program," Hackintosh continued. "The chains were more expensive and harder to use; we'll keep the rusty ones for special occasions, though."

Despite the fine work done by the S&M committee, problems still do exist for campus masochists. A shortage of whips has several sadistic people worried.

"Whips have always been our thing, so I don't no if we can handle the



Hey Boys and Girls!! Here they are: your S & M Grey Stamps. These stamps have been rationed out by the HCSU council for use by Highline College students exclusively. They cost the students on campus nothing and are good for the same. sudden depletion of the whip supply," Hackintosh bludgeoned. "I don't know where they went to; it sure beats me."

The HCSU student council is also perplexed by the sudden disappearance of campus whips, but are coming up with alternative routes for those wishing extreme pain.

"Our whips are gone, but we have a fantastic supply of trundgeons and

baseball bats; they're in that black fishnet bag in the very dark closet," HCSU council president Cheryl Robots said.

The student council plans to satisfy their masochistic desires this summer by repeatedly playing softball against the Thundergag staff.

"We may be stretching things too far," Robots said, "but we greatly

appreciate the opportunities to be beaten and thrashed.

"I'm sure everyone would be interested in this type of involvement," Robots added hastily.

The Faculty Sadists are also doing their share of making existence at Highline one of the most invigoratingly masochistic experiences in the Puget Sound area.

"The Faculty Sadists are wonderful; ever since they brought up the AA proposal, I've been able to write myself into a virtual state of oblivion," said Melodie Steiger, Thundergag associate news editor and obvious masochist. "I'm shattered!"

In addition to the supply of S&M oriented equipment, campus activities for next year will cater to the sick-minded student.

"The Lecture Hall will be sunk 20 feet into the ground, filled with slime and S&M equipment, and opened to the public," Hackintosh stated. "We should really rack in the business."

"In keeping with Highline's reputation as a landmark of sadism, registration procedures will remain the same, as will the tradition of crawling across Highway 99 to reach the Midway Dunge-In," Hackintosh concluded.

Faculty leaves of absence cause many vacancies

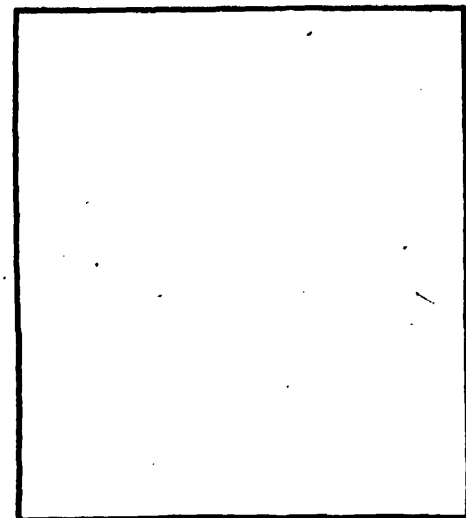
by Hugh Cares

A substantial majority of faculty members have requested leaves of absence, according to Dr. Pilbert McNearly, HCC dean of instruction.

The reasons for the requested leaves are as diverse as the instructors and administrators who have requested them, said McNearly.

Dr. Brodie o' Weeks, Scottish history instructor, requested his leave in order to be able to successfully sample exotic cuisines native only to Scotland, thistle sandwiches and Scott's porridge.

Weeks elaborated further on the initial development of traditional foods in Scotland, such as haggis burer, which is made from sheep lungs and intestines, mixed with oatmeal, which



Dr. Pilbert McNearly - unavailable for photo.

is then baked within the lining of the sheep's stomach.

The history of the development of such taste stimulants is a fascinating study, says Weeks.

Engineering instructor Allen Wrench has requested a leave in order to resume work on his experimental automobile which gets 400 miles per liquat/hour and achieves up to 40 m.p.h. downhill with a minimal amount of leg motion activity.

"said Wrench, a glazed look fading over his eyes as he held the flywheel he described in view.

Wrench is still in the process of developing a comfortable set of pedals for reduced foot fatigue during long distance travel.

Head librarian Bea Quiet has applied for a leave in order to pursue her

research topic, "the detrimental effects of acoustics on the human psyche and the potential benefits of its elimination."

Said Quiet of her research leave, " "

" she added.

Also applying for absence leaves are instructors Olaf Uncry, drama, Iron Jim Steele, physical education, Johnny Spacial, astrometaphysiologist, Robert Alderwood, part-time band member, Sam O' Rie, pedaeologist, Swan Lager, Australian wildlife specialist, Andy Ratler, tough guy and rodent specialist, and Bruno Knucklebuster, foosball coach, among others.

The total number of faculty and administrative personnel applying for absence leaves is undetermined. McNearly was unavailable for comment.

545-6634

Former Olympian distance man

The release of deadly photochemical dust containing the unstable radioactive isotope Np-239 into the atmosphere has caused some amount of concern to Agnes Twimp, head of Highline's fashion merchandizing programs. The dust has the capability of obliterating all life on this planet.

"Oh, this just spoils everything!" Twimp exclaimed while inspecting a new rayon-polyester pastel print fabric. The print is imported under the trademark Moron by Tyron's of London this season.

"Just look at this lovely print, just perfect for our new line of summer fashions. With all that awful dust in the air, what's a girl to do?" Twimp explained tearfully.

"I've worked a good portion of my life to become a respectable contributor to the rough-and-ready world

of fashion merchandizing. It's a jungle out there and now because of all that gunk out there floating around I'm becoming a laughing stock!

"I'm not sure I want to be involved with that type of a situation," she said uncertainly.

Twimp, who has been with the college since 1975, has been influential in the introduction of synthetic fabrics as a viable alternative to the orthodox cotton or wool vogue.

"Aside from basically being much more difficult to launder and care for, synthetic fabrics offer an entirely new facet of fabric engineering. The potentials for unique and colorful prints utilizing rayon, polyester and other man-made blends are boundless," Twimp cooed.

Rayon and other synthetic fabrics are produced by pressing cellulose

reatens all life

acetate or some other cellulose solution through very small holes and solidifying it in the form of filaments. The end product is a synthetic material capable of holding more brilliant dyes with reduced bleedover than is possible using more readily available organic fabrics.

"The diversification of colors available through the use of such inorganic fabrics has opened up a new dimension in summer fashion merchandizing," said Twimp.

"This season we are featuring the butterfly plunge neckline print blouse introduced by Marcel's of Paris this year. A waist sash completes the portrayal of femininity by adding additional emphasis on the stylish woman's waistline," she said.

"The wrap-around skirt is back in all its provocative glory, heightened by

the lengthening of the slit up the side. The addition of a small rose tattoo on the left thigh is the smart girl's compromise to fashion.

"A pair of adorable clunky-heeled bump toe clogs completes the picture of stylishness this summer," Twimp observed.

Also "in" this season are satin boxer shorts over a tight-weave torso suit. White Adidas and dainty toe stockings are a must to the chic chick, says Twimp.

"I feel very positive about this summer's fashions," said Twimp. "The addition of the photochemical dust filters, which obscure the entire facial area, to prevent loss of life could prove to be an innovative problem for the body-conscious fashion expert to tackle," she added.

Casino gambling welcomed by students, faculty

by Betty Wager

Casino gambling will be featured in the Student Center beginning September 30, 1979, Brace Gravenstein, Coordinator of Student Activities, announced at a press conference this week.

The Washington State Gambling Commission, under pressure from the governor, has revised state laws to allow gambling on campus at state colleges and universities in order that they may become self supportive.

"Entirely too much money is being wasted on education in this state," the Governor explained. "It is high time schools start paying their own way."

Highline Community College will be the first institution in the state to augment the new program.

Blackjack, roulette, crap tables and slot machines will be available for the amusement of the public as well as students and faculty members.

Cheryl Roberts, president of the Highline College Student Union was overjoyed at the news.

"The HCSU has formally expressed



Green River CC Students enjoy casino gambling that will soon be at Highline College. staff photo by Dee Velper

its approval of the proposal to both state and campus officials," she said. "We have been struggling to balance the S & M budget, which faces a deficit of \$48,000. Now there will be sufficient

funds to meet the requests of all programs."

Gravenstein concurred that the increased revenue would be a boon to college finances. "We were in a posi-

tion where we had to eliminate funding for activities that should be a right, not a privilege," he said.

"In order to balance the S & M budget, the Thundergag and other campus produced periodicals would have been cancelled in the 1979-80 school year. All Performing Arts would have had to have been dropped also, in order to provide sufficient funding for the expanded athletic program," he explained.

Orders have been placed for 5,000 slot machines, ranging from nickel to dollar slots; three Blackjack tables and one roulette wheel.

"With this increased revenue we will be able to fund all the worthy Services and Activities programs according to need," Gravenstein said. "The college will be allowed to keep ten per cent of the income, and only 90 per cent must be returned to the state in taxes to go into the General Fund."

When asked whether alcoholic beverages would be allowed in the casino area, Gravenstein expressed shock.

"Certainly not!" he replied. "That would not be in keeping with an academic atmosphere."

Security 'pedal power' eases energy crunch

by Hi Wheeler

The HCC Campus Security is currently in the process of substituting modernized, energy-efficient vehicles in place of the outmoded standard patrol car, according to Herman Badgely, head of Security.

"The incorporation of unicycles and other such energy conscious vehicles into standard campus patrol vehicles is a unique and innovative concept we have come up with," said Badgely. "We shoulda done this years ago."

Aside from being basically fuel efficient, the new transportation mode allows the patrolling officer 360 degree peripheral vision and, in the case of the new line of A-L VIII high performance unicycles, a turning radius of a scant 18 centimeters.

"When you are dealing with the law those figures can really count," Badgely noted.

An added plus to the new method of partrolman transportation is the optional Omnivision seat extender attachment, which can raise the pilot seat on any standard unicycle up to 22 feet into the air, allowing superior surveillance conditions, according to Badgely.

"We have a heckuva time getting our boys in blue up there but once they're up, it's like a crow's nest or something on that thing," Badgely observed casually.

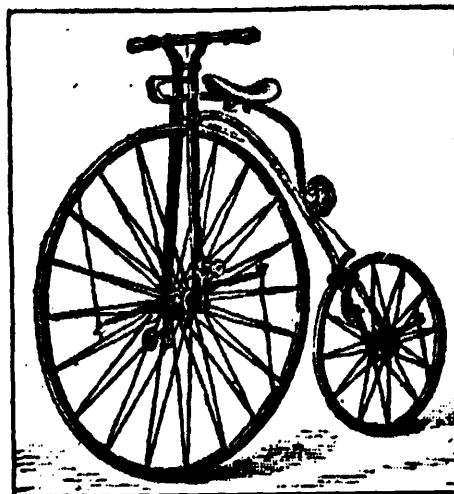
To protect a patrolling officer from the height of the Omnivision seat, Campus Security has initiated designs for a high altitude crash suit. The suit is made of an airy, gaily-colored flannel material, with several large, furry buttons down the front for easy removal.

A large peaked hat would protect the patrolling officer, which would be these babies make a combined reflective look like a firecracker.

paint, including scarlet lip balm in generous portions over the mouth to prevent chapping, in the event of a tumble.

In response to a need for diversified transportation needs, the college has also purchased eight Schwinn three-speed tandem bicycles, said Rick Reliable, director in charge of campus purchases.

"No officer ought to be out patrolling alone at night," Badgely said. "We feel this is an adequate solution to this problem, keeping in mind recent gasoline cutbacks."



The three-speed gear box allows for greater maneuverability on campus walkways and hills, Reliable remarked animatedly. "Also, a parasol fixture which has been proposed would allow the officers greater protection from the elements," he added excitedly.

Recent oil shortages have proved to be a key factor in bringing the pedal power potential to light, but the advantages have proved to be positive back-

ing for the new transportation mode, Reliable and Badgely agreed.

"The price of one moderately new, fully equipped patrol car could buy 18 multi-purpose 'unies,' four high-mileage Schwinn's and a couple of sporty Stingrays or Motocross bikes," Reliable figured.

"At current gasoline prices, the cost of a full tank could purchase double that," he added.

In comparing the new line of trans-

portation vehicles with the outdated, grease encrusted patrol car, Badgely commented, "The advances modern technology has made over the primitive internal combustion engine in the form of pedal machines is the greatest advancement in transportation since the wheel."

"When you think of how far modern man has come since the last one hundred years, the advancements made, it staggers the mind," Badgely scratched his head dazedly.

New courses excite interest

by Sue Sayre

Several new classes will be offered in Fall Quarter, Pilbert Mc Nearly, Dean of Instruction, has announced.

Journalism students will now have an opportunity to study, "Pornography: The Writing and Editing of Sexually Explicit Misinformation."

"We are titillated at the prospect," Bessie Stringlow, Journalism instructor, stated. "The majority of students in all my classes are planning to register for Porno 101. We may have to use the Lecture Hall in order to seat everyone enrolled."

"Field trips are planned to the Des Moines theatre, Kozy Kitty and possibly the HCSU office. Married students will be required to bring notes of permission from their spouses in order to participate in the field trips," Stringlow concluded.

Co-ed Awareness and Advanced Frisbee Throwing have been added to the Physical Education program because of popular student demand.

"Many H.O.T.A. (Hellovalot Older Than Average) students have express-

ed an interest in Mumbley-Peg. They seem to feel beginning, intermediate and advanced classes could be combined successfully.

"However, we have not reached a decision as yet. We must first have a more accurate idea of the number of students actually interested," Mc Nearly said.

"Wine-Making at Home" is the new offering in the Home Economics department. "Students will learn the technique of producing a crystal clear beverage, without getting purple feet," Kitty Brocker, instructor, promised.

The practical side of office life will be explored in "The Extended Coffee Break" seminars. Business students will have the opportunity for actual practice in prolonging coffee breaks, until they reach the goal of making the break last three hours and 50 minutes and the work period ten minutes in length.

"We are looking forward to an interesting year in 1979-80, Mc Nearly said. "Many of these courses will be offered at Highline Community College for the first time in the state, some for the first time at any college in the nation."

Nordal's background, talent aids HCC students

by Lori Fox

Marius Nordal, a well known jazz composer, has channeled his talents and philosophies into teaching music students at Highline Community College.

Nordal's interest lies in the piano, which he has been playing since he was 10. Considering his early start, he feels that stories of child geniuses are nothing but myths.

"Generally, a person gets better during high school, then graduates, keeps improving for about four more years, and then he usually coasts the rest of the way," Nordal explained.

Jazz and classical music have been the types of music that Nordal has concentrated on and composed during his career, using the piano as his way to "get into the music."

"The piano has been the real motivating force in regard to the composing and the publishing of my work," Nordal said.

Before coming to Highline, Nordal received his masters degree from North Texas State University in Dallas, the best music school in the country, he says.

While at the University in 1970-72, he recorded several pieces of music on albums put out once a year by the school. As a result of these recordings, he was voted Best New Writer by Downbeat magazine in 1973.

In regard to his experience in the music business, Nordal found that it is divided up into two categories of



Marius Nordal

people: the performer and the entertainer.

He has performed with such musicians as the Supremes, Richard Harris, Sonny and Cher, John Davidson, Gladys Knight and the Pips, and Peggy Lee. When not performing, he was recording jingles and commercials.

Basically, the business is dealt with as entertainment, not as music. In the case of the performer, he has to present quality because his success is not based on his personality.

"For the entertainer, his personality is his success," Nordal emphasized.

Nordal pointed out that the really serious musicians, who are good but can't find outlets, usually drop out and play part-time; while the musicians who are not so good but who like to entertain play for years.

"Many of these musicians are young people, who don't mind the late hours and the general lifestyle," Nordal said.

"But I think it is undignified to see someone who is older (whatever that means) compete visually or professionally with the younger entertainers," he added.

The combination of visual effects and charisma is the formula for real talent, although Nordal feels that there are a lot of good singers and musicians who simply don't want to perform.

Nordal also acknowledges a difference between singers and musicians, mostly in experience.

"In jazz, it is hard to find people who play well and have charisma. But singers don't have to perfect a technique since they 'practice' in front of people all the time. But there's a lot of cross-over," he said.

For many of those reasons, he found the music business "too crazy" and so came to HCC in 1973 to teach.

"I fortunately had smooth transitions, from my education, to performing, to teaching," Nordal said.

The experience of the teacher in the "lifestyle" of his field of music is more

important than having a degree, Nordal stated.

"If the person has internalized the music, to make it a part of himself; if he really has a feel for the music, then his credibility as a teacher is better."

His teaching has not kept Nordal from performing. He is in a quartet composed of himself on the piano, a saxophone player, a bass player, and a drummer who have played in such places as the Doubletree Inn and the Windjammer. They are all professional people, who are involved in the quartet part-time.

Nordal enjoys composing and is at the moment working with the Dallas Symphony on an interesting goal: blending jazz with symphony music.

"I want to combine jazz, American street music, with the more serious classical music of the symphony. It's been tried many times, and it has usually failed," he stated.

Nordal is also well known for public jazz clinics he has held all over the country.

At Highline, he holds classes on the History of Jazz, piano instruction, and Survey of Music.

Nordal views musical show business as "essentially, a lot of nonsense."

"The reason I can say that and feel good about it is because I feel somewhat detached. I've grown, because I've wanted to," Nordal concluded.

Teacher's initiative cont.

Cont. from page 2

that owning firearms was a constitutional right. While through the initiative Gottlieb was attempting to stop one group of state employees from taking any type of strike action which Larsen maintains is a right.

"If all other state employees can strike, why can't teachers?" he questioned. "In my opinion, he's a bigot. He makes three times what the highest paid teachers do."

We're asking people not to sign Initiative 363, Larsen said.

If it does make it onto the ballot, we'll try to acquaint people with the bad parts of the initiative. We have support from anybody in unions, he said.

The secretary of state must receive 123,711 signatures by July 6 if the measure is to be placed on the ballot, according to Carol Coe, President of the Washington Education Association.

Special needs cont.

Cont. from page 2

classes, because I have to see that the classes they are taking are within the agency's guidelines," stated Streich.

Another important part of the Special Needs office is to act as a liaison between Highline College and various agencies for CETA policy changes and

then convey the information to the departments they effect.

Streich was hired to start the Special Needs office which exists primarily to make a smooth entry for a student into college.

"It's a very rewarding experience to see students get through training and get their goals met," stated Streich.

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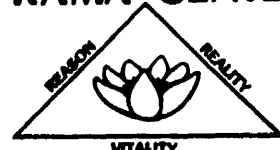
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Hofmann chosen NEH reviewer

Ellen Hofmann, Humanities instructor, has been chosen as one of the national grant reviewers for the National Endowment for the Humanities field. She will be evaluating proposals from throughout the nation in Washington D.C. next week.

The NEH considers grant proposals from individuals and institutions. Requests vary from a few thousand dollars to one for \$300,000.

Hofmann, with eight other educators and industry leaders, will be considering 25 proposals in the education category.

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Shortages and fuel for thought



What happened to the 35 cent gallon?

With the progression of time and the increased complexities of our lives and our technology becoming more apparent, many of us think back to a time when things were better. Or were they?

The gas lines that have been responsible for everything from inconvenience to violence weren't any shorter in 1973. Then people were screaming about the outrageous price of gasoline at 35 cents a gallon.

How much would some of us give now to be able to pay that outrageous price for the gas we are putting into our tanks at over 80 cents a gallon today?

One of the most unfortunate circumstances surrounding the current gas shortage (?) is that the parties that are being blamed are the ones we see, not the ones responsible.

Service station owners and attendants are just as much victims of the game as the rest of us. They can't sell what they don't have. And the game has been given a new twist with the government playing with allocations.

But even the oil companies that are controlling the oil and gas pipelines aren't doing anything that we wouldn't do if we were in their same situation.

It seems highly unlikely that any of us would sell something for less if we could wait for a short period of time and sell it for a higher price.

Many people have been doing it for years with real estate. Driving the price up to the point that it doesn't seem likely that any of us in this area will ever own the houses we may eventually decide to purchase.

How quickly things seem to change when someone else employs the same type of method to increase the value of their product, especially when one considers the fact that the real estate prices have never leveled off, as did the gas prices after 1973.

The primary reason that people are much more aware of the gas situation and not real estate is the fact that gas is something that we always have a need for, and consequently we are made more aware of it every time we try to obtain fuel.

But understanding a situation doesn't always make it any easier to deal with, sometimes it makes it even more difficult. In most cases understanding a problem that you are unable to do anything about serves only to frustrate you.

And when there are a great number of people in the same situation it only makes them madder and less understanding. The recent situation in California is more of an example than many service station owners care to think about.

People waiting in gas lines for over two hours, pregnant women being assaulted for their position in line, gas station attendants being shot for trying to enforce a gas limit, all indicate how rational individuals can be in a shortage situation.

Yet these same people are usually the ones who are most sensitive to the blatant violence that often abounds in various segments of our society.



This 76 station, kitty corner from Midway Drive-in, has its share of the business...when it's open.

Fortunately, the situation in the area around us has not yet reached the point where people are afraid to take a place in a fuel line. Nor are lines that boast an hour and a half wait commonplace in the Pacific Northwest, but if human nature is any indication, the worst may yet be before us.

What is even more interesting is the fact that the shortage seems to only affect certain regions. The Seattle-Tacoma area has been hard pressed to meet the increased demand for

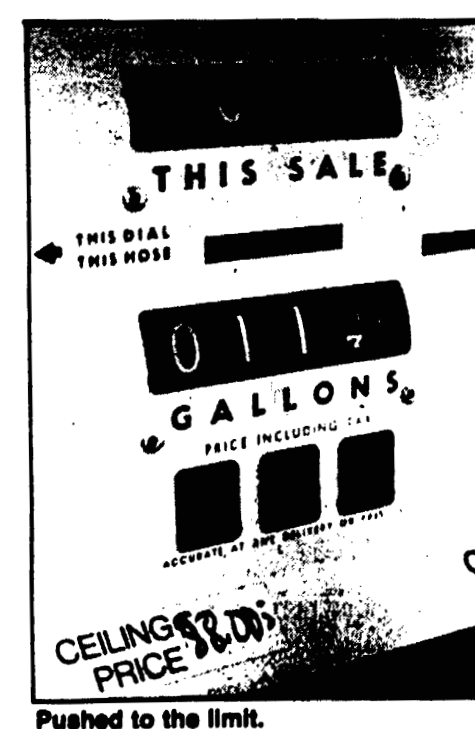
gasoline, but just to the north of us there seems to be no indication of a gas shortage.

There are no gas lines, prices at some stations were even under 80 cents a gallon for regular gas. There are also no lines, no waiting and no complaints about any type of gallon per customer limit. Which is great, if you live in Monroe.

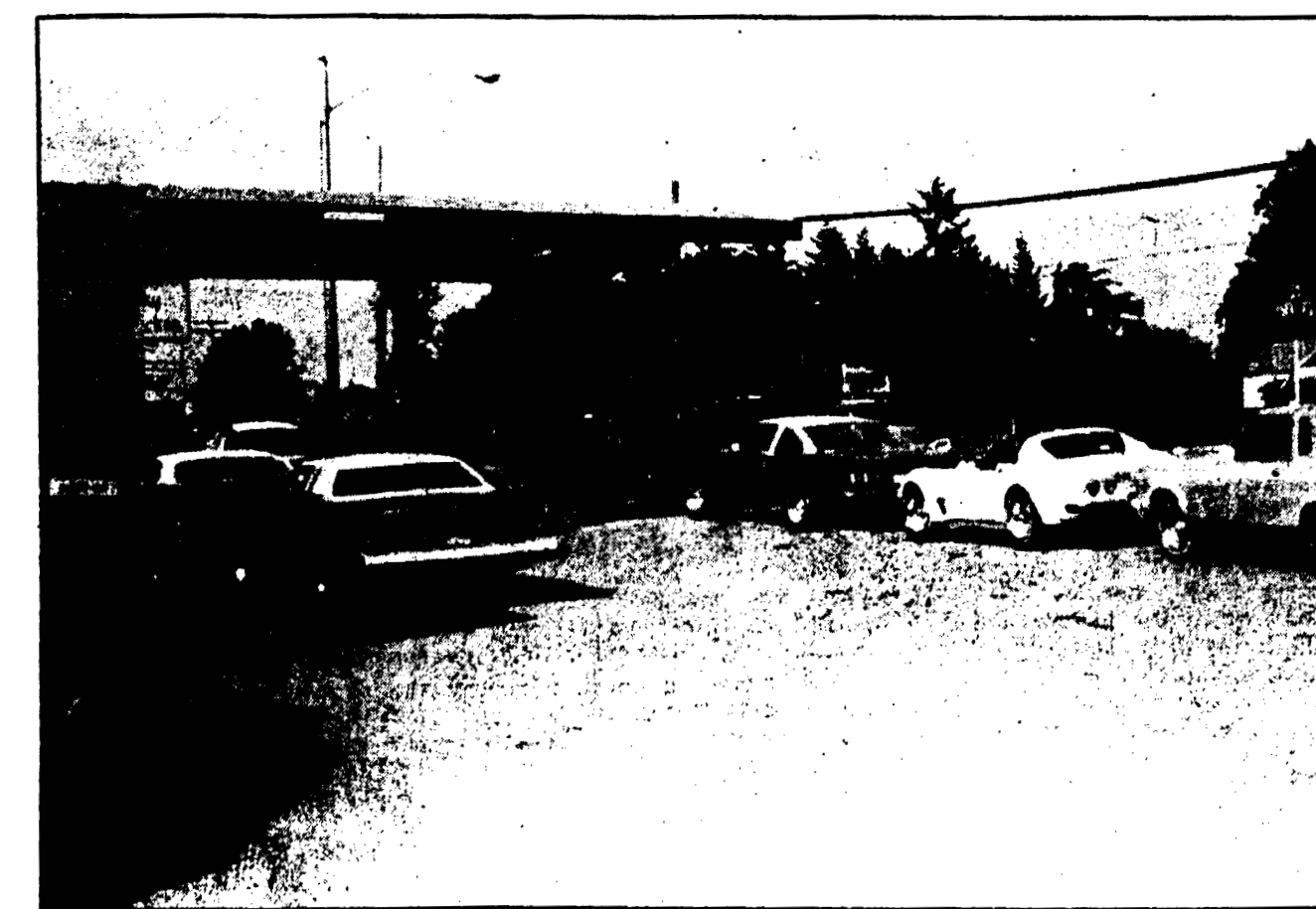
But for now, the gas situation is something that has become a part of our lives and yet another item to deal with.



Most stations are open only certain times to serve you.



Story by John Miller
Photos by Brian Morris



A car line, such as these, has been a familiar scene at almost every station lately.

Strong performances highlight 'Dear World'

by John Miller

In one of the finest series of performances this year, the cast of *Dear World* entertained substantial crowds at the Highline College Little Theatre with an excellent combination of singing, dancing and acting.

The performances started slowly on opening night with the majority of the

cast seeming to have difficulty enunciating during the chorus segments of the show.

"One of the reasons that the opening show went slowly was the fact that a majority of the cast worked around the clock, almost to the time the show went on, constructing the set," stated cast member Pat Frawley.

The performances that followed

tended to be slow in some places but not excessively so and strong portrayals by individual cast members made these segments even less noticeable.

There were many outstanding aspects that made the musical well worth attending, one of the most notable being the music itself.

The orchestra, which included ten various instruments centered around pianist/organist Greg Short, provided an atmosphere that effectively built the mood for different scenes.

The musical itself was highlighted by excellent performances by many of the principal characters. Two of the cast members who consistently turned in strong showings were Connie Dent (Aurelia, The Madwoman of Chaillot) and Tim Siciliano (The President).

Dear World, which centers around the attempts of the patrons of the Cafe Francis to stop greedy industrialists from turning Paris into a city of oil derricks, benefited greatly from the portrayals of Dent and Siciliano as opposing forces representing happiness and corruption.

Dent exhibited a professional presence that from her first appearance was intensified with each number she sang. Her character had many subtle points and inferences about life that were well represented in the show.

Tim Siciliano was just as effective in the opposite side of the spectrum. Siciliano exemplified the personification of corporate evils and insensitivity to the point that he received occasional boos with his applause at the curtain call.

In addition to excellent individual performances the choreography for the show was also well done, and a consistent source of well received entertainment.

The first choreographed number in act one was done by Stacy Buroker, Siciliano and featured Jim Rogers as The Prospector, Gerald Duff as the President's Lawyer and Siciliano as the President.

The piece was titled *Just A Little Bit More* and was a humorous bit which convinced the audience that the characters performing it were indeed overcome with greed.

Having the greatest impact on the spectators, however, was the song choreographed by Stephanie Walsh titled *Pretty Garbage—Ugly Garbage*.

It featured Les Paul Kniskern as The Sewerman, along with the patrons of the Cafe Francis in a flow that was at

times moved rhythmically and at other resembled spastic contortions.

The emphasis of the song was on the difference of the garbage created by normal caring people and the emotionless unfeeling individuals portrayed by the President, Lawyer and Prospector in *Just A Little Bit More*.

Walsh's choreography was more than effective enough to make this point clear to the audience, and its quality was obviously appreciated, judging from the enthusiastic response it received from the viewers.

The only consistently weak part of a strong series of performances was the underlying romance between Denise Elder who portrayed Nina, a waitress at the Cafe Francis, and Christopher Donley who represented Julien, a former aid to the President.

Both people appeared to be somewhat uncomfortable with the characters they were playing, and Elder's performance suffered from a lack of gestures most noticeably in *I've Never Said I Love You*.

Donley and Elder did, however, both give excellent accounts of themselves in the quality of the various vocal numbers they performed.

Strong performances were also turned in by many of the supporting cast members, most noticeably Eric Tyler and Cynthia Combs.

Tyler, who played a waiter at the Cafe Francis, added greatly to the presentation with both his voice and his ability to add to the central flow of various scenes.

The performance of Cynthia Combs in the play as a deaf mute is especially enjoyable due to her doing the part in mime.

Combs has been involved in mime for the past four years and her performance in *Dear World* reflected the many mood changes, using only facial expression and hand gestures.

"A wide range of people, all of which being so involved in all the different aspects of the show, really helped give a lot of us a feel for the whole presentation," said Tyler.

And that feeling has been more than evident in the excellent entertainment qualities exhibited in the presentation of *Dear World*.



Cindy-Lee Franklin, Connie Dent and Lori Fowler who portrayed Gabrielle, Aurelia and Constance, three of the Madwomen of Paris in the HCC production of 'Dear World'.

Summer Theatre and Conservatory in first year

by K.J. Harmeling

The season for the Highline College Summer Theatre and Conservatory began May 10 and will run through July 28.

During this time, a company of students, teachers, professional actors-in-residence and community members will produce two plays, Noel Coward's *Hay Fever* and Shakespeare's *A Midsummer's Night Dream*.

The professional actors-in-residence were cast by audition from the large community of professional actors living and working in the Seattle area.

Chosen as the actors-in-residence were Dennis Percy, Inga Douglass, William Wilter, and Edward Baran.

These actors will play leading roles in the Summer Theatre, teach classes in their areas of expertise, and offer other programs to the college and community during their residences.

Two of these actors, Dennis Percy and Inga Douglass, are presently in rehearsals for *Hay Fever*, to open June 13.

Percy will play the role of David, to Douglass' Judith, the wacky parents in a 1920's British theatrical family.

The plot of the play focuses on an unplanned house party when each member of the family invites a special guest, without the knowledge of the others.



Clockwise from left; Judith (Inga Douglass), Simon (Les Paul Kniskern), Sorel (Cynthia Combs), and David (Dennis Percy) pose for a family portrait during rehearsals for the Summer Theatre production of *Hay Fever*.

"It's not a farce in that there is no mistaken identity. It's what we call madcap. Everyone is confused but the family. But they are comfortable in their eccentricity. To them the rest of the world is mad," commented Percy.

Percy will be teaching classes in voice, how to use the voice as an instrument properly, and also in some of the basics of theatre.

"I think it's a craft that has to be learned. The conservatory is like on

the job training. You have some knowledge before you go into the conservatory," Percy said.

"The older and more experienced people help the up and coming," he added.

Douglass has played in *Hay Fever* before, at the Otis Skinner Theatre in Philadelphia, Pa.

"Some of it came back, but I've forgotten most of it. I'm approaching it differently," she commented.

Douglass will be conducting auditioning workshops that will simulate actual auditions.

"The idea is to teach them to concentrate on what they are doing rather than on themselves," said Douglass.

"I'll be the auditioneer, and give them the do's, don'ts and deadlies of auditioning," she added.

In addition to the two productions, the conservatory will offer daily classes in acting, scene design, costuming, management, lighting and all other aspects of producing which complete the theatre experience.

Anyone 15 years of age or older with a serious interest in learning about professional summer theatre may register for the conservatory.

Open enrollment for the conservatory began on May 10 and will continue through June 15.

Company call will be at 10 a.m. seven days a week, with rotation and holidays arranged each week. Special arrangements can be made for each company member after registration and during orientation. Variable credit is available for students who have other commitments or who wish a less intense experience.

Company members should register for Drama 296, and contact Dr. Christina Taylor, Director of Dramatic Arts at HCC.

Subscriptions and reservations for

Cont. on page 18

Gabriel ends Lecture Hall concerts with power

by June Holst and Kevin Stauffer

A combination of rock, pop, and jazz, courtesy of Seattle-based performing group Gabriel, brought the Highline College Lecture Hall concert scene to a close May 24.

Running through selections from three studio albums and one pending disc, Gabriel exhibited poise in performing for a less-than-crowded facility; strings broke, but the band didn't.

Instead, the band created a friendly (alibi not exactly clean) rapport with the audience; while rhythm guitarist/vocalist Frank Butorac broke and changed strings on his luckless Gibson SG, drummer Mike Kinder spewed forth a tavern-oriented monologue of humor.

"It's really embarrassing being up here in front of 30 people," Butorac said as he wrestled with the second betraying string. "But we love you all," Kinder added dryly.

When Butorac, Kinder, bassist Gary Ruhl and keyboardist/vocalist/guitarist Terry Lauber were not relaxing with the crowd, Gabriel performed 15 tight arrangements of all-original material.

Probably the most recognizable of Gabriel's Lecture Hall efforts was



Frank Butorac and Gary Ruhl finger the frets and slap the strings during a relaxed Gabriel performance.



Bass player Gary Ruhl and drummer Mike Kinder provide airtight rhythm for Gabriel's original pop. Gabriel performed 15 compositions in the school year's final concert.

Staff photo by Chris Campbell

Martha, a Lauber-penned tune which received considerable local as well as national airplay.

"I suppose *Martha* has brought us more recognition than anything else," Lauber said. He and the band are at ease with their original material, which Lauber defines as "contemporary pop;" Gabriel often strays from the pop path, however.

"We feel more comfortable with the stuff that we write," Lauber stated. "We do some country, too. I play pedal steel guitar, and we do western just for fun."

"We started off with jazz; we really have a background in jazz music."

It is this refusal of Gabriel to stay within one musical style which leads Lauber to say of his band's stance on the music industry, "We work in a very capitalistic situation; we've chosen to play by some rules and not by others."

One rule Gabriel does adhere to in much of their original material is a pop rule of thumb: keep the lyrics on a ground level and the melodies simple but catchy.

Together, a song which the band has recently composed, displayed the sunny, jazz-pop music coupled with plain lyrics which Gabriel used with effectiveness throughout the performance:

*There's so much we have to share
it's so nice to know you're there
forever, forever, together
Yes I know you are
the one for me, baby
There's no place I'd rather be*

An eight-year stint in the music field gives Gabriel the experience necessary to pull off their pop approach.

Gabriel started out as a six-piece band in 1971. They dropped a couple of members and have had four for the past three years.

"I think probably the most fun aspect of our work in Gabriel is the actual recording and practicing, the actual doing of the project is the meat of it," said Lauber, during an interview before their performance here at HCC.

Their first album, *This Star on Every Heel* was put out in 1976 on ABC Records. *Sweet Release*, their second, also on ABC, came out in 1977. *Gabriel*, their third album, was released on the Epic label last fall. The group is now in the process of working on another album.

"We just left our record label, Epic. It's the third one we've left. We were with Electra in 1972 but no album came out of it," stated Lauber.

"With the instability of the market, not knowing what's going to be big, it's hard to make plans. One must look for the right producers and managers until the magic combination is found," he continued.

Gabriel was noted by Rick Nelson, a special writer for the Seattle Post Intelligencer, in a music commentary for their "thoughtfully constructed" songs. Lauber attributes the band's composing and arranging excellence to practice.

"I think it's that we've been together practicing for so many years. We're good at our original material as a result of practicing our own music rather than top-40 songs," he said.

Lauber and Butorac both compose songs and write lyrics for the band. Both have been writers for about 10 years.

They have had no formal training but polished up their talents with practical experience. They've been influenced by country, rock n' roll, jazz, and contemporary music.

"We also enjoy going out on the road, doing substantial dates," Lauber said.

They appeared with Burton Cummings Dec 1978 and played in Atlanta with Toto January of this year.

"Our main following is in the South and Southeast (U.S.)," said Lauber.

Gabriel also toured the Eastern Midwest in January of 1979. They had mostly college and university dates, and a couple of shows; plans are uncertain for their next tour.

"That's all contingent on our next project. We're a day to day group," Lauber added.

The group does not usually play many clubs except in the summer.

"Clubs become lucrative in the summer; 15 to 20 per cent of our income comes from them," said Lauber.

"We're selective about the clubs we play because we've been at it for eight years," he continued. Gabriel plays colleges during the school year.

"We've played in every conceivable situation and we've learned from them," Lauber said.

The members of Gabriel have worked hard during their eight years together, according to Lauber.

"I think our basic goal is to attain some sort of recognition for what we feel we are attempting to do," he said.

The Entertainer; a talk with Larry Cooper

by George Erb

Highline College alumnus Larry Cooper chose to be a professional musician after his 1974 graduation. He worked the musicians "grind" for three years before giving up and moving on to another area of work.

Cooper composed and performed contemporary pop and country music in addition for three years.

First Cooper started out working the local lounges, thus beginning "the grind". He gained regional recognition, performed concerts and then cut an album.

Cooper's reminiscence of those three years is a blend of ambitions, occupational pressures and the unique rewards of being a performer.

"There is no such thing as an overnight success anymore," Cooper said for the aspiring musician. "Beginners start out working the lounges. The concern is to work, and get regional acceptance."

Only after cultivating regional recognition, Cooper explained, can the musician expect concerts or maybe, a recording contract.

Talent is only part of the ingredients necessary to a professional musician, according to Cooper.

"Some people can play a guitar and sing; that's all well and good," Cooper said. "But, the other 50 per cent is getting yourself together so that you can present yourself on stage."

"Guitar players and singers are a dime a dozen. The ones that persist in quality, uniqueness and personality are the ones that make it," Cooper emphasized.

Cooper stressed the need for a performer to be sincere on stage; the

entertainer's need to be "genuine" for the audience.

After playing Holiday Inn lounges for a year, Cooper signed with Seattle's Jack C. Belmont Agency. Cooper toured northwest lounges, performed a growing number of concerts and recorded his first album, *Sharing Dreams, Lovin' Times and Things*, in 1975.

"I realized I was going up," Cooper said, "it was really happening. But I was losing my realism in the momentum."

Cooper remembered the darker side of professional entertainment.

"It's such a glorified profession," he said, "but it's also a competitive and high-pressure field; everyone wants to be a star."

Larry Cooper wanted to be a star too, and with an expanding career came popularity and enthusiastic fans.

"I started believing what everybody told me. I was playing the games other people play. I was an entertainer all of the time," he said.

Emotionally it's devastating. I would like to know one entertainer who has a social life. When others start to relax, you're starting to go to work. You work and watch them relax."

"Sometimes it felt like being a monkey in a cage," Cooper said of performing, "you know, put a guitar in his hand and watch him perform."

Cooper stressed the competition and the ambitious press of countless aspiring musicians.

"For every single entertainer that makes it to the top," Cooper explained,

"there are over 100,000 more singers that have broken out of the lounges and are recording."

"It is easier to get run over on the freeway by a 747 than to make it big in pop music," he said.

"If I had one message to young musicians," Cooper jokingly said, "it would be this: get your birth certificate changed to show that you are related to the president of Capitol Records. Then prove to people that you have talent."

Cooper distilled his message: connections count.

"All of the people who have made it big today know somebody in the right place," Cooper said.

Still, despite often dark descriptions of his performing career, Cooper misses the rewards of the stage.

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Movie Review

'Alien'—a technically advanced "B" movie

by Ric Browne

One thing is for certain, 20th Century-Fox's new science fiction thriller *Alien* is probably the most technically (and most expensive) advanced "B" movie to ever come out of Hollywood or anywhere else for that matter.

This statement is not meant to be derogatory; in fact, it is meant as a compliment. Some of the finest science fiction films were classified as "B" pictures.

Some will argue that the definition of "B" movies does not apply to *Alien*. "B" pictures are defined as low-budget productions usually designed as part

of a double bill or a film that capitalizes on the popularity of a similar film.

Alien certainly does not fit into the first category as its 10 million dollar budget for special effects alone easily removes the label of "low budget".

Fitting the film into the second category is almost as difficult but if the definition is stretched a little further *Alien* fits right in.

In *B Movies*, the author, Don Miller states: "A 'B' movie fits into another category. The plot of the film is easily recognized as being siphoned off from several other films. That is to say, the audience can pick out parts of the film that seems to remind them of another

film and sends them running to the nearest film library to try to identify what that film is."

Dan O'Bannon's screenplay fits this category. There is nothing unique or original about the storyline.

The story-line takes us aboard the commercial starship "Nostromo" on its way back to earth. The ship is diverted to an unknown planet because of a distress signal.

Once on the planet, three crew members disembark from the ship and discover a huge space ship that, for some unexplained reason, has crashed onto the planet.

While investigating the ship, one of the crew members discovers several hundred eggs lying in the hold of the ship. Upon touching one, it hatches and leaps out and attaches itself to the crewman's face. Naturally, the crewman and the alien are returned to the starship.

Once aboard the starship, the alien starts knocking off the crew one by one.

Although the story-line is a familiar one, O'Bannon's script has enough twists and turns to keep the audience on the edge of their seats. It definitely is a thriller.

Two things place this "heir-apparent" to *Star Wars* above other films. The first being the special effects.

Special effects director Brian Johnson and supervisor Nick Allder, as well as noted artists H. R. Giger and Ronald Cobb, created a unique environment for this space thriller.

From the space ship "Nostromo" to the alien space ship on the unknown planet, the audience is treated to a dazzling display of visual concepts, most notably, the interior of the alien space craft. The only disappointment is the computer known as "Mother"

which lacks the technical excitement of other computers in other films such as Stanley Kubrick's *2001: A Space Odyssey*.

The second reason is the direction of Ridley Scott.

Scott, who directed the award winning picture, *The Duellists*, never allows the special effects to take over the story. He allows each character the chance to develop and mature instead of being bogged down with an overdose of visual effects that stifle the actor's ability to be creative.

These creative aspects occur during the cast's desperate attempt to combat the alien aboard the space craft. Seven extraordinary performances are turned in by the film's seven stars — Tom Skerritt, Sigourney Weaver, Veronica Cartwright, Harry Dean Stanton, John Hurt, Ian Holm and Yaphet Kotto.

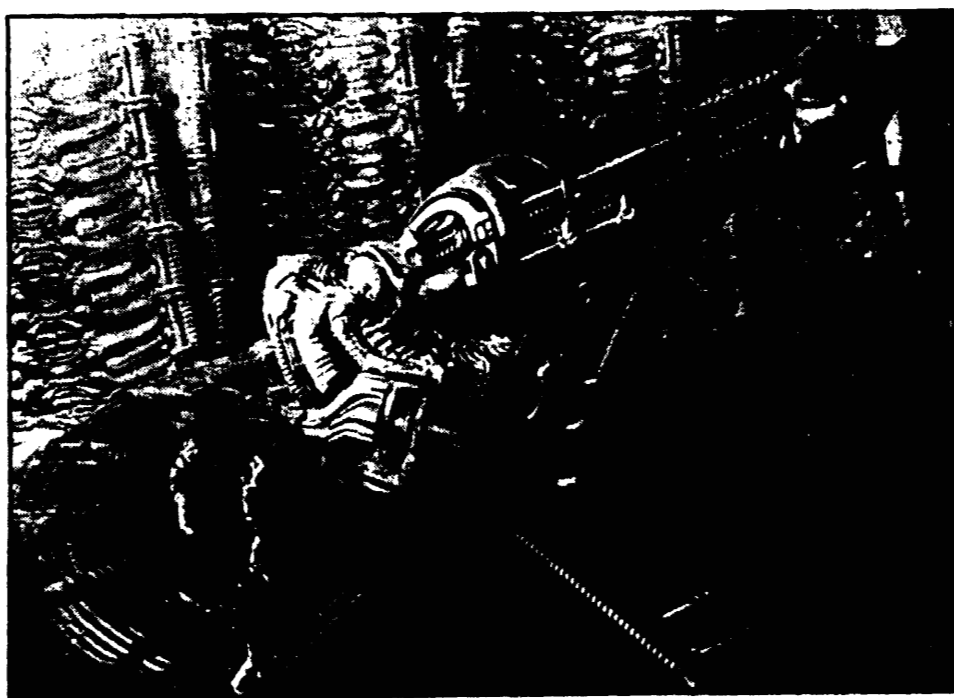
Sigourney Weaver, in her film debut, is by far the most surprising member of this outstanding cast.

Weaver, who portrays Ripley, the Nostromo's executive officer, turns in a superlative performance as the heroine who must face the alien alone. Her performance will undoubtedly lead to many more movie roles.

Academy Award winner Jerry Goldsmith has contributed a magnificent music score that adds to the tension and underscores the brilliant visual effects and cast performances.

Alien is a brilliant study in the art of science fiction and horror. It is not for the weak of heart. The pace is fast and energetic with little room to rest. Be forewarned, be prepared for some shocking scenes.

Alien is playing nightly at the UA 150 in downtown Seattle at 6th and Blanchard. It is rated "R" (which may hurt it at the box office) with good reason.



Three crew members from the space-tug "Nostromo" inspect the remains of a non-human pilot on a destroyed space ship in 20th Century-Fox's new science fiction thriller 'Alien'.

Record review

James Taylor flies high with 'Flag'

by Erin Oxley

Flag is the solid, new release from James Taylor.

This work of vinyl comes enclosed in a cover that is difficult to believe. The front is half yellow, half pink and divided by a diagonal line. The back is the same, only in light and dark blue.

The record itself sports several quality tracks with one major exception, *Day Tripper*.

Day Tripper, the old Lennon and McCartney rocker, is ruined with JT's use of slow tempo and over orchestra-

tion. It is really depressing to see him waste his many talents in this cut.

Fortunately, this one song is not indicative of all the other tunes.

Some of the other cuts from the album, *Brother Trucker*, *Is That the Way You Look*, *Company Man*, *Millworker*, *Johannie Come Back* and *(B.S.U.R.)*, all have similar characteristics of weak lyrics and too much orchestration.

Don't get me wrong, these songs are very listenable when you consider the culmination of performances — it's just some portions which become annoying.

The unfortunate part is that with the progression of JT's career he tends to get away from the simpler style which made him famous, and instead is clogging the tunes with too much complexity. His lyrics also reflect this trend and thus frequently become pointless.

I Will Not Lie for You presents the listener with a fine blending of words and music. The tune has a slight southern style which adds an intriguing turn. The vocals are extremely clear which aids in the delivery of the lyrics.

The most traditionally styled JT song is *Sleep Come Free Me*. It's a ballad about a man jailed for murder. The band performs well with this folk-rock number, and the twist of blues adds the form that JT is known for.

Another notable performance is given by Danny Kortchmar (electric guitar) who gets to shine during an unexpected hard rock riff in the middle of the song.

Up On the Roof is a remake of an old Carole King and Gerry Goffin tune. JT is certainly an improvement over King's strained voice, and thus makes the whole song easy on the ears.

The song *Rainy Day Man* is great. It is done in a light jazz form. Don Grolnick on piano proves to be very talented and JT's vocals are extremely smooth. This song has just one problem — the ideas for the lyrics are a definite rip-off of Gordon Lightfoot's *Rainy Day People*.

For example, Lightfoot sings: ... *If you get lonely all you really need is that rainy day love; rainy day people all know there's no sorrow they can't rise above.*

As opposed to Taylor's lyrics: *It looks like another fall. Your good friends they don't seem to help at all. When you're feeling kind of cold and small.*

Just look up your rainy day man. It's really unfortunate that these

ideas are so similar, but just think of all the joy it could bring the case lawyers...now back to more pleasant thoughts.

Chanson Francaise is by far the best track off the album. The lyrics are all in French and when translated come out to JT's explaining that he wants to write a song in French but must use English ideas.

Actually, because the lyrics are in a foreign language they become secondary to the music, which is super, incidentally.

The tune is so incredibly laid-back and relaxed that it allows the listener to drift away in a daydream.

The band is excellent and JT carries the lead on the guitar and vocal extremely well.

In short, *Flag*, although it's not a second *Sweet Baby James*, should hold its own in the charts as well as JT's other material.

BEHIND THE SCENES

Moore-Egyptian film festival

by Ric Browne

You can tell them by their bloodshot eyes, cramped legs, aching backs and their desire to read anything that is printed below a picture.

The sunlight bothers them, and they can't seem to get their eyes to focus.

The symptoms I have just described are classic symptoms of a disease known as *Iamaseriesstcketholderfor-the-film-festival*.

Since opening night, May 10, movie buffs from all over have locked to the Moore — Egyptian's Fourth Seattle International Film Festival.

Hundreds of movie addicts have surrendered their evenings and their eyes to witness this veritable orgy of movies, myself included.

In all, 83 films were scheduled with two films showing every night, except on weekends where there are midnight showings in this month-long movie extravaganza that will conclude June 6.

Of these 83 films, there includes 17 Seattle premieres, 25 Northwest premieres, nine West Coast premieres, 13 American premieres and the World premiere of *Alien* (now playing at the UA 150).



Although this film festival cannot be compared to such film festivals as Cannes or the New York, the Seattle

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Seattle International Film Festival cont.

Cont. from page 14

film festival is one of the finest of its kind.

By showcasing films from 26 different countries, the Moore-Egyptian has given the Seattle movie-going public a glimpse of the cinema techniques from around the world.

From the almost gray-toned Polish films to the rainbow colors of the Japanese cinema, the film festival attendee can easily judge the merits of each film.

The Fourth Seattle International Film Festival is the brain-child of Dan Ireland and Darryl MacDonald.

The first film festival had its origins when Ireland and MacDonald found the Moore-Egyptian to be vacant.

They leased the theatre, redecorated it in the style of Egyptian motif.

"We were afraid someone would steal our idea so we did all the negotiation in secret," stated Ireland.

"Many people thought we were crazy and that this city (Seattle) would not support such an event but we proved them wrong," MacDonald interjected.

The attendance for the following film festivals has doubled each year and this year, with more films and a longer running time, will double last year's attendance.

The first three festivals offered films that were shown more than once, thus allowing word of mouth to help



Sally Kellerman (center) star of "A Little Romance" joined the opening night crowd for the Fourth Seattle International Film Festival.

staff photo by Ric Browne

sell tickets. But this year, with 83 films, they are only showing the film once and that had made Ireland and MacDonald a little apprehensive.

"We're out on a limb this year," said Ireland. "We're running more movies than ever before and not repeating them."

"This means there won't be an opportunity for word of mouth to help a film. We are gambling that the people of Seattle will take a chance on a title."

Although it is a risk, Ireland and company can afford to take such risks because they don't have to answer to anyone but themselves — and this is

what makes the Seattle festival unique. Whereas other major festivals have many different supports and receive grants that create problems and headaches for the film exhibitors, this film festival is the sole work of the wonderful staff at the Moore-Egyptian.

The film festival has run smoothly except for some films arriving late or in one case a film was stolen from another film festival and the Moore had to shuffle its schedule slightly to accommodate the movie patrons.

The one thing that is most admired about this film festival is the way the management keeps the movie goer informed of any changes of the schedule long before the date change so that no one will be inconvenienced.

This fourth film festival is a great success and hopefully this sort of movie heaven will be continued as is.

The festival continues tonight with the Northwest premiere of Terayama's *Pastoral: Hide and Seek* and Nouchka van Brakel's *A Woman Like Eve* with the star of the film Monique van de Ven and director van Brakel on hand to introduce the film.

The shows will be at 7 and 9:30 p.m. Individual prices are \$3.50 for each regular evening performance. Tickets are available at the Moore box office from noon to 4 p.m. and 7 to 10 p.m.

The festival continues til June 6.

KEVIN STAUFFER

See ya later!



Hello. Goodbye.

This column marks the last time I'll be sitting at a typewriter doing a story for this issue, this year, or for the rest of my life as far as that goes.

I have enjoyed writing for the Thunderword the past two years. The people I have met and the experiences I have had are things I will remember indefinitely. The campus we have written for is one of the best.

I have especially delighted in the opportunity to write a column the past three semesters. Readers on campus have taken the time to express and exchange ideas, pro and con, on my various writings, and I appreciate you all for that.

One other nice thing about having your own column is that, when the end of the year rolls around, you have a little room to give some thanks. I keep thinking of the speech which goes something like, "I wish I had time to thank each one of you in person, but..."

Well, I may miss a few names, but let me give a shot at thanking some of you who have made life at Highline College a pleasure. Thanks:

Bruce Mackintosh, Darlene White, and each and every last person on this year's student council. I appreciate you putting up with me, even when I played for the Thunderword team at the HCSU picnic. I learned partly from being on the council and mostly from the people involved.

Keep smiling, Jan. Keep playing Pete... thanks for jamming with the band. Stay left-handed, Lee, and stay a leader, Cheryl.

To Dr. Don McLarney, who put my commentary on the "concrete valley" on his reading list for his history classes. I always did mean to come up with another one, honest.

To Ada Wolf, who has been a fantastic friend and spiritual guide during my stay. The times we have spent sharing have meant much to me.

To all the athletes, administrators, and everyone else that I've had the opportunity to interview or come in contact with. It's been nice to have new faces to smile at across campus as each issue of the Thunderword came out.

To Laura Koenig, who made the world's best bunny suit in less time than it takes a bunny to make one; to Lynne Kays, who allowed me to visit her adorable kids in the Child Development Center.

To HCC President Shirley Gordon, who throws frisbee with Thunderword students, made an attempt to listen to Gabriel in the Lecture Hall, and has a motto towards the faculty that goes something like, "Remember: we're here to serve the student."

To all the wonderful people I've met through or because of my mom, and mostly to my mom, Arvie Stauffer, first class print shop person and A-1 person. You're the main reason I came to Highline, ma.

And if I hadn't come to Highline, I never would have met the wonderful, zany Thunderword folk, the people I've virtually lived with for the past two years. Here's to them, especially this year's bunch:

Let's start at the top with Betty Strehlau, our advisor. How she can put up with us and still look younger all the time is a mystery to me.

To George Erb, who has added stability and animal instinct to our office; to Sylvia Jones, who has adjusted to us well.

To June Holst and Tom Bettsworth for their friendship as well as their writing; to Pricilla and Martin Brown for their musical words and tips.

To Erin Oxley, our talks in the Hotdog Hilton about a million-and-one different things have helped me through the past two years. It's nice to be able to know someone will listen.

To "Brain" Morris, who clicks a fast shutter, and to Chris "Reggie" Styron, who could take a picture of himself hitting a ball down to the track, even while someone was spilling tea all over him.

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Empty Space brings clowns

A cast of clowns reminiscent of Barnum & Bailey, comes today to The Empty Space Theatre in Ken Campbell's madcap play, *Skungpoomery*.

A show for all ages, *Skungpoomery* will play weekends in June on a special schedule of both Friday and Saturday Midnight Shows and two Saturday matinees at 11 a.m. and 2 p.m. for younger theatregoers. The schedule is from June 1 through June 30.

The play brings back the Amazing Faz and his cohort Twoo (Space Park Show '76-'77) on a crusade to "inject Things with their original zoom and jizz."

Like *School for Clowns* another Ken Campbell hit at the Space, *Skungpoomery* is a vehicle of inspired silliness, tailored to the talents of the Space's favorite alumni.

Theatre cont.

Cont. from page 12

the Summer Theatre and Conservatory can be made by mail or phone. Ticket prices are \$4.00 and \$4.50 with reserved seating. The performances will run Wednesday through Saturday evenings with a 2:30 matinee on Saturday.

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Track team takes third *Smith, Prentice top records in finals*

by Rod Weeks

The Highline College track team saved the very best for last.

The Thunderbirds placed third as a team at the AACC conference championship meet in Bremerton May 18-19 with the help of several outstanding individual performances.

Three of those performances shattered state community college records.

Spokane CC took first in the meet scoring 165 points. The Saints from Mt. Hood finished second with 111 followed by HCC with 88.

Mike Smith, who doubled in the 5,000 and 10,000 meters, set new state records in both events. His time of 30:57.5 in the 10,000 topped the old mark by a full 50 seconds.

Smith's time in the 5,000 of 14:54.24 was eight seconds faster than the established record.

Highline's Ray Prentice buried the previous mark in the 1,500 meters as he topped former teammate Tom Smith's 1978 record running a 3:48.76.

Head track coach Don McConnaughey was delighted by his team's showing and had special praise for the squad of distance runners which compiled 68 of the team's 88 points.

"They did a super job and really rose to the occasion," McConnaughey said. "It's probably the best exhibition of competitiveness I've ever seen."

Highline's top performance in the two-day event came in the 5,000 when the T-birds stole all three places.

Following Smith, who came in first, were teammates Jack Stillmaker and Jeff Hotsko coming in second and third respectively.

Stillmaker's time of 15:04.11 and Hotsko's time of 15:07.41 were personal bests for the two.

"That was a great race," said assistant track coach and distance running specialist Bob Mapstone. "To see those guys come in one, two, three was really the climax of the meet."

"It really made my day," Mape continued.

Hotsko and Smith were running first and second with five and a half laps left. That's when Smith put on a kick that gave him the lead for the rest of the race. The T-bird sophomore was never challenged as he built up over a 60-yard lead in the final lap.

Stillmaker, deemed by Mape as "the most improved athlete on the team after that meet," passed Hotsko in the last stretch to place second.

Smith's victory was quite an accomplishment as the runner had competed and won the 10,000 the day before.

"On Saturday I was getting a little concerned because I was tired. I felt pretty good, though, especially after Friday," Smith said referring to his win in the 6-mile event.

In the same race Hotsko came in fourth with a time of 32:13.58 and Stillmaker followed in fifth in 32:14.80.

Smith is hoping that doubling in the two events will help in his quest for a track scholarship. So far the T-bird victor hasn't been contacted.



Winners of the 5,000 meters in order of placement: (left to right) Mike Smith, Jack Stillmaker and Jeff Hotsko.



HCC's Brad Mehtala (far right) plunges down the final stretch in the conference 110 meter high hurdles. Mehtala came in a close second. staff photo by Brian Morris

McConnaughey feels that Smith is "a major college prospect" and is fairly confident he will hear from someone, although many universities have their scholarships lined up halfway through the season.

The T-birds had two other fine distance runners battling in the 1,500 meters where Prentice took first and Greg Kangas came in a very close second.

Prentice's time of 3:48.76 and Kangas' mark of 3:48.82, which was less than a tenth of a second slower, both topped the winner's time in the national junior college meet by five seconds. The national meet was held the same day as the AACC championships.

According to Mape, the two milers in essence may hold the two top times for junior college runners this year in the entire country.

Prentice's win came as a surprise to many as the Highline harrier came out of the pack to triumph in the final stretch.

Kangas also came from behind, but couldn't catch his shorter teammate.

"It turned out as good as it could have," Mape said concerning the race. "It's ironic that Greg beat Ray in every race this year and then Ray won in the conference championships."

"I think they're both really happy with the way it came out," Mape continued. "Obviously Greg is a little disappointed and Ray is really elated, but they're good friends and that's the best way to get beat."

Both runners achieved times of 55.6 in the last lap which is considered a world class time, stated Mape.

In the 800 meters the two faced off again. This time Kangas beat Prentice finishing third in 1:51.87, which is a personal record for him. Prentice came in a close fourth with a time of 1:52.38.

Dean Kohler picked up a fifth place in the 400 meter sprint tallying a time of 51:02.

Kohler then joined three other T-birds in the mile relay team competition as the squad posted a sixth place in 3:27.66.

The team ran without its leading sprinter Ben Inman. Inman pulled a hamstring in a meet against Mt. Hood and Bellevue in Burien May 5.

"With no real sprinter, we were able to get sixth place," said McConnaughey. "It doesn't sound really great, but it's better than nothing."

"We had to use a distance runner and a one-miler," he added. "If Inman had been there, we would've been third or fourth."

McConnaughey also felt that if Inman had been healthy, the sophomore probably would have won the 400 meters.

In the 110 meter high hurdles Brad

Mehtala ran an excellent flight taking second with a personal best of 14:88.

"Brad was fourth over the last hurdle and he just outcompeted the rest," McConnaughey stated.

"There was probably six inches between first and second," the coach continued. "If they hadn't had a TV camera (at the finish stripe), I don't think the judges could have picked it."

Mehtala's time was only two one-

hundredths of a second off the winning mark.

Two of Highline's field men also did well.

Gary Robinson took third in the long jump with a personal best leap of 22'5".

Robinson had the misfortune of scratching on his last two jumps.

"He just barely broke over the board on his last two jumps. Both of those looked to be better than the winning jump," exclaimed McConnaughey.

Steve Tulip tied for fourth in the high jump clearing a height of 6'4".

The HCC coach felt Tulip did an exceptional job considering he just recovered from an injury.

"He hadn't jumped previously to that," he explained. "Steve would've been in good shape if he hadn't had a bad back. He hurt it three or four weeks ago."

Tulip injured his back in the Mt. Hood-Bellevue meet.

"He's jumped once in four weeks, so he had a lot of poise and he jumped really well," the HCC mentor added.

The performance of the entire track team pleased McConnaughey who will be retiring as coach at the end of this season.

"There's 22 teams in the league, and we finished in the top three; that's pretty good," he said. "Anytime you finish in the top five, you're a pretty successful team."

McConnaughey stated that he found the inspiration and dedication of the team to rank higher than the times or the standings.

"The thing that makes me happiest is the degree of competitiveness by every athlete on the team," he concluded.



Gary Robinson took third in the long jump in the conference meet.

staff photo by Brian Morris

T-birds run in NCAA Preps

Three distance runners from the Highline College track team competed in the NCAA Preparation Meet in Eugene, Oregon May 24.

Mike Smith ran in the 3,000 meters and placed eighth with a time of 8:21.9. The mark bettered his best time in the event by six seconds and set a new school record.

Ray Prentice took third in the 1,500 meters in 3:49.7 and Greg Kangas followed in fourth in 3:52.1.

Assistant track coach Bob Map-

stone was pleased with his runners' performances.

The placings were not indicative of the showings as the T-birds were competing against four-year schools and Olympic athletes, Mape explained.

The winner of the 3,000 meters was Matt Centrowitz, who ran in the 1976 Olympics.

The 1,500 meters second place finisher, George Malley, holds the second fastest steeplechase time in United States history.

The Bronx Zoo

Sparky Lyle pitches book instead of baseballs

by Ric Browne

As the Texas Rangers of the American League were getting ready to play the Seattle Mariners in the Kingdome May 18, one of their players was sitting in a restaurant in downtown Seattle not pitching baseballs but making a pitch for his book.

Sparky Lyle, late of the New York Yankees and now pitching for the Texas Rangers, was in Seattle to promote his new book titled appropriately *The Bronx Zoo*.

Co-authored by Peter Golenbock, who was the author of the best seller about the Yankees *Dynasty*, Lyle's book, in biographical form, is a recollection of the strife-torn season that saw the Yankees overcome injuries, a change of management, internal struggles and a huge Boston Red Sox lead to win the pennant and the World Series.

In *The Bronx Zoo*, Lyle tells it like he saw it...giving us a look at the behind-the-scenes details of the Billy Martin-Reggie Jackson feud and describing the divisive role of Yankee owner George Steinbrenner.

Lyle gives us some insight into the antics of ballplayers on the Yankee club and we can almost watch the disintegration of an embattled Billy Martin.

Lyle doesn't just take a look at the Yankees, he also makes some rather strong statements about other teams in the American League and calls the Los Angeles Dodgers "crybabies." He also is prophetic on the change of teams by Rod Carew.

After reading his book and the parts dealing with his almost daily battle with the Yankee owner, George Steinbrenner, I half expected to find a battle scarred, broken man, but Sparky Lyle is not a man to be broken.

When we first met, he looked fresh and showed no wounds. He was a little tired, but that was to be expected because not only has he been pitching almost every night, he also promotes his book in every city that his team plays in.

During his tour, he visited cities that had been a little harsh on his book and I asked him if he had encountered any animosity.

"Sure," he said with a twinkle in his eye. "You're going to get a certain amount, but I tell them the same thing I'm going to tell you.

"I try to tell them that Bronx Zoo is

strictly from a baseball standpoint, like Reggie (Jackson). People are upset with the things I said about him, but that is strictly from a baseball standpoint.

"I don't dislike Reggie as a person, that is not it. I just don't like the way he plays baseball. That's my opinion."

After he had felt he had clarified his stand about the book such as the day that Graig Nettles "intentionally" threw the ball away in the 1978 Mayor's Trophy game in an attempt to avoid additional innings.

"That was a joke. The commissioner got all bent out of shape about it...all said after the fact. And Dick Young (a reporter for a New York newspaper) confronted me in New York about the way it was written in the book and I told him, as I will tell you now, that I'm sure every writer has taken a story and changed a word here and there to the point where the story sounds better and that is what we did in the book.

"I told the commissioner that he was being unfair because you take two people like Graig Nettles and myself

who are practical jokers and Graig is known to have the quickest one-liners around. I asked him why we were being taken so seriously all of a sudden.

"Why, I asked, because of one little joking around in the Mayor's Trophy game, are we taken out of context when we have been jokesters all our lives...they made a big deal out of nothing."

But did Nettles actually throw the ball away intentionally?

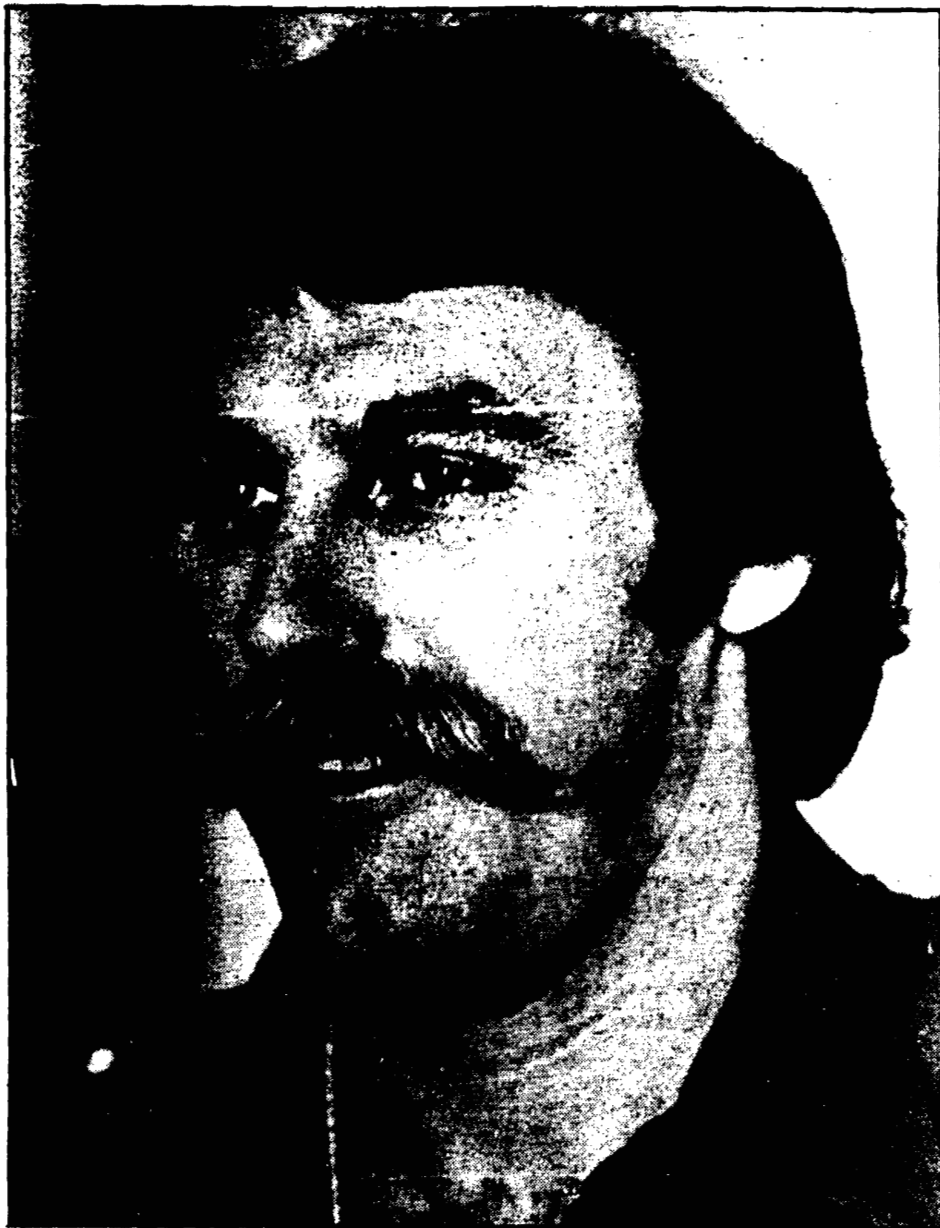
"That wasn't the thing," Lyle said defensively. "The ball was hit hard and it DID hit him right in the chest and he did overthrow the bag, but everything that was said was AFTER the ball game was over.

"Fran Healy (a Yankee reserve catcher) is a very serious person and he asked Nettles if he really intentionally threw the ball away and Graig said 'Yea' and Fran believed it. I couldn't believe everyone got so upset over it."

Our conversation returned to Reggie Jackson whom Lyle sees as the most unpopular Yankee among his teammates.

"Reggie doesn't just want to be recognized, he wants to be idolized. If Reggie had kept his mouth shut, he would have gotten his candy bar named after him and he would have been popular."

Cont. on page 18



Sparky Lyle was in Seattle recently promoting his new book *The Bronx Zoo*.
staff photo by Chris Styron

Men netters fall in tournament

by Tom Bettsworth

With no player advancing past the second round of the conference tournament May 17-19, the T-birds from Highline College were sent home earlier than coach Dave Johnson expected.

"We just couldn't get anything going," stated Johnson. "Nobody was playing well, we just weren't ready for this tournament."

Highline finished the tournament with six points, placing them in eighth as a team. The finish was the worst since Johnson took over six years ago.

Meanwhile Green River and host Yakima dominated the tournament all three days and ended up deadlocked in first place with 167 points each.

The T-birds' only success in the tournament was on the first day, where they won six out of seven first round matches.

Rocky Durane started things off by winning at the number one singles spot. Durane beat Jim Keyes of Fort Steilacoom, 3-6, 6-1, 6-0.

"Rocky was caught sleeping at the beginning of his match," said Johnson. "It took him awhile before he got going."

In second singles action HCC netter Mark DeMers suffered a tough three-set loss to Reid Green of Fort Steilacoom, 7-6, 1-6, 6-4.

"DeMers had beaten this guy twice during the regular season and should have won this match, too," said Johnson. "DeMers just didn't play well."

At the number three spot Don Stariha won in two sets, 6-1, 6-2 over Shinji Kokade of Seattle Central. Jeff Gross also won in two sets as he posted a 6-2, 6-0 victory over Bob Gaforth of Centralia.

At fifth singles Mike Callihan won, 6-0, 6-4 over Aubrey Hebley of Fort Steilacoom. "Callihan played our best tennis for the team," said Johnson. "He proved to be the most consistent of them all."

But Callihan and all the rest of his teammates fell prey to their opponents in the second round of the tournament. Callihan lost a tough three set match, 2-6, 6-1, 6-2.

Gross lost to Dave Whiteside of Yakima, 6-1, 6-2, while Stariha lost to another netter from Yakima, Don Cooley, 6-1, 6-1.

At the number one spot Durane lost, 7-5, 6-4, to Ron Osterhaut of Everett. "Durane had beaten this guy earlier and should have won this time," said Johnson. "He just didn't play up to his capabilities."


In doubles action both teams picked up wins in the first round. Durane and DeMers won at the number one spot, 6-4, 6-4, over Byrden and Salzano of Columbia Basin.

The win avenged earlier defeats they suffered against the men from CBC. In second doubles action Roger Ward and Stariha won over Willis and Molat of Skagit Valley.

Both teams suffered defeats in the

second round of action in doubles. Durane and DeMers lost to Moseby and Ashman of Bellevue, while Stariha and Ward lost to Subcliff and Taylor of Spokane.

HCC finished the season with an 11-9 record and the Coastal Region Championship where they went undefeated in match play.



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Adair and Gibbs end careers at Highline



Lisa Gibbs serves in a match against Fort Steilacoom. photo by Gary Lindberg

by Kevin Stauffer

The Highline College women's athletic program has been enhanced during the last two years by the presence of three-season participants Lisa Gibbs and Rhondi Adair.

Both ladies participated in volleyball, basketball and tennis this year, adding a spark to women's sports on campus.

Gibbs, an Auburn High School graduate, competed in volleyball and basketball last year for HCC, adding tennis to her schedule for 1979.

"I came because of a basketball scholarship, and I heard Highline was pretty good academically," said Gibbs, a 1977 high school graduate. "It's one of the most recognized community colleges in the area, from what I heard."

Adair attended Mt. Rainier High School during her sophomore year (1974), moving across the country the following year and staying across the Rockies for the remainder of high school.

"My dad was transferred back east; I spent my junior and senior years at James Madison High in Virginia," Adair said.

Adair came back to the Northwest following her graduation, but decided to enter the wonderful world of work before entering college.

"I worked a year for King County Parks. I was tired of school and I didn't think I would do well if I didn't want to go, so I didn't go," Adair explained.

Adair competed in basketball and tennis the following year as a student at HCC, but a back injury kept her from participating on the women's volleyball squad.

"I couldn't play volleyball because of a back injury; it took a season away," Adair said. "It was kind of scary, because I went to the doctor, and he took x-rays halfway through the summer; some discs were wrapped around my spinal cord."

"I had to limit my activity. The doctor said if I moved too much before he adjusted my back I could snap the spinal cord. I went through therapy all summer; I still go once in awhile, but it's fine now, for the most part."

Adair and Gibbs shared one sport, basketball, during 1978, their first year at Highline.

"I really enjoyed basketball my first year, and volleyball my second year," Gibbs said. "I guess it depends on what sport you did best at; the people really made it fun, too."

"My average was higher last year; I think it was around 12 points a game. This year it was about seven or eight."

Gibbs received the most satisfaction from her experience as a volleyball player for Highline this year, while Adair appreciated the ball-and-net sport throughout her career at HCC.

"I enjoyed volleyball the most because we got to go to Mt. Hood this year, and placed fourth in the region," Gibbs said. "We all got along pretty good, too. I'm not saying basketball wasn't fun; it was. I just had a bad year."

"I think I enjoyed volleyball the most out of it," Adair said of her three-sport stay at Highline. "We didn't have volleyball back east, so it was like learning all over again; it was brand new to me. Plus, we had a really successful team."

Adair enjoyed more success on the tennis courts her first year as part of the HCC women's team, but a move up in team position meant a downswing for Adair in 1979.

"I did a lot better in tennis last year, because I was further down the ladder," said Adair, who occupied the number four singles slot in 1978. "I got to go to the regionals and everything."

"This year I played number one, and I didn't do as well. I played both doubles and singles both years."

Gibbs took time off during her first

Cont. on page 20

Baseball star Lyle promotes new book cont.

Cont. from page 17

I asked him what started the feud between Reggie and Munson.

"Reggie started it when he ripped Munson in a sports magazine even before he joined the Yankees. We couldn't understand it. Reggie likes attention; I guess he was trying to say that there was room for only one superstar on the Yankee team, and he was it."

"He is also a back-stabber. He can tell a writer you're the worst ballplayer who ever lived and the next day Reggie will come over and smile at you and say, 'Hey, how're you doing, buddy?' as if to say, 'I wasn't serious about the stuff I said. I was just doing it for the writers.' What kind of mentality is that?"

In his book, Lyle wrote of numerous incidents of players refusing to play for various reasons; some good and some ridiculous. In it Lyle wrote: "You'd expect something like this in Little League." I asked him to elaborate on this.

"Well number one, we ARE grown men playing a kids game. And number two, the mental strain to play the game of baseball for 162 games has a lot to do with how well your performance is going to be for that year."

"The least little thing can either get you up or down for a game, and this is basically what happens."

"It's like the manager says, 'Hey, you can play tomorrow.' Now you can't tell me you wouldn't be upset waiting to play for so long, especially if you feel you SHOULD be playing anyhow and don't know why you're not, and he tells you you're going to play and so you come to the park the next day all ready to play and your name isn't on the line-up card. You just want to say the hell with it."

"That may sound like I'm going to take my ball and go home, but that is the way they (the management) treat you anyhow. So you have really no choice except to retaliate in the same vein."

The Yankees are well known for their clubhouse fights. Was it surprising to you to read about the fight between 'Goose' Gossage and Cliff Johnson?

"I think there's too much emphasis put on the incident in the clubhouse because once the game starts, it's all forgotten."

"Whatever confrontation they had, if both had been able to go out on the field together, they would have been fighting FOR each other. That's why I don't think people realize that what happens in the clubhouse really doesn't change the outcome of the game itself."

Lyle went on to blame the New York media for making life as a Yankee miserable.

"If you read the New York papers, you'd think the Yankees had the exclusive rights to fights on and off the field."

"I think it (fighting) is typical of any club; it's just played up more by the New York media."

"Almost every team has troubles like the Yankees. I don't think you could have 25 guys living together day after day, February through September, without somebody getting mad at each other...it is just a matter of what amount of press play you get...you're going to hear about it more from New York than say Seattle."

Lyle defends Billy Martin throughout his book and he did so again during the interview and again he blamed the New York media.

"Billy Martin was a helluva good manager. The New York media said that he wasn't, but when Billy took over, he told everyone what he was going to do."

"He wasn't a 'by-the-book' manager and I guess that was what made the media mad at him...they were always second guessing him. He would do the totally unexpected and he always told the players where they stood and would explain exactly what he was going to do, if something went wrong, he took the blame and the players liked that. He was honest with them."

Although Sparky has since left the Yankees and is happy with the Rangers, he still has many friends on the Yankees and misses playing in Yankee Stadium, his home for many years.

I got a smile out of him when I asked him about his return to Yankee Stadium this year in a different uniform. I asked him what sort of reception he received.

"Standing boos," he said laughing. "But that sure is better than total silence. It was a mixed reaction really...how else can I explain it...It was New York City."

Lyle's book is excellent reading. It's

funny, controversial and tragic. But, don't look for a sequel because "this is the first and last book by Sparky Lyle."

I asked him what he wanted to say in his book and to sum it up. This is his summation:

"I wanted to get across that no matter how much money players make, if it is the minimum or \$800,000 or whatever, that all ballplayers have the same problems...we are just human, that is what I want to say in the book."

"Baseball players are just human beings with the same problems as everyone else."

Featuring:

Ray Prentice

Highline miler Ray Prentice broke the state community college 1,500 meters record in the AACC conference championships May 19.

Going into the meet a "darkhorse", Prentice ran a 3:48.76 which is five seconds faster than the winning time in the national championships this season.

The HCC sophomore took fourth in the conference 800 with a time of 1:51.87.

Last year he took second in the 1,500 in the championship meet.

Prentice was one of three T-birds to compete in the NCAA Preparation Meet in Eugene, Oregon May 24.

In that meet he placed third in the 1,500 with a 3:49.7 mark.

Prentice has been a member of both the track team and the cross country squad the last two years.

The harrier placed fifth in the cross country conference meet this year which was third best on the team.



Ray Prentice

Prentice is a 1977 graduate of Glacier High School.

Like teammate Greg Kangas, he will be attending the University of Idaho in Moscow next year.

Czubin named track coach; Maplestone quits

by Kevin Stauffer

Chuck Czubin, head track coach at Highline High School from 1971 to 1975 and assistant coach at Highline College in 1978, has been named as the new HCC head track coach by Athletic Director and former head track coach Don McConnaughey.

Czubin, who also operated as an assistant track coach at HCC from 1960 to 1970 before accepting the head coaching position at Highline High School, has already begun the job of recruiting for next year.

One of Czubin's first tasks will be to hire an assistant track coach. Circumstances surrounding the hiring of Czubin have led former assistant track coach and head cross country coach Bob Maplestone to the point of resigning both positions.

"I don't want to raise a fuss, but I do want people to know what is going on," Maplestone said. A communication gap between Maplestone and McConnaughey considering the opening of the head coaching spot is one key factor in Maplestone's decision to resign.

"I came into his office one day and he told me he'd quit, which surprised me," Maplestone said of McConnaughey's resignation. "I knew he would retire within the next five years, but I didn't know it would be that soon."

"Then he told me that he's already contacted a new head coach. I can't understand why Don didn't talk to me before; as far as I'm concerned the coach was already hired before the assistant was talked to."

"He didn't talk to me; when you work somewhere, you should know when they are going to hire someone to work with you."

While operating as assistant coach, Maplestone had hoped that the head track coaching position would eventually be his.

"I assumed that somewhere down the line I'd get to be head coach," Maplestone explained.

"He never expressed an interest in the head coaching position to me," McConnaughey said of the situation. "He did receive consideration; I considered a lot of possibilities and alternatives."

"He's a strong young man, and he's



Bob Maplestone

going to be a good coach some day," McConnaughey said of Maplestone. "When you select a coach you don't put others down, you just try to find out the person that will provide the most leadership and be the best coach for track and field."

When Maplestone learned of McConnaughey's decision, he informed the resigning head coach of his hopes at becoming the new track leader. A conflict in coaching philosophies surfaced from the talk, bringing the two track men to a stalemate.

"I told him that I was hoping to be the head coach, and he said that he didn't think I was qualified," Maplestone said. "He thinks a head coach should have experience in all the events; I disagree. I think he should coach certain events and hire a good assistant coach for the rest of the events."

Maplestone also feels that a head coach needs the time to handle the business end of a track team, allowing room for an assistant coach to function with the team.

"A head coach is an administrator and organizer; motivation is his biggest aspect," Maplestone said. "When you get to a certain level, it's more motivation than anything."

It will be Czubin rather than Maplestone who will motivate the 1980 HCC track squad. McConnaughey leaned in favor of Czubin's past coaching work when making the decision.

"Coach Czubin has a background of head coaching," McConnaughey

stated. "He has three times as much experience as Bob."

Maplestone, on the other hand, feels that his track record should have given him the advantage over Czubin when the selection was contemplated.

"He's an assistant coach, and he hasn't coached any outstanding athletes," Maplestone said of Czubin. "I don't know of anyone that he's coached that has gone on to do great things."

"He doesn't have a super record; my record is better than his and I thought I should be given a chance."

Maplestone's record as both assistant track coach and cross country coach at Highline is noteworthy: among his team's accomplishments are two cross country championships in the last five years and a distance program within the track team which hauled in 68 of HCC's 88 points in the conference track meet April 18-19.

"He's done a super job with the distance program; that's why we hired him," McConnaughey confirmed. "We started cross country in 1965; we've been second or third every year, and won the conference championship back-to-back (1976-1977)."

At the present time, it appears that Maplestone will remove his fine coaching record and experience from the Highline teams.

"It's happened a lot that an assistant coach will quit under the same circumstances, and that's affected my decision, too; especially when you feel that you're better than the guy that gets your job," Maplestone said.

"One of the factors (McConnaughey) may have considered is that I still compete, but that wasn't even discussed; I was given no option," Maplestone continued. "I asked him one more time, and told him that I really wanted the job and a chance."

"I asked him why he was so set on his decision, and he said that it was too late to do anything, that it was already official."

"McConnaughey made a number of proposals, all of which I don't consider I can work under," Maplestone informed. "I told McConnaughey that if he did what he wanted to, I was going to quit."

"He has a lot to offer young people; I would have liked for him to have stayed," McConnaughey said of Map-



Don McConnaughey

lestone's pending departure from HCC coaching. "Now I've talked to another cross country coach."

Maplestone will likely continue teaching on Highline's campus next year; he is an instructor in the Engineering department.

"I'll definitely be teaching here unless something comes up," Maplestone said. "I've been asked what I thought about coaching at two other schools, but I really enjoy teaching here."

"Highline is a super school; the Engineering and Technology departments are good. It was the ideal setup being an instructor and an assistant coach."

Maplestone may not be able to give up coaching as readily as he once thought; the performance of his distance runners at this year's conference championships has made Maplestone reluctant to leave the field.

"When I first thought about it I thought I could just phase it out," Maplestone said of his coaching career. "They ran fantastic at conference, and that makes it all worthwhile; they've been working hard all year long."

"After I thought about it, I really don't want to quit; if the opportunity came up where I could teach and coach I'd take it."

"I'm disappointed; it's not like I wanted to quit," Maplestone added. "I

Cont. on page 20

Recruiting to occupy summer for Adamson

by Bev Joseph

Norma Kay Adamson, Highline College women's tennis coach, has just completed her second year, and states, "I would like to be back next year."

Coach Adamson is looking forward to a better season next year, as the netters finished this season with a 2-11 record.

The relatively short one and a half month season of league play is misleading.

A major aspect of the job is recruiting. Adamson will be looking for tennis prospects from graduating classes of nearby high schools.

Because of her busy coaching schedule at HCC and Tennis World, Adamson was unable to get letters of intent for perspective tennis players next year.

However, this summer, the HCC coach will actively be recruiting. Hopefully, she will be able to obtain written statements from tennis players who want to attend Highline College in the fall.

Last year Adamson recruited four scholarship players. Job conflicts and transferring to other schools prevented the scholarship players from joining the team.

Next year, the coach hopes to give out five full scholarships which Highline College will be offering in women's tennis.

The T-Bird coach sees great promise for next year's team. Maggie Kohler, Sandy Fleming, Cindy Eibey, Elaine Eggerbraaten and Tami Kendall will be returning.

"Obviously, the longer the players participate, the better they become. If

I am able to recruit strong players, they will help the five returning players," stated Adamson.

"Our team next year should be just as strong as this year's team, if not stronger," she continued.

Although the player maximum for a team is 12, Adamson hopes to keep nine. "That number is more convenient for traveling and less expensive for the college," she explained.

Warren Farmer, the assistant coach, will be playing on the pro European Circuit this summer.

"It was nice having an assistant coach," expressed the T-Bird mentor. "He really enjoyed working with the girls," she continued.

Playing tennis will occupy the summer for the Highline coach and her five returning players.

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Gibbs and Adair leave HCC cont.

Cont. from page 18

year at Highline, avoiding the courts; a walk through the Pavilion during a tennis team workout this year brought Lisa back to the racquet and net.

"I had tennis in high school; I'd been doing three sports since ninth grade," Gibbs explained. "I thought I needed a break in spring so I took one."

"It was kind of a spur of the moment thing this year. I was getting bored this spring; I walked through the Pavilion one day, and the tennis team was practicing."

"I saw Rhondi and said, 'Wow, Rhondi, do you think Norma (women's coach Norma Kay Adamson) will let me hit with you?' I wanted to see if I could still hit; I could."

Gibbs and Adair will take their respective and respectable talents to four-year institutions next year. Neither athlete is expecting a scholarship.

"I'm probably going to PLU (Pacific Lutheran University); it's close to home and I'll save money by not living there," Gibbs said of her college plans. "I'll commute; it's funny saying that I'll save money by going to PLU, but it's the closest university."

"I'd like a scholarship, but I'm not looking for one. I don't even know if they give them to women athletes at PLU."

"I'm going to Central (Washington State University)," Adair said. "If they offered me a scholarship I'd surely take it, but I don't think I'm good enough; I might try for a tennis scholarship, but I'd really have to work hard."

The pair of Highline athletes will miss aspects of the college which they contributed a total of six seasons of sports to.

"I'll miss the people here, that's the main thing," Gibbs stated. "I'll miss a lot of the coaches and instructors, but probably Dale Bolinger (women's hoop coach) and Eileen Broomell (volleyball coach) the most, but more Bolinger; I worked or we worked for him, and saw him every day."

"Also, I'll miss the campus, and knowing where things are, and the sports."

"I'll miss all my coaches and all my friends that I've met through sports," said Adair, paralleling Gibbs' words. "I think Highline has a relaxed atmosphere, for the most part."

"I'm just glad that I went through a two-year school first instead of a four year one. It gave me time to pinpoint exactly what I wanted to do."

What Adair does want to do is to receive a degree at Central and work into the field of special education.

"From what I hear, Central has a good program; I'll be going mostly for a major in special education," Adair said. "I pretty much decided on the



T-bird racketeer Rhondi Adair relaxes during a team practice.

staff photo by Gary Lindberg

field of special education during the year I took off.

"I worked at Woodside school as an aide during that year, and I also worked there through the Community Involvement Program on campus. I think it's probably the most rewarding thing I've done."

Both Lisa Gibbs' and Rhondi Adair's careers at HCC have been more than rewarding, especially for the women's sports program.

The activity does not end with the school year for either athlete. Adair and Gibbs can be found on the softball fields this summer, doing what each of them does best: participating.

Stauffer's goodbye cont.

Cont. from page 15

To Tim Kelly (TKO), the world's biggest Sonic fan and the man responsible for my attendance at the season's first playoff game.

To Tim Johnson (TJ); if it wasn't for you, Cutesy wouldn't be there to watch the nasty little slackers; to Ric Browne, who has put forth more energy and effort than any Arts and Entertainment editor alive.

To Lori Fox, for finally writing in my journal and for having the courage to join next year's student council; to Melodie Steiger, for graciously accepting my razzing in softball class... AA, Melodie!

To Kim Harmeling, the Thunderword's nicest renegade from Vashon Island, who has taught me that slugs can be quite humorous.

To John Miller, the editor of this, our grand finale; a 40-page issue. Early morning softball and talks with someone who obviously cares for and understands people have helped greatly, especially this quarter.

To Rod Weeks, a high school friend who has matured so much. You're a

great friend, and respected by everyone in the office. Thanks for the trip to Western.

Finally, a big thanks to Gary Lindberg and Chris Campbell. It's hard to find the words to describe the help you have been. Seems like we've lived here for two years together.

Chris and I are going to leave journalism and become rock stars if we can work up the nerve. Gary is the guy to see if you ever need to get into the office at 4 in the morning. He lives here. Both of you are great writers and fantastic friends.

Anyway, I guess this is it. Hope I didn't forget anyone. I'm a little at a loss for words. Highline College and the Thunderword have been a big part of my life.

Thank you very much. God bless all of your lives.

P.S. See you at Western, where the Thunderword staff should eventually regroup. I'm looking forward to it!

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Mape cont.

Cont. from page 19

don't know what I'll do in my spare time."

"I'm concerned that he doesn't get his feelings and his position hurt; he's a fine young coach," McConnaughey said of Mape. "Coach Czubin told me that he'd really like to have Maplestone, and he's really sorry that Maplestone can't work with him."

"I don't really have anything personal against him; I told him that I wished him the best," Maplestone said of the newly appointed head track coach. "I have different philosophies from both Don and the new coach, though."

"Both philosophies can work, but it's difficult for them to work together."

Despite the situation, feelings have been important to both Maplestone and McConnaughey.

"Everything Bob has done has been positive for the program; he's a good person," McConnaughey said. "He's a good friend and coach Czubin is a good friend and I don't want any feelings."

Still, Bob Maplestone can't help but have some ill feelings on not receiving the head track position.

"I can't understand why he didn't at least give me a chance," Maplestone said of McConnaughey's decision.

"When you look at the whole thing, you can ask why I quit, because I could have stayed on as assistant track and head cross country coach."

"When you anticipate something, you can work under circumstances, because you think things will get better. When they don't, you lose your motivation."

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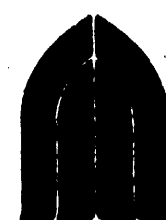
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