

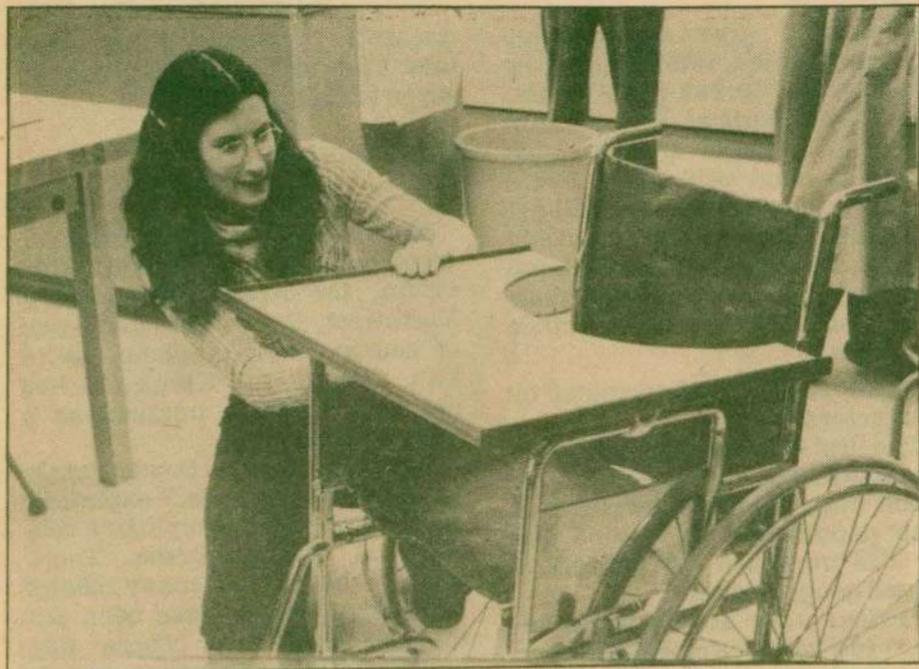
GREEN RIVER CURRENT

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Friday, Feb. 9, 1979



Patsy Lavelle checks her Occupational Therapy project for fit.

Seminar, 'How to Survive' top Women's Center features

Green River's Women's Center is co-sponsoring a seminar on "Management Skills for Women," Tuesday, Feb. 27 from 9 a.m. to 4 p.m. Susan Osgood of Seattle University is the featured speaker. Registration fee is \$45 which includes lunch and materials. More information may be obtained by calling the Women's Center, ext. 402.

Three and four week classes are being offered at Green River beginning in February.

'Survival Skills for Re-entering School

Beginning Feb. 9 is Survival Skills for Re-entering School or Work, which teaches practical ways of organizing time and schedule for the homemaker/student or worker. This is a two credit class.

'Career Potentials

Career Potentials is designed for people considering re-entry to work or school. This starts Feb. 14 and is two credits.

Values Clarification

Values Clarification is a class to promote understanding of how values affect choices in personal and professional lives. It begins Feb. 3 and is two credits.

Eliminating Self-Defeating Behaviors

Eliminating Self-Defeating Behaviors starts Feb. 5 and is two credits. This is a class for those who wish to make changes in their behavior according to their individual goals.

Voyages of the Mind

Voyages of the Mind will explore the inner space of the consciousness, begins Feb. 8 and offers no credits.

Landscaping and Basic Yard Maintenance

Landscaping and Basic Yard Maintenance will teach about native plants, how to obtain and transplant them. Class starts Feb. 6 and is two credits.

'Occupation' is therapy

Sue Clerget

One of the many programs offered at Green River is the Occupational Therapy assistance program. This program is one of the health professions and is offered to all students.

Occupational Therapy deals with therapists working with individuals whose abilities to function are threatened or impaired by physical, emotional, social or cultural factors. The goal of the therapist is to assist the person to function as independently as possible in all aspects of living. The certified occupational therapist conducts general activity programs for supportive long-term care of chronically ill and disabled. The therapy assistant is also qualified to work in specific treatment programs under supervision of a registered therapist.

The Occupational therapy assistant program at Green River is designed for students who wish to prepare for employment at the technical level within a two-year period of study. The program is not designed for transfer to a four-year professional program. However, if students are interested in taking their first two years of preprofessional therapy courses at Green River, the O.T. faculty will help a student select courses which will transfer to a four-year program. Green River's occupational therapy assistant program is accredited by the American Occupational Therapy Association. Upon completion of the program students will be eligible to take the national examination for certification.

In this locale, the certified occupational therapy assistant is employed in nursing homes, schools, sheltered workshops, community mental health centers, rehabilitation centers

and hospitals.

Application requirements involve program applicants to have an interview with the program coordinator, which is required. Students are also required to submit evidence of good physical and mental health prior to any clinical experience. Students enrolled in the program are admitted twice per year - in fall and spring quarters. Occupational Therapy courses are offered on a full-time basis only and must be taken in sequence. The program is two years in length.

NEXT WEEK

Next week, the Current keeps up on activities of the budget process. The total amount of money available for next year's programs is increased only minimally, so the scramble for the dollars is hot.

Also: A new comic strip, under the steady hand and unsteady mind of Brian

Thompson replaces the Borg strip which the creators found too exhausting to maintain.

Dennis Reagan, studier of the skies at Green River, contributes a complete round up on the upcoming eclipse Feb. 26.

Read the Current for an informative and interesting pause, published every Friday.

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Concert business tough for promoters

Bob Ogle

Ivy Bauer has a job that many people probably envy. She gets to see nearly 100 concerts a year; not only that, she also gets paid for it.

She and her husband John are proprietors of the John Bauer Concert Company, a Kirkland based operation (with a Los Angeles affiliation) which handles a major share of the concert action in the Northwest. Fleetwood Mac, Bruce Springsteen, Bill Joel, Santana, Foghat, Kansas and Al Stewart are just a handful of the impressive acts which the firm has produced for Seattle audiences.

Beginnings

Concerts may be booked anywhere from one to six months in advance. The company is contacted by an agent for a rock band and is asked to coordinate a date for the band in one of the cities the company serves (Seattle, Los Angeles, Spokane, Missoula, Eugene, Portland and Vancouver, B.C., chiefly).

When the company finds out that a group may be touring on a particular date, but nothing has been confirmed, they will hold the building until the group either confirms or cancels. They try never to hint or release information early.

John Morrison, Bauer stage manager, explained the policy by saying, "If a group says they might be interested, and we announce that they will probably be coming, and then they end up cancelling out, then it really hurts our credibility."

"The agent gives us the available date, and we make arrangements for the proper

building," said Ivy. "We also have to do the staging, make sure of ticket arrangements, take care of advertising and promotion, and we also have to make sure that the group's road crew has everything they will need on the day of the show."

So, as long as everything stays on track until the group is in town, Ivy and her associates are free to enjoy the concert, right?

Wrong.

Not all fun

"We go to every show we do," she explained, "but we don't usually have the luxury of sitting down and watching the whole show."

Representatives from John Bauer are there during the day, to oversee the setting up of equipment. "We're there for the sound check," explained Ivy, "and we also make sure of security, work with the box office, and answer anyone's questions about what the band can or cannot do in their setup."

Often, the day of the concert can be a trying time. "We've had equipment trucks turn over, sound and light consoles break down and a lot of other things," she said. "That's why we are there in the building, to take care of the things that go wrong."

She added that problems are the exception and not the rule. "The majority of the people we work with are highly professional and very highly skilled. Most of the problems are in no one's control."

Dollars and cents

Groups are paid according to ticket sales. Ivy notes that groups

are usually given a percentage of ticket sales after the show reaches the 'break-even' point. Saturday's Outlaws concert provides an example of how much money a band will make. From the near sellout, the band will get between five and ten thousand dollars. From that sum, the band will pay the members of their crew and take care of any other expenses.

Ticket prices are determined by two factors.

The first is the amount of money that a group is worth; that is, how much they deserve because of their popularity. The second factor lies in where the concert is staged geographically.

"Prices vary across the country," Ivy said. "For example, in New York the costs are higher for union help, for advertising and for building rental than they are in Seattle." So, those increases are reflected in the ticket cost.

Geography plays one more role. From area to area, the popularity of a group may vary. For example, the group Heart is very popular in the Northwest, and can sell out the Seattle Coliseum for three shows, while an act like Genesis can sell out two shows in the Los Angeles forum, and have trouble selling out one show in Seattle.

With most other prices in the music business rising because of inflation, the prices of concert

ducats has remained fairly constant. They still cost an average of seven to eight dollars.

The Kingdome

The major sites for Seattle concerts have always been the Coliseum, the Area, Paramount Northwest, the Opera House and of course, the Kingdome. As of late, though, the Kingdome has not been actively pursued as a concert place.

"The Kingdome is absolutely not dead for concerts," explained Ivy. "You'll see many more concerts in the Kingdome. There haven't been that many shows lately that could have been put into the Kingdome. There just haven't been that many enormous shows."

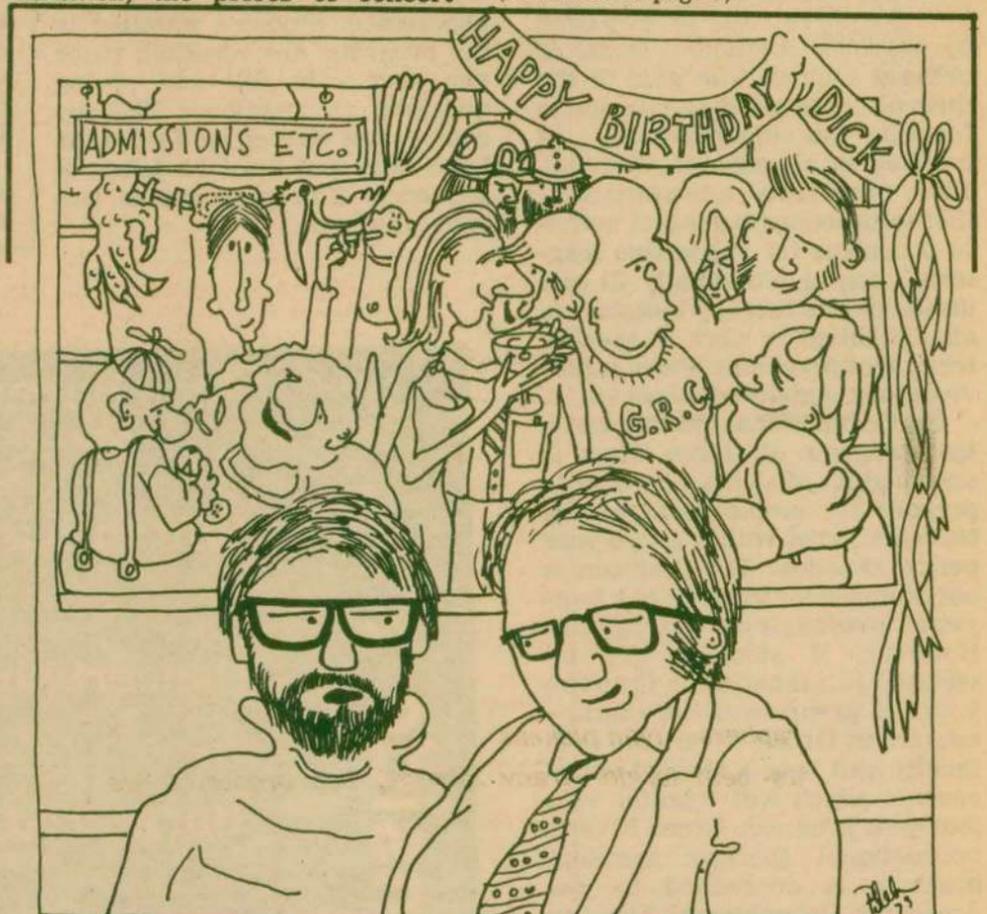
Concerning the reportedly poor sound quality that groups playing the Kingdome have experienced, she is confident that those won't be a problem in the future. "As with any new facility, there were some kinks, but they are being worked out."

Future for a favorite

According to Ivy, Seattle is a favorite place for many of the groups.

"I've never had a group say that they wouldn't play Seattle,"

(Continued on page 7)



YOU KNOW DON, ... THESE SURPRISE PARTIES FOR DICK ARE SIGNIFICANTLY OUT OF HAND AT THE .05 LEVEL. ----- I KNOW BILL, BUT I STILL THINK THE GUY WITH THE COUGHING SNAKE WAS GREAT.

DICK BARCLAY - Happy Birthday and best wishes from your employees and friends at Green River. We look forward to spending another fantastic year with you. (A very special thanks to artist Bernie Bleha, the Green River Current, and the "Carousel" cast.)

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What is a journalist?

Insight. This is the thing that writers are supposed to give to their readers. Having something to do with the publication of the Current, I thought my last column as editor should deal with what goes on behind the scenes before the day the paper comes out.

The editorship of the Current will be turned over to Beth Forgie, who I've worked with since my junior year in high school. Beth, how little do you know what you have gotten yourself into.

Start the list with these: An average of 40 to 50 hours a week outside of class and studies, the omnipresent and omnipotent press deadlines, the pressure of having to know everything and anything that goes on campus and convincing a reluctant reporter to do a story, the various amount of criticism recieved after you've stretched yourself to the limits just to get the story on paper when you've stretched yourself to the limits just to get the story on paper when you've got a million other things going on, apathy and mis-communication and the sinking feeling that everyone else can say stick it but you have to stay cause you're the last one down the responsibility line. Add these delights to the constant drain on your creativity and the life of a hermit and you can pretty much get the idea of what you've gotten yourself into.

So why do masochists disguised as journalists come back for more? One reason is the law of averages. If one looks into the pressure and anxiety he can also see excitement and interest rolled into it. The journalist is drawn by the hum of deadline day, by pounding typewriters, and by the knowledge that some other story or bit of creativity has been discovered. The journalist is drawn by the people he meets and learns about.

The ego of a journalist is a very delicate and important thing to him. Sometimes the only reward he receives is a byline to a story he worked for weeks on. It is a fact that to endure the amount of time and work put in, a large enough ego is needed, otherwise the pages of a newspaper would be empty.

But in the final analysis, the reason why so many journalists believe they have the best job in the world is simply life itself. To be so close to life itself, which reward the person who looks deeper into it with so many riches. The journalist is of and in the people, common and uncommon. the big rewards he finds lie not in what he has or owns, but in what he sees and experiences.

It was not unknown to many that I would rather write than edit; to do both is truly an unwise endeavor. I look forward to contributing to the "new" Current and would like to thank those who contributed so much to the "old" one.

Special thanks goes to Noelle Fingerson, who should be working for a major publication with her immense drive and amount of talent and insight. To Beth Forgie who was always there when no one else was. To Jon Buchholtz, who has become a good friend, and who spent many a long, hardworking night laying out the newspaper, and lastly to Ed Eaton, who, put simply, I love.

-Kevin Gunning



A day in the life of a student

Jon Buchholtz

I layed awake with one eye open most of the night. Was it the test that I'd been apprehensive about? Nonetheless, this saga began Friday morning before I got up.

I had been studying the previous night until 3 a.m. in preparation for a history midterm.

Anxious seemed a trivial description of myself in rehearsing the answers. Actually, the blaring of the alarm was the most comforting distraction of the morning.

As I dragged myself from underneath the bed I noticed the coffee, the fifth cup I had summoned on in attempt to stay awake (I opted coffee as substitute for toothpicks), had slipped off the nightstand and quietly rested an inch high in my right tennis shoe.

It's going to be another one of those days, I figured, everyone has them, so I'll remain calm.

By getting up after my roommate I received the distinct pleasure of taking a cold shower. I'd slipped on the soap for sure if I hadn't thrown the wretched bar in the toilet to get it out of the way.

The milk was sour, the toast burnt, and the egg yolks broke but still I was optimistic things would turn out. I'd celebrate after I aced the test!

After my appetizing breakfast I gathered my books and headed for the car. I had 15 minutes to drive the five miles to school.

The car fired up perfect. The radio blazed its soothing music. I backed out and proceeded out of the parking lot. All of a sudden the worthless car jumped, sputtered and died.. No biggee I thought as I turned the ignition.

Little resulted as the contemptible gadget failed time and time again. I found myself staring at the sky, pondering my future.

I had 10 minutes to get to class. My roomie didn't have a car, so I was left with two alternatives. Either I could skip the test and hope for mercy, or I could try my luck at (yuk) hitch-hiking and hope for a quick ride.

Well, out on the road I was, thumb in one hand, books in the

other, squishing along with one wet shoe.

My eyes pleading, I watched car after car pass by. Coldness and hesitation reflected off the blank faces that stared back at me.

Feeling obtrusive, I examined my appearance for any flaws that might be repelling my intentions. I found nothing hanging from my nose and determined it couldn't be that.

True to life, I thought. What is this world coming to? Here I am, an innocent-looking student packing my books along a busy road and nobody would dare a chance and give me a lift.

I looked at my watch, it read 8:15. I thought of standing out in the middle of the street and forcing someone to stop but, remembering how fast I cruised that particular road, I declined.

I had booked down the road about a mile and a half when I decided to warm up by jogging. Every step frustrated me more. I thought about depending of useless cars, then decided that I'd pick up the next hitch-hiker I saw when I got that inferno vehicle running.

I took a right at the intersection at 124th and, realizing three miles seperated me from that test, hoped for a friendly face.

It was 8:30, the test was at eight, and to say the least, I was upset. Still, I held hope.

A few hundred yards down the road I stopped walking. A car had pulled over and a girl nervously waited for my intentions to be revealed. I swung open the door, sat down, and pleaded my case. It turned out that she was a fellow student, but with a golden heart.

Arriving at class at 8:45 pleased neither my teacher nor myself. I sat down, unwinded for a moment, then proceeded to breeze through that goal that I had so feverishly fretted. I didn't bother to explain, who would've believed it?

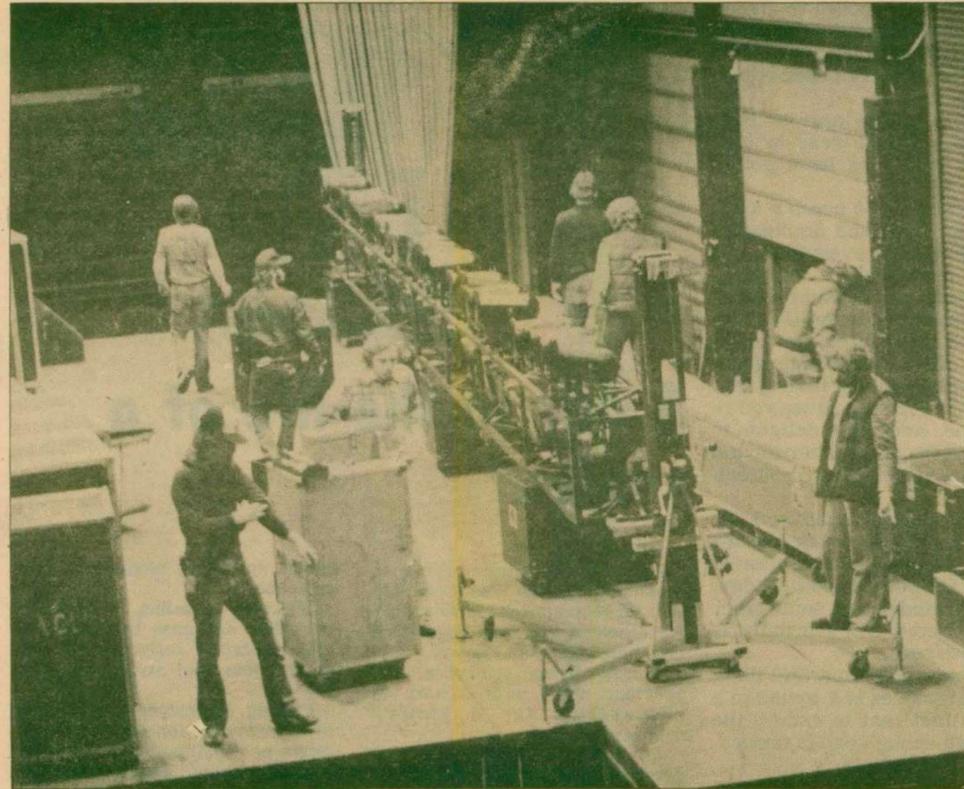
Had the day turned out okay after all?

Negative. I took a dive on the test and when I got home, that useless pile that I had so depended on to start in the morning, started.

Green River Current

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The current goes to the concert

The concert starts at eight o'clock. The band which plays that night will play for two or three hours, quit, and go to their next place. That will be all that the thousands of people jammed into the concert hall will see—the band and nothing else. The preparation which went into the show is practically ignored, unless, of course, something goes wrong.

Johr Morrison is the stage manager for the John Bauer Concert Company. He is the man chiefly responsible for the success or failure of the concert from the technical standpoint.

"We start working at about noon on the day of the show," he explained before the Outlaws concert last Saturday. "They unload the equipment, get it set up for the concert, wait for the concert to get over, tear it down after the concert and load it back into the trucks." That, he said, usually takes until one o'clock in the morning.

And it doesn't stop there. "Usually, they have to tear down the stage, and that takes until about four in the morning," he said.

The men who work on the stage are members of the performing band, along with about 20 union stage hands from Seattle. The union hands are paid \$8.25 per hour, with extra rates for any overtime work.

At noon, the crews began unloading the two Outlaws semis full of equipment. After the unloading, the sound system was set up onstage, followed by the light gear and the band equipment. This process lasted until about five o'clock.

The opening band, Striker, then set up their equipment, locating it directly in front of the Outlaws equipment onstage, so that it can be easily moved after the opening set.

Striker began a sound check at about 6:15, playing briefly for the sound technicians to test the volume and control of the speaker system, which put forth nearly 12,000 watts of power.

Then came the crowd, a near sellout house in the Seattle Center Arena. They streamed in, springing to the front of the arena to take a place in front of the stage, directly underneath the performers. During the tour, which has lasted since October, and will probably continue for another couple of months, the crowds have been almost overly enthusiastic, and this crowd was no exception. Except for a couple of fights, the whole process went off almost without a hitch.

In cases of violence, the concert company hires a security company to handle the situation. Good sized young men who could strike fear into the hearts of almost anyone if they had to, they are instructed not to resort to violence unless they are hit first. Otherwise, they either discourage the troublemaker with words, or call a policeman who can legally handle the matter. "We've never had an occasion yet where the security people have hit somebody," Morrison noted. "The troublemaker will usually back down before we have to call in the cops."

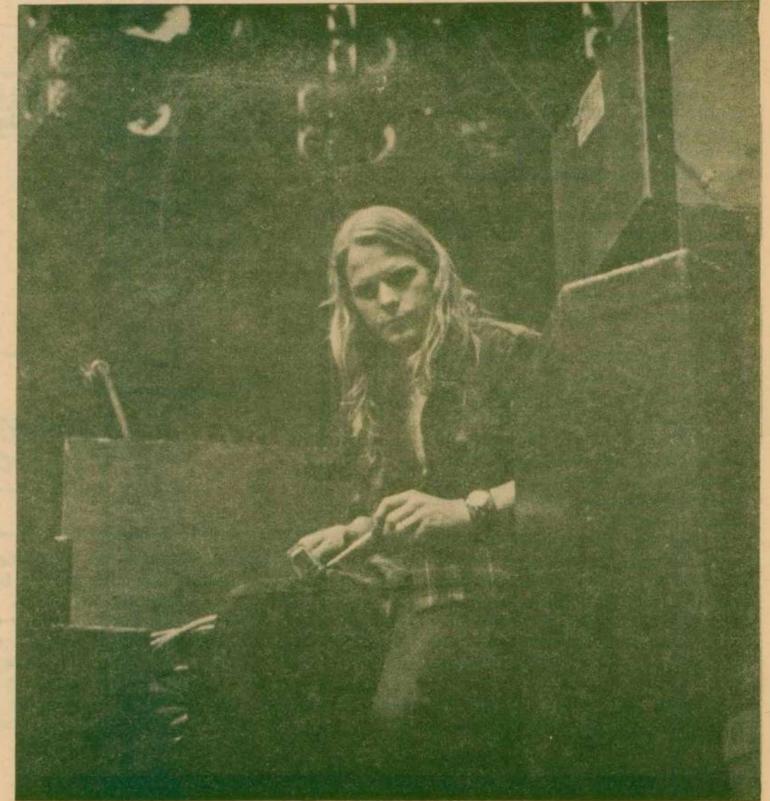
Two areas of the concert scene which are sometimes exaggerated by concert goers and by the media are drugs and 'groupies' (girls who hang around the backstage area).

"A common myth about groupies is that the backstage area is just swarming with them. That used to be a truth a few years ago, but things are a little more professional now. You just can't do your job with girls everywhere," said Morrison.

As for drugs, the myth is about the same. "They do exist," he said, "but not openly. Most of the backstage people who do that sort of thing do it at home or at their hotels before the concert. Of course, the people from the concert company don't do it at all for obvious reasons."

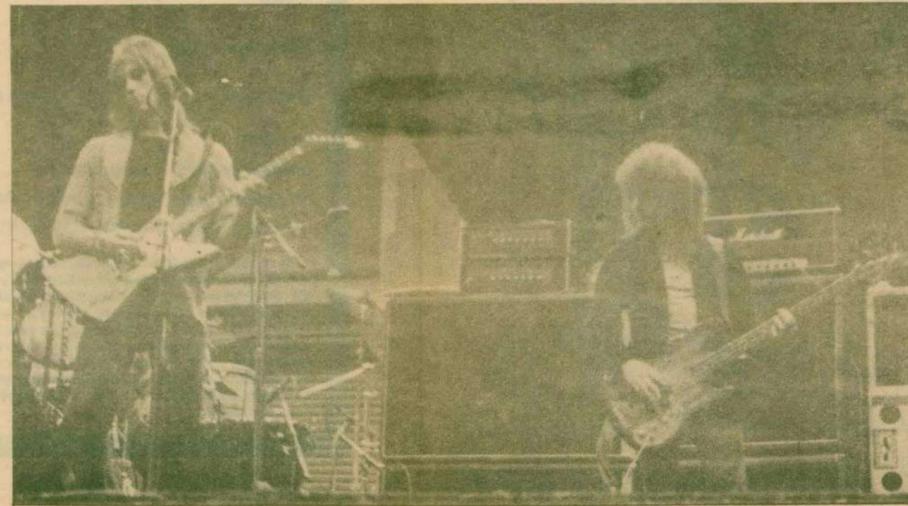
"There's not so much drinking anymore either," he added. "If they can't do a good show because they're drunk, then they probably won't be asked back. In fact, if a band gets too rowdy, we won't book them at all the next time that they are in town."

Bands must sign a contract before the concert, which contains a clause stating that the band will not incite the crowd in any way. "We had a rowdy band one time for a couple of nights," said Morrison, "and after the first night, the crowd behavior they started was so bad, we told them that we would throw them offstage if it happened again. It isn't good for our reputation and we will penalize them if they do incite the crowd."



Clockwise from below: An Outlaws roadworker strings up one of the group's 10 guitars in the dressing room, Striker rocks onstage during a sound check, sound technicians adjust the settings for the speakers, the union crew prepares to put up the lighting system, and (above) a stage hand wonders what in the world a photographer is doing backstage taking a picture of him.

Text by Bob Ogle
Photos by Tracy LaBerge and Bob Ogle



We can laugh now

In a surprise move today, the senate didn't meet. In fact, they didn't even show up. The public showed up, the press showed up, and even the minutes were there . . . all 60 of them.

However, since we, the press, did go to the meeting, and since we are committed to exposing the injustices and inequities which this corrupt society affords us, we will report on the senate's activities anyway.

Many important issues were not discussed. Among the most important of these was a bill which, if passed, will supply the Aborigines in East Chicago with federal aid. This aid will include: a case of sun tan lotion, a three masted schooner and a box of assorted screws.

It was also decided not to send arms to underprivileged aliens. There was some discussion whether or not hands should be attached to the arms, so the bill was sent back to the Arms Services Committee for further consideration.

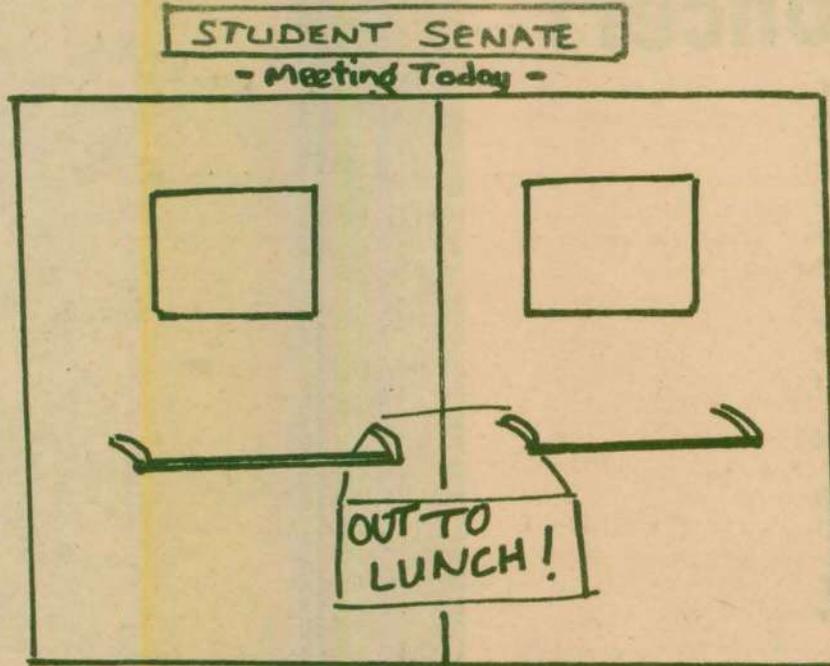
Another bill which failed to make it to the senate floor was a

delta winged bomber which went off course and lodged in the cleavage of a senate stenographer. Thanks to the quick thinking of several aides, the incident was not serious.

The final issue brought up at this meeting which did not take place today, was a bill which

would have raised each senator's salary by an undisclosed sum of money. A source close to the senator who has yet to introduce the bill, stated that he didn't have anything to say about it. According to sources close to the senator . . .

It's not easy to write these HA

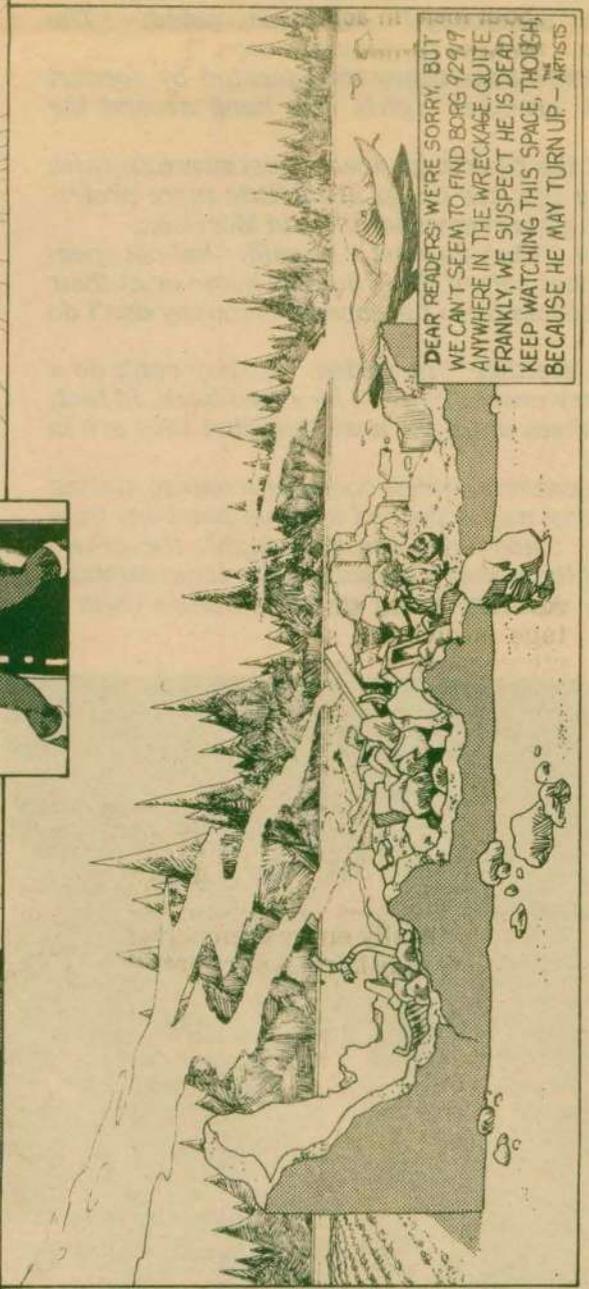
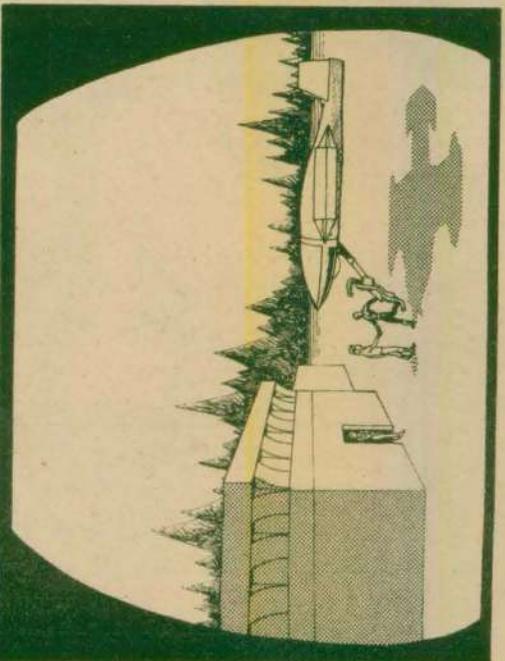
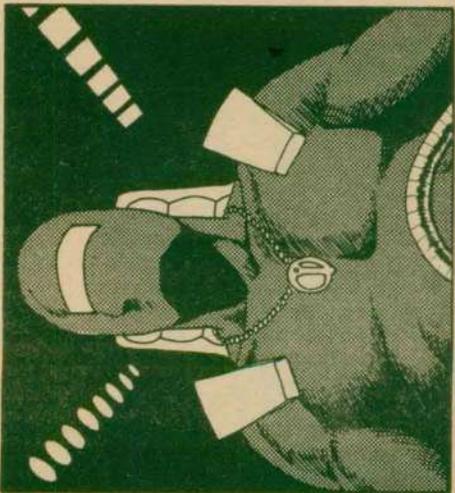
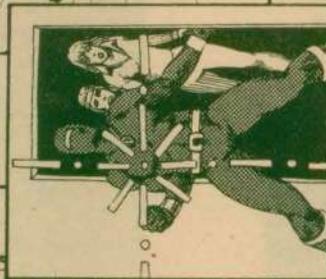
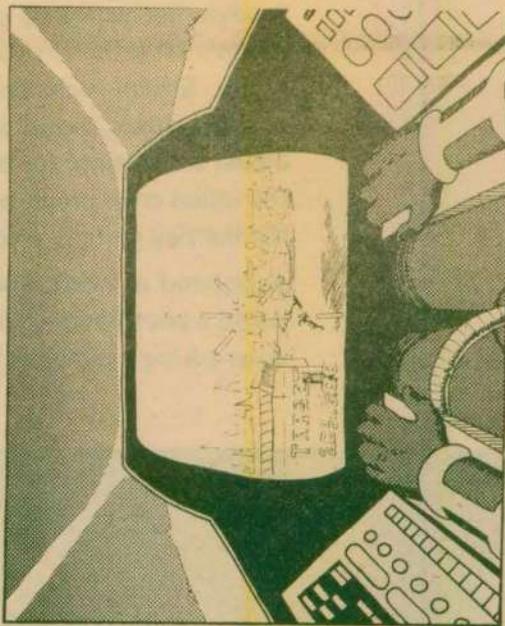
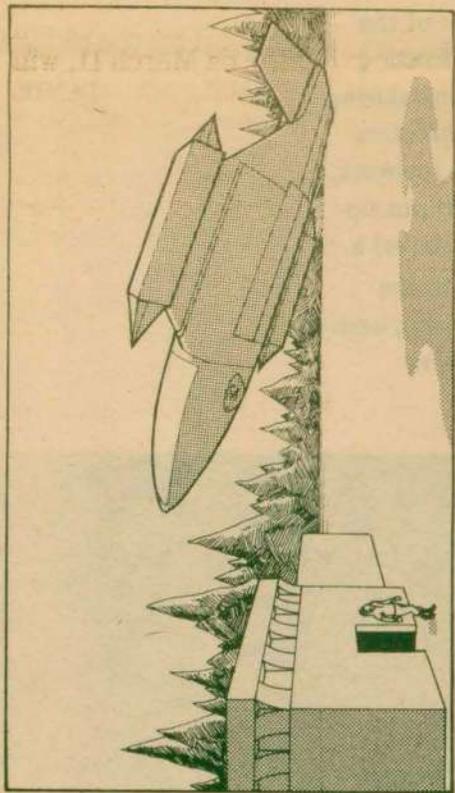


HA columns every week. RobZervation were hard enough. I mean, the plot has to be developed, characters moulded, punch lines which are not too long or too short written, not to mention the development of the story's central theme. Oh, I forgot the most important thing a humor column must have . . . humor.

So, the three basic criteria for a humor column are: A good story lines, a good, strong central theme, and humor. The three things this column lacks are: a good story line, good central theme, and humor.

Oh well, I guess it isn't the first time a writer has been forced to cater to the masses. By now I should be used to prostituting my journalistic inclinations.

It's a sad day in the life of a young, talented journalist when he is reduced to writing sholock HA HA material. I believe that it is time for the ordinary schlock to rise from his pedestal of dismal failure and overthrow the capitalist, dictatorial editors and take these supressive newspapers under who we slave, and turn them into humorous prose. Maybe it's already done for me.



ARTS & ENTERTAINMENT

Out on the town

ON STAGE:

"FRANKENSTEIN" will be presented by The Heavier Than Air Players tonight through Sunday in the GR Performing Arts Building on campus. For ticket information and times call ext. 370.

CAROLYN JONES, alias Morticia on the T.V. show The Adams Family, is appearing in "SOME TIME NEXT YEAR" through Sunday at the Cirque Dinner Theater in Seattle. Further information and reservations are available by calling 622-5540.

"GREASE" will be performed by a roadshow directly from New York, tonight and tomorrow night at 8, in the Paramount Northwest Theater in Seattle.

Tony award winner, "PIP-PIN," will be presented at the Moore Egyptian Theater in Seattle through Feb. 18. Curtain time is 8 p.m. nightly with matinees at 2:30 p.m. Saturdays and Sundays.

RONNIE LAWS will play the Paramount Northwest Theater in Seattle, Sunday night at 8 p.m.

The University of Puget Sound in Tacoma will host poet and musician GIL SCOTT HERON Monday, Feb. 12, in the UPS Fieldhouse.

NEIL DIAMOND will perform in the Seattle Center Coliseum on Feb. 24 and 25 in three sell-out shows.

JESSEE COLLIN YOUNG will perform at the Paramount Northwest Theater in Seattle on Feb. 24 and 25.

LINDA WATERFALL will be at The Place in Renton Feb. 25.

Headling the Seattle Opera House in Seattle on March 11, will be RONNIE MILSAP. JANIE FRICKE will open the show at 7 p.m.

Still awaiting news about a date set for the SUPERTRAMP concert, rumor has it they will be in Seattle sometime in March.



'Soul Men' in action: Tony Haynes, left, and Carl Clark bring a Blues Brothers rendition to LSC. Kip Webster, drums, and Ed Zabinski, trumpet, assist in backup. The next performance with the Music Company is Feb. 14 at noon in the LSC dining room.

ASCAP protects songwriters

ASCAP, the American Society of Artists, Composers, and Publishers, is a protection racket which concentrates mainly on protecting the rights of songwriters, along with other parties involved in the production of a song. Every year, radio stations, along with musical groups, such as Music Company, or anyone else using someone else's musical material, are required to pay a fee to ASCAP. From this fee a percentage is given to songwriters and other parties, including ASCAP itself.

(Continued from page 2)

...Business

she explained. "It's a great market. The kids are great, and the bands really enjoy themselves when they play here. As a matter of fact, a lot of tours either begin or end in Seattle, because they have such a good time. In huge cities, the press is there, the record label is there and it is really tough to have fun. This is a highly responsive part of the country, and a beautiful part of the country too."

She says that it is hard to predict what kind of a year 1979 will be for concerts.

"It will probably be a good one," she said, "but I'm not in a business where I can predict."

Last year, and prior to that, noncommercial radio stations were not required to pay, but as of this year that has changed GR's campus radio station, KGRG, received a bill from ASCAP last week for a total of \$140.40. This amount will be taken out of the station's budget, which has recently been cut from \$12,898.00 to a little over \$5000.00.

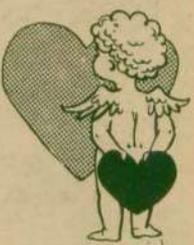
All music written after 1910 receives royalties through ASCAP by all radio stations. KGRG could escape this fee in the future but this would require them to change their musical format from rock-n-roll to classical music written before 1910.

A blanket of pearly white covered the grounds last Friday night, Feb. 2, in the Auburn and surrounding areas, but proved not to be a discouraging factor for those attending the GR dance featuring Cathedral.

The band performed from 9-12 in the Lindbloom Student Center to a somewhat small but enthusiastic crowd. The music they provided was basically hard-rock. The group concentrated mainly on playing material originally done by top-bands, such as Foreigner, Boston, and Styx, which was somewhat difficult to dance to but good sounding.

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HAPPY VALENTINE'S DAY FROM THE BOOK STORE EMPLOYEES

The Paper Tree
 GREEN RIVER COMMUNITY COLLEGE BOOKSTORE

sports

Women cagers return West, prepare for league

Jon Buchholtz

The Gator women's basketball team came home from Wenatchee last week almost wishing they hadn't left the sweet confines of the campus, but Jill McDavit senses she's a bit smarter because of the experience.

Green River lost the non-league practice game to Wenatchee 92-67.

"I know better now," McDavit said. "We should've had more practice games. Especially with four-year colleges. The thing is, though, you never know how much talent you have and it's not too encouraging getting blown out when the talent isn't there."

McDavit praised the individual effort of Sue Strong in the loss, and cited strong performances at the foul stripe from Roxane Asay and Kerry Halvorsen (each 4-4).

"If I'd known what kind of talent we'd have last Spring. I would've made sure some four year colleges were on the schedule," McDavit added. "I'll change that for next year. The scheduling should be done in the Spring."

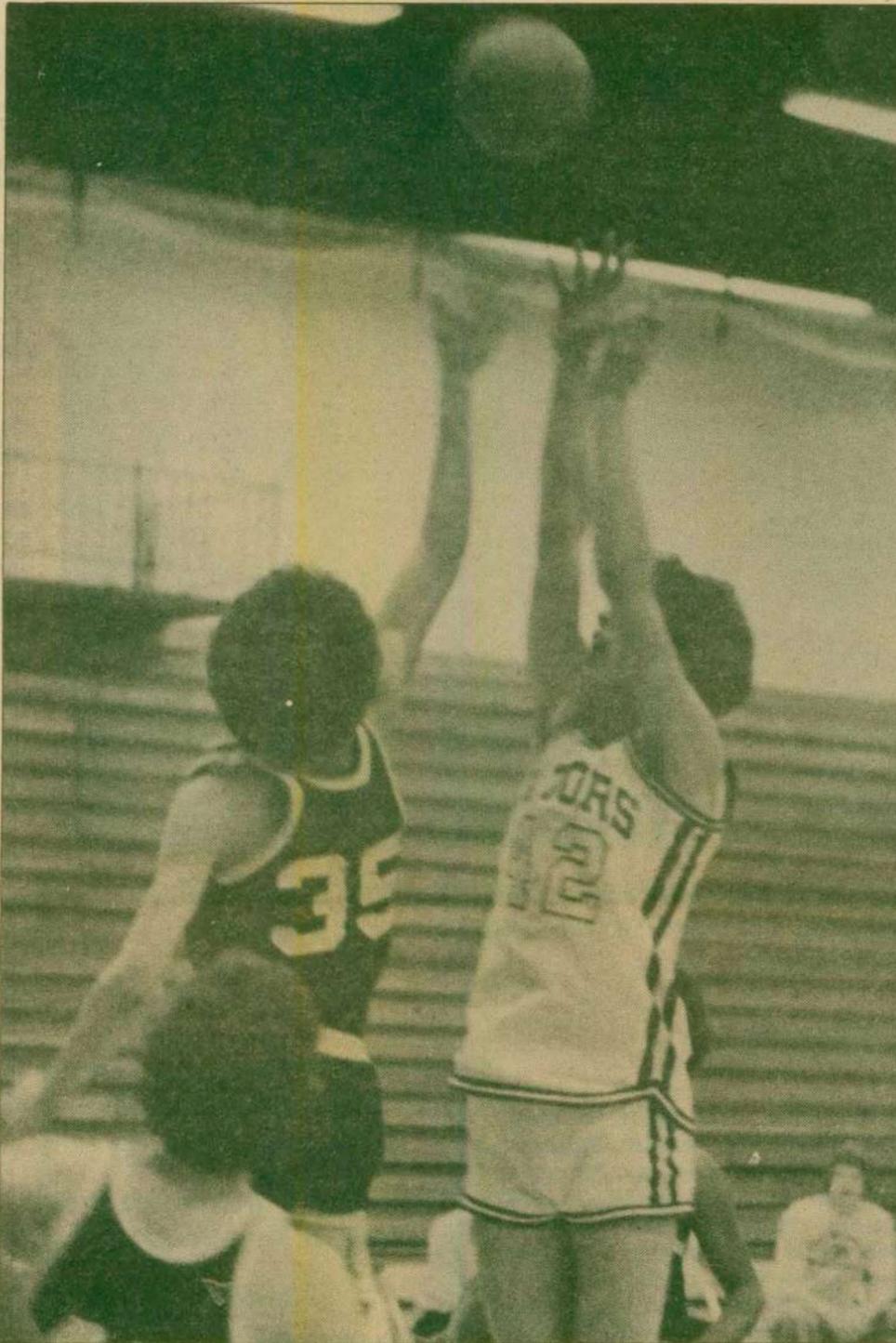
"It's not that I didn't try this year," she smiled. "My timing was just off."

According to McDavit, Wenatchee's front line measured up to six-foot one, and two forwards at five-foot eleven each.

"It wasn't just their inside game that killed us," McDavit commented. "I'd guess that they shot 80% from the field ... alot from 15-20 feet out. They had quite a bit of talent, we did catch up to within three a couple of times."

The team's greatest asset, says McDavit, was their ability to fast break, "But those tall girls covered alot of room with their long arms," she concluded.

The Gators look forward to five remaining league games after last Wednesday's battle with Skagit Valley. Tomorrow night they travel to Bellevue.



John Gustafson leaps and releases for two against Shoreline in recent action. The Gators are on a two-game win streak and will host Seattle Central tomorrow night. With four league games remaining, every contest is important to the Gators' playoff hopes.

Spring early for hurlers

Doug Sisk (4-5) and Gary Criss (1-1) return from last year's pitching corp, and their number one receiver, Kevin Magraw, is back as the Gator baseball team begins its 1979 campaign.

Actually, Tom Burmester's pitching and catching units began their season Thursday, Feb. 1. The infielders will start up next Thursday, with the outfielders making their debut a week later. Burmester is expected to make final cuts March 1.

They will practice in the gym until the weather improves.

Joining Sisk and Criss are Tim Whitehouse, Bill Patterson, Eric Riffice, Dale Marsh, and Ron Skinner as pitchers. Curt McQuire and Keane Bagby will join Magraw as catchers.

"The pitchers will practice for 15 days before the rest will begin," Burmester explained. "Mainly because they're the most neglected individuals once the season begins. At least they can throw inside."

Burmester heads into his third season as head coach after leading the Gators to the state tournament the past two crusades. They posted a 15-14 won-loss record in 1978.

Current blitzes in grudge match

Smokin' KKG's 22 points and jumpin' JNB's 17 tallies led the CURRENT staff All-Stars to a 42-29 blitzing over the KGRG Dee-Jay's last Friday in a game played at the GRCC gym.

Bouncing Bob Orndorff opted to play for the losers, and kept the radio staff reasonably close in the second half as he piled in 15 points - 10 coming after halftime.

Inspired play by Blisterin' Bob Ogle and Eruptin' Ed Eaton led the All-Stars to a 22-13 halftime edge.



Greg Williams, John Gustafson, and Coach Bob Aubert express their encouragement to fellow players in a nip-and-tuck game last week.

WOMEN'S TEAMS	W	L	PCT.
Green River	5	0	1.000
Edmonds	4	1	.800
Skagit Valley	3	2	.600
Bellevue	3	3	.500
Shoreline	2	4	.333
Everett	1	4	.200
Olympic	1	5	.166

MEN'S TEAMS	W	L	PCT.
Everett	11	0	1.000
Edmonds	8	3	.727
Shoreline	6	4	.600
Bellevue	6	5	.545
Seattle	5	5	.500
Green River	5	6	.454
Skagit Valley	5	6	.454
Ft. Steilacoom	2	8	.200
Tacoma	0	11	.000



"Use that photographer for a screen on your next jumper," Aubert tells Dan Muscatell, freshman guard.