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## Klipsun Magazine, 1983, Volume 14, Issue 01 - May

Scott Fisk  
*Western Washington University*

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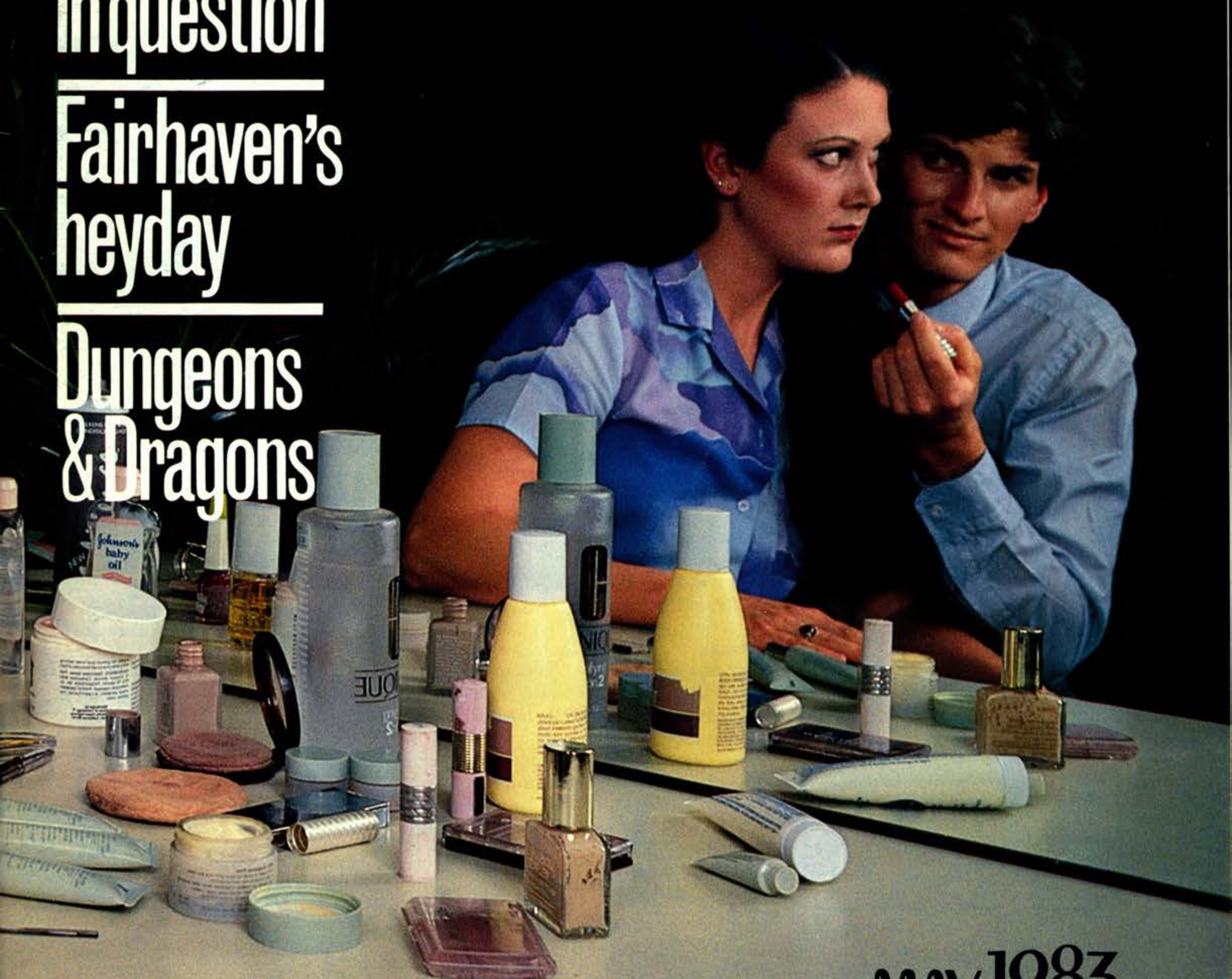
# Klipsun

CAMPUS MAGAZINE

Cosmetics  
in question

Fairhaven's  
heyday

Dungeons  
& Dragons



MAY 1983

# Klipsun

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May 1983 Volume 14, Number 1

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## A CYNIC'S VIEW AHEAD

The other day while enjoying the sun from the window of my office, I noticed a college student walking toward Bond Hall. She was wearing a white blouse with puffy shoulders, a red satin ribbon bow tie, a denim mini-skirt, white bobby socks and red, pointed tennis shoes. Under one arm was a book bag. Under the other was a teddy bear.

Indeed, these times, they are a changin'.

In a recent article in the Seattle Post-Intelligencer, University of Washington students asserted that college students today, besides being more conservative, are more concerned about their own problems rather than the ones "out there." More and more, students seek ways to change themselves to meet society's acceptance — instead of seeking ways to change society to meet their own acceptance.

The article claims the current economic climate is considered to be the main reason for this. Jobs, jobs, jobs: how to get one is the top priority today. Most students want to do whatever is necessary to ensure they land a professional, high paying job. They want security in an increasingly insecure world.

So the pendulum has swung, revealing how sharp of an edge it has. It goes something like this: college students a decade ago refused to be treated like kids, to be spoon-fed an education without question, to accept the "system." Many students now seem to be willing to accept the spoon-feeding in order to be rewarded (or burped as I call it) with a job, security, et al. "Acceptance is the key to success," my comp-sci friend told me.

It would be negligent on this writer's part to claim that this frenetic job-search climate is a plot (originated by Ronnie and company) to program today's youth so they can be bent, twisted and melted if necessary to fulfill a vile and repressive high-tech-system's needs. Perhaps such an idea is a little too paranoid even for my blood.

No, I wouldn't call it a plot, merely another facet of "conservative realism," which has always struck me as a gross contradiction of terminology. Anyhow, college is no longer the self-proving grounds for well-rounded, liberal minded (pronounced soft headed, depending on your political persuasion) individuals. Rather, college is a product research facility where students are the products. Naturally, the best design will sell the fastest and for the highest price. Specialization, once the feared dehumanizer of the technological age, is now the quickest path to a post-grad job.

Okay, so I'm a bit cynical about the whole state of affairs. At this point, however, I'm assuming the role of a weatherman—merely observing the climate around me. And it's giving me an itch that I won't be able to scratch until my diploma is buried deep in a trunk with moth balls and mouse droppings. Or like my brain-damaged high school football coach explained to our team during the half time of a losing effort, "when you play with a skunk you wind up smelling like one." HmMMM.

*Newsweek*, in its May 2 issue serves as a barometer for this climate change. The "On Campus" section, timely for graduating high school students, shows campuses as places for making money, meeting God and other neat things. The business section's seven pages feature the growing generation of very confident student entrepreneurs on campuses across the country. Fifteen pages later the obviously less important education section amounts to one article.

Skeptical? Yes, I'm skeptical of the attitudes of people entering college with or without a teddy bear clamped tightly under their arms. The attitude "I'll do whatever they say it takes" is not conducive for making deliberative decisions concerning one's education. Ultimately, students should decide what and how they will learn. If not, they have no choice but to accept the spoon. ■

by scott fisk

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Klipsun is a Lummi Indian word meaning "beautiful sunset."



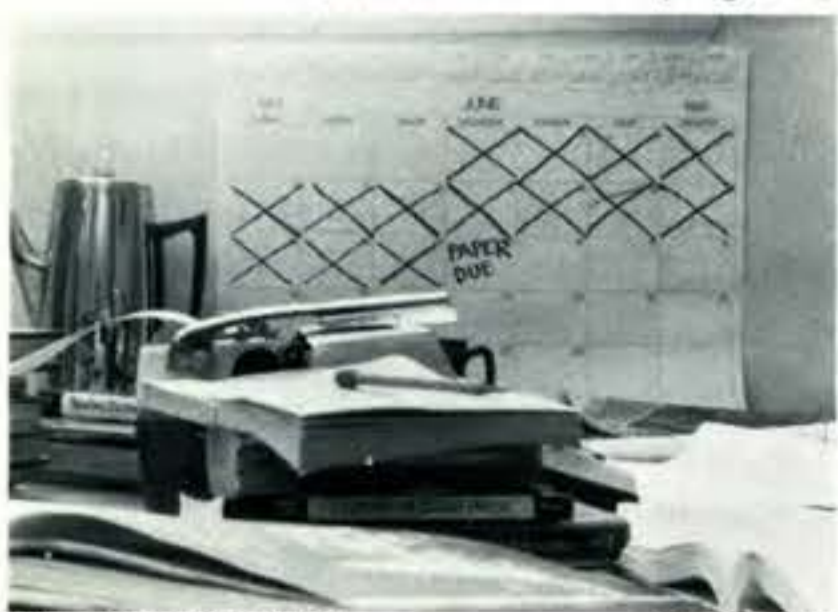
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# BEHIND THE LOOKING GLASS

## *The Make-up of The Cosmetic Myth*

*By Jennifer Hahn*



ILLUSTRATION BY BILL MCGOWN

*Editor's note:*

By legal definition, cosmetics include, hair conditioners, shampoo, mouthwash, toothpaste, face creams, eye cosmetics, lipsticks, talcum, hand lotion, perfumes and colognes. Every year, American women and men spend millions of dollars for cosmetics.

The look is "understated sexy." One pearl earring dangles from the model's ear lobe. As she writhes towards the camera, the pearl swings into a white arc. Red, wet lips exhale. Flash! The film zips forward. The model, garbed in blue satin, lowers one bare shoulder to the camera. Looking towards the lense, she drops her stare, gold eyelids catch the spot light. Flash! Wine blusher flushes her complexion. Flash! Sable mascara frames and softens her eyes. Flash!

Three weeks earlier, a cosmetic manufacturer typed a product idea and sent it to his chemists in the Bronx. While the chemists were mixing and testing, ad people were busy with the words and pictures, and graphics people were designing the packaging.

Finally, after one year, the product is right, the pictures are right, the words are right.

No one knows for certain when or why the art of applying cosmetics began. Some attribute the art to the kohl-eyed Egyptians of 3,000 years ago. Others believe primitive tribesmen, who colored their faces to distinguish their tribal status may have been our first cosmetologists. Today, cosmetic arts is a multibillion dollar business.

Carol Childress, in management training with Mary Kay Cosmetics, Inc., said the popularity of cosmetics is as simple as basic psychology. "When you look better on the outside, you feel better on the inside."

Ginger Loney, beauty consultant at Bellingham's Merle Norman Cosmetic Studio said, "wearing cosmetics is a matter of taking pride in yourself. Applied correctly, cosmetics will enhance beauty features and provide protection."

"Even if I'm going outdoors to chop wood," Loney said, "I make sure I have on a double-duty protection of a zinc-oxide based makeup."

Yet in spite of all the cosmetic pluses, some cosmetics remain wrapped in as many shades of controversy as the colors and labels the industry sells.

Part of the controversy revolves around cosmetic advertising. Some people say the dazzling array of television and magazine ads are misleading. Purchasers are promised youthfulness, the natural look, the clean look, the sexy look, the rich look and anything else they wish for, but with no guarantee of delivery.

For instance, a perfume advertisement in *Glamour* magazine, June 1982, begins: "Jovan introduces Andron. The first pheromone-based fragrances, scientifically created to attract...capable of triggering an intense magnetic reaction between the sexes." One look at the ad copy—a nude couple embracing in smoky pink lighting—encourages anyone to wonder if a small amount of the product on the skin will bring the opposite sex slinking closer.

In the same magazine, a few pages earlier, a two-page advertisement for eyeshadow shows a long-necked model pressing a flesh-colored eye-crayon to her eyelid. Her eyes are focused carefully on the applicator. Her lips are parted and glossed. The ad copy reads: "It's a whole new way to make eyes... In a sexy new precision applicator." What was the "sexy new applicator?" A phallic-shaped wand.

Desmond Morris, author of *Manwatching: A Field Guide to Human Behavior*, wrote, "Gaping lip postures and the positioning of phallic-shaped objects that appear as though they are passing between the lips" are common devices employed by commercial advertising.

But why the model's glossy lips? Morris explained that some purport that the fleshier lips of human females evolved as labial mimics. This is the reason that for thousands of years lips have been artificially reddened with pigments, he said. Wearing glistening lipstick just adds an extra hint of genital lubrication.

Evan William Mandel, executive vice-president of Revlon, Inc.,



PHOTO BY ALBERT FIELDS

Gloria Vermeulen, owner of and beauty adviser at Merle Norman Cosmetic Studio in Bellingham, assists customer Sue Johnson.

makes the controversy behind cosmetic advertising lucidly clear. In *Behind the Looking Glass*, author Kathrin Perutz quotes Mandel at a meeting with his new Revlon employees. "What you are now faced with, in this business," Mandel wrote, "is the mysterious essence of woman—Freudian, if you will—her ideas—her dreams—her fears—her fantasies—her hopes—her sex life—her youth. The nature of this industry is dames—and the key to success is in understanding them."

### What About The Nightmares?

But, advertising aside, many cosmetics are good for people. Mixed with sunscreens, some cosmetics can retard aging of the skin by blocking out harmful ultraviolet rays. Mixed with certain oils and water, cosmetics such as body lotions, skin creams and liquid foundations (flesh-colored lotions) can retain the skin's moisture level. Mixed with pigments and dyes, cosmetics allow the wearer to artfully present any look he or she desires.

Older becomes younger, scars transform into smooth surfaces, blemishes disappear, lips look fuller, hair appears thicker and the clientele feel their self-esteem climb. Maybe now, a difficult job

interview will be easier, a public appearance will be an event to look forward to or a mate will take more notice. To the public eye, the cosmetic dreams are evident. But what about the nightmares?

Some of the best kept secrets are the ones cosmetic advertisements don't mention, said Carol Ann Rinzler in her book, *Cosmetics: What the Ads Don't Tell You*. Rinzler may be right. Take a look in any five and dime, department store or in the traveling display case of your Avon lady, and you probably won't find any trace or mention of the animal populations which have been pushed to the edge of extinction, the scared or mutilated clientele, or the photos of the thousands of test animals used to determine whether a product is safe for humans.

Probably one of the worst cases in the history of American cosmetology was that involving Hazel May Brown, a recipient of an eyelash and brow-dye—Lash Lure. On May 17, 1933, Brown drove to a beauty salon to have her lashes and brows colored.

Within hours of the treatment, Brown's eyes were draining profusely. An eye specialist was called. Brown was referred to a hospital. Several days passed. A large ulcer and several smaller ulcers developed on each eye. Within one month, Brown was totally blind with no hope of recovery.

More recent is the discovery of cancer-causing ingredients in hair dyes. In 1978, 2,4 diaminobenzene (DAB), a coloring agent, which had been a mainstay of the hair-coloring business for the past 60 years, was shown to cause cancer during animal tests conducted by the National Cancer Institute.

On April 30, 1979, an article in *Business Weekly* said, nitrosamines, another carcinogenic substance, was removed from Max Factor's Ultra-moist Whipped Cream Make-up and several Avon and Revlon products. The curious discovery about nitrosamines, the article said, is that they need not be deliberately added to a product to be present. They can form during processing or normal shelf life. A product, which is safe in the factory, may become carcinogenic at home.

Researchers now suspect that several more brands of shampoos, moisturizing lotions and liquid make-ups may have nitrosamines in them as well. But they're not sure which ones.

Who is supposed to protect the cosmetic consumer? In general, it is the Food and Drug Administration (FDA), which surveys products marketed by cosmetic industries.

The agency, however, has limited jurisdiction. Although drug and chemical companies must supply the FDA with extensive health and safety data on their products, cosmetic companies are more or less exempt.

## Limited Protection

"Under current law, manufacturers are not required to tell us anything," said Heinz J. Eiermann, director of the Food and Drug Administration's division of cosmetics technology. The agency does, however, possess one major weapon: Once it determines a product is harmful, it can force a recall, which is an expensive exercise for any company.

But, with thousands of new cosmetics being added to the market every year, some people wonder if recalls are enough to guard the public's safety. In a recent publication, The United States General

Accounting Office, listed 125 suspect cancer-causing ingredients found in American cosmetics that are sold across the counter today.

Industry does not think there is any cause for alarm, but one consumer group is not so sanguine. "We're not satisfied with the pace of the FDA or industry efforts to alleviate the problem," said Leslie A. Dach of the Environment Defense Fund, a 45,000 member environmental organization based in New York.

As if eliminating all the safety and health hazards were not enough to handle, there is another concern facing the cosmetic industry. It is whether companies should continue to use animals for cosmetic ingredients.

Margaret Allen, in her book, "Selling Dreams," (Simon and Schuster, 1981) wrote some animals continue to be used even though they're considered "threatened" species.

"Spermaceti wax," she said, "which is taken from the oil of whales and used as a lubricant for lipstick, creams and soaps continues to be used even at a time when the very survival of the species is uncertain."

Musk secretions from the male civet cat are used in Chanel No. 5, as a fixative to help the scent last, said Society for Animal Rights (SAR) in their booklet, *Cosmetic Tests on Animals*. To obtain the musk oil, SAR said, the Ethiopian cats are kept in small cages in wood heated sheds kept at 110 degrees Fahrenheit. The musk is scraped from a small sac on the male genital organ while the cat is held, with legs spread, by a trap door in the bottom of the cage.

"Ambergris—either coughed up, or more often, extracted from the stomach of sperm whales—is a popular fixative. So too are musk, most often extracted from a small pod in the abdomen of the male musk deer...and castorium...extracted from the Canadian or Siberian beaver," Allen said.

She also said, environmental and animal welfare groups claim the killing is totally unnecessary. Two international groups, the International Society for the Protection of Animals and the World Federation

for the Protection of Animals, along with a Britain-based group, Beauty Without Cruelty, claim that there are more than 80 synthetic fixatives that are just as good as the animal ones.

She mentioned Dr. Najda Avalle, a leading world cosmetics chemist and the 1980 president of the International Federation of Scientists and Cosmetic Chemists, who is conducting experiments on one alternative. Avalle is using crushed flower petals, a waste product of perfume manufacturing, to produce an oil which can be used as a substitute for animal fat.

Although today more and more international cosmetic houses are changing to vegetable oils and herbs, the acceptance of synthetic materials has only come recently. Animals continue to be used as a major ingredient source in everything from hairspray to body lotion.

## Beauty Without Cruelty

Besides the use of animals as ingredients, the use of animals for health and safety testing is a fundamental problem facing the cosmetic industry. It has also angered and distressed a good number of animal protection organizations.

Beauty Without Cruelty, an international organization devoted to educating people about "the exploitation of animals for non-essential luxury items" and its international allies claim that Elizabeth Arden, Helena Rubinstein, Revlon, Johnson and Johnson, Gillette, Carter Wallis, Charles of the Ritz and Max Factor, among several others, all use animals for their product testing, Allen said.

As an example, Allen quoted an internal Avon Cosmetics memo, dated Nov. 15, 1977. The memo stated that the company used "14,561 animals for experiments in under one year (1,037 cats, 165 dogs, 6,308 guinea pigs, 2,624 hamsters, 4,303 rabbits, 56 primates, 5 opossums and 63 ferrets.)"

These kind of animals are used in a test, such as SIT, the Skin Irritation Test, in which the animal's flank is shaved and the skin is rubbed with

massive doses of cream or lotion, Allen said. The test is done under laboratory conditions in which the animal is restrained for long periods of time.

"'Lethal Dosage Fifty' is another experiment to test cosmetics," Allen said. LD-50 means force-feeding 100 animals with cosmetics—until 50 of them die. Animal defenders feel little is achieved from such a test. Who is likely to eat 20 pounds of lipstick, they argue?

"Another test under attack," said Allen, "is the Draize Test. It involves injecting large doses of shampoo into the eyes of rabbits. The eyelids of the rabbits are forced open for long periods, and the animals are held back by neck restraints. Rabbits are used because they lack tear ducts which would wash away the irritant shampoo.

Cosmetic companies say that such tests are necessary if they are to insure that no damage or health threat occurs to people who purchase and use their cosmetics. But continued public pressure has already sent one company looking for an alternative.

In 1980, Revlon set up a \$750,000 research project with the Rockefeller University of New York to look into a non-animal alternative to the Draize Test, Allen said. It's a small step, animal welfare advocates say, but it's heading us in the right direction.

Just where that direction points is uncertain. Increased public pressure might someday make animal-based cosmetics obsolete. At present this is far from the actual situation.

Although animal rights groups believe we have the technological know-how to find alternatives to both animal tests and animal ingredients, the bulk of the money is directed away from these areas.

Dreams, meanwhile, are peddled and sold. Some may point women and men to higher self-esteem and cosmetic renewal. Some, on the other hand, may take them chasing through a dazzling array—a multi-billion dollar maze—of products whose promise, is only "cosmetic" after all. ■



Thuy Nguyen, 15, with her mother Bay Dang. Thuy waited three years to be reunited with her.

# Refuge From The Past Gives Hope For The Future

Story and photos by Masaru Fujimoto

After three years of separation, Thuy Nguyen, a junior at Bellingham High School, was finally reunited with her family from Vietnam last February.

Nguyen's mother, Bay Dang, 47, arrived at the Seattle-Tacoma International Airport with her three other daughters and a son.

"I'll never forget the day," Nguyen recalled. "My uncle took me to Seattle to see my family right after we found out that they had arrived here."

Although Nguyen, who came to the United States in 1979 with her aunt and uncle, kept contacts with

her family through letters for three years, anticipating that they would join her here someday, she was never notified of the specific date.

The news came suddenly.

She and her uncle waited outside the immigration office at the airport for four hours until her family came out.

"We just hugged each other," she said, her eyes again filling with grateful joy. "But it was a strange feeling because my sisters and brother have grown up so big."

The family stayed in a refugee camp in Hong Kong for six months before obtaining I-94 forms, which



allow foreigners to enter the country. The forms are issued by the United States Department of Immigration and Naturalization Service.

When Nguyen's father died of illness in 1980, her mother Dang decided to have a new life in, what she calls, "the country of freedom."

Dang explained her family was "middle class" in Vietnam, but with the encumbering suppression from the new government after 1975, she didn't find any hope there.

"I think we're very lucky to be able to come over here. There are a lot of people still waiting to see their families and relatives," Dang said.

Now the family lives together in an old house in Bellingham. From the State Department of Social and Health Services, they receive a monthly welfare check of \$624, plus \$132 worth of food stamps. A part of the house rent is also subsidized by the department.

"My mother says the check is too small to live on, but I would say that's enough money for us," 16-year-old Nguyen said smiling.

She is the only person who speaks English fluently in the family, but now her mother and 18-year-old sister attend English language classes at Bellingham Vocational Technical School.

While Dang is having a tough time relearning English, (she hasn't practiced since she was in school in Vietnam), her children are quickly adopting the new language and culture, Dang said proudly.

Whatcom County currently has 477 refugees, including a small number of non-Indo-Chinese, such as Rumanians and Afghans. There are 81 households with 299 dependents and 91 single people.

For 18 months the Refugee Assistance Program in DSHS provides immigrants with monthly welfare checks, food stamps and medical coupons, said Hue Do (pronounced "Way Doe"), a caseworker with DSHS in Whatcom County.

A single person is given \$288 per month, and a childless couple receives \$365. Couples usually receive less money because it costs less for two people to share a household, Do added.



Bay Dang with her family: Binh, 3, Thuan, 7, Thu, 18, Hoa, 9.

A maximum of \$800 per month is granted to a large household.

The office also subsidizes the immigrants, paying a part of their house rent. Medical coupons cover medical costs, with an exception of dental treatments. Children under 21, however, have their dental bills paid by the department.

In order to maintain their benefits, the adult immigrants are required to attend the English as a Second Language program, sponsored by the Bellingham School District. They attend the free program on weekdays for an 18-month period and must fill out a monthly report form to DSHS office in Olympia.

Do added, he believes the support by the department sufficiently meets the immigrants' needs.

"The first wave of immigrants came from Vietnam in 1975 as a result of the fall of Saigon," Do said. "They were mostly military officials and upper-class people who fled their countries."

But when the second wave of immigrants started in 1979, most of them who moved to the United States were poor farmers and fishermen. Unlike people in the first wave, they all moved here for "freedom and a better life," he explained.

But immigrant numbers have been limited by the Reagan administration.

According to Refugee Report,

published by the American Council for Nationalities Service, since April of 1975, more than 600,000 Indo-Chinese (Laotians, Cambodians and Vietnamese) refugees immigrated to the United States.

Last year, only 12,000 were granted immigrant status, only 2 percent of the total number of immigrants since 1975.

"We have just 30 refugees still under the public assistance in the county," Do said, meaning that only 30 immigrants came to the county during the last 18 months.

After the period of financial support from the department, they must support themselves. A majority of them find work as dishwashers, fishermen or laborers. In the county, about half of the immigrants are in their 20s to 40s.

"We have very few old refugees here," Do said. "Although those who are over 65-year-old can collect Social Security income.

If immigrants stay in the country for more than a year, they can apply for U.S. citizenship.

"I think it's a good policy that the support is cut off in 18 months. They must get out and find a job," said Do, who also immigrated from Vietnam as a refugee in 1975. "That's the only way to make this country their home."

Their second life in "the country of freedom" has just started. ■

# The Right of Today's Changing Male

*By Roger Hayden*

In a world where assertive women and sensitive men call forth the plaudits and encouragement of their peers, we witness the emergence of yet another dimension of the new male: the "Iron John."

Men today may face more challenges and complex issues than ever before.

Society's insistence that men shoulder the majority of the world's burden and, more recently, the exploration by men into the "feminine" side of their maleness are very real and important issues.

But those concerns have become almost cliché.

Scott Michaels, coordinator of the Associated Student's Men's Resource Center in the Viking Union, said many men were drawn into feminism out of both a need to survive and a desire to change. Men whose wives and women friends started attending assertiveness training classes and ERA rallies panicked and tried to change out of sheer necessity.

They viewed woman's new-found independence as a threat to life-long beliefs and values. The very foundations upon which their relationships had been built began to crumble.

Other men, realizing the traditional macho image they were trying to live up to was more destructive than helpful and perhaps destined for extinction sought change on a more personal level.

But change is difficult. "It's easier to go on drinking Coke and wearing designer jeans and just go with the flow," Michaels said sarcastically.

However, the issues go far beyond that.

Men exploring avenues of change to non-traditional lifestyles often find themselves confronting the stereotype image of the "soft man."

Many of the men who supported feminism over recent years found themselves feeling guilty and apologetic merely for being male and hence an accessory to the injustices of a patriarchal society. They ended up assuming passive roles in their relationships with women.

Now, some men are starting to feel incomplete and wonder why.

Robert Bly, a leading American poet who has a

strong voice on men's issues, said in an interview with *New Age* magazine that the message given to men from women in the late '60s and early '70s was that they preferred softer, more receptive men. "They were saying, 'We will sleep with you if you are not too aggressive and macho. Non-receptive maleness was equated with violence, and receptivity was rewarded.'"

Bly said, however, that deep at the bottom of the male psyche lives a "wildman" or "Iron John," who men need to get in touch with. He believes that, through the generations, men have lost the "wildman" aspect of their identity.

Most men believe the release of their "Iron John" would bring disapproval by women. "Even when masculine energy would be life-giving, productive and of service to the community, many young males step back from it," Bly said.

Relating this to Homer's mythic tale, "The Odyssey," Bly said, "It was difficult for many young men to distinguish between showing the sword and hurting someone...They had learned so well not to hurt anyone that they couldn't lift the sword, even to catch the light of the sun on it!"

Michaels said that the problem is that women, who have worked so hard for what they've gained recently, fear that "Iron John" is a part of the old macho, patriarchal, controlling chauvinist." Some women reject and condemn this idea as sexist.

Michaels said he is glad he can feel free to bake bread and dance, but he also enjoys traditional masculine pursuits such as working on his car and practicing martial arts. "Why not do it all?" he asked.

Despite much personal growth and discovery, the enlightened male is still not whole and free.

Today's progressive-thinking man out on the frontiers of positive change is dealing with more than just giving himself permission to stand over the stove or participate in a ballet.

He is doing more than contemplating the future of an androgynous society.

He is struggling with the natural forces inside him.



# The Days of Bootleggers, Boardwalks & Bordellos

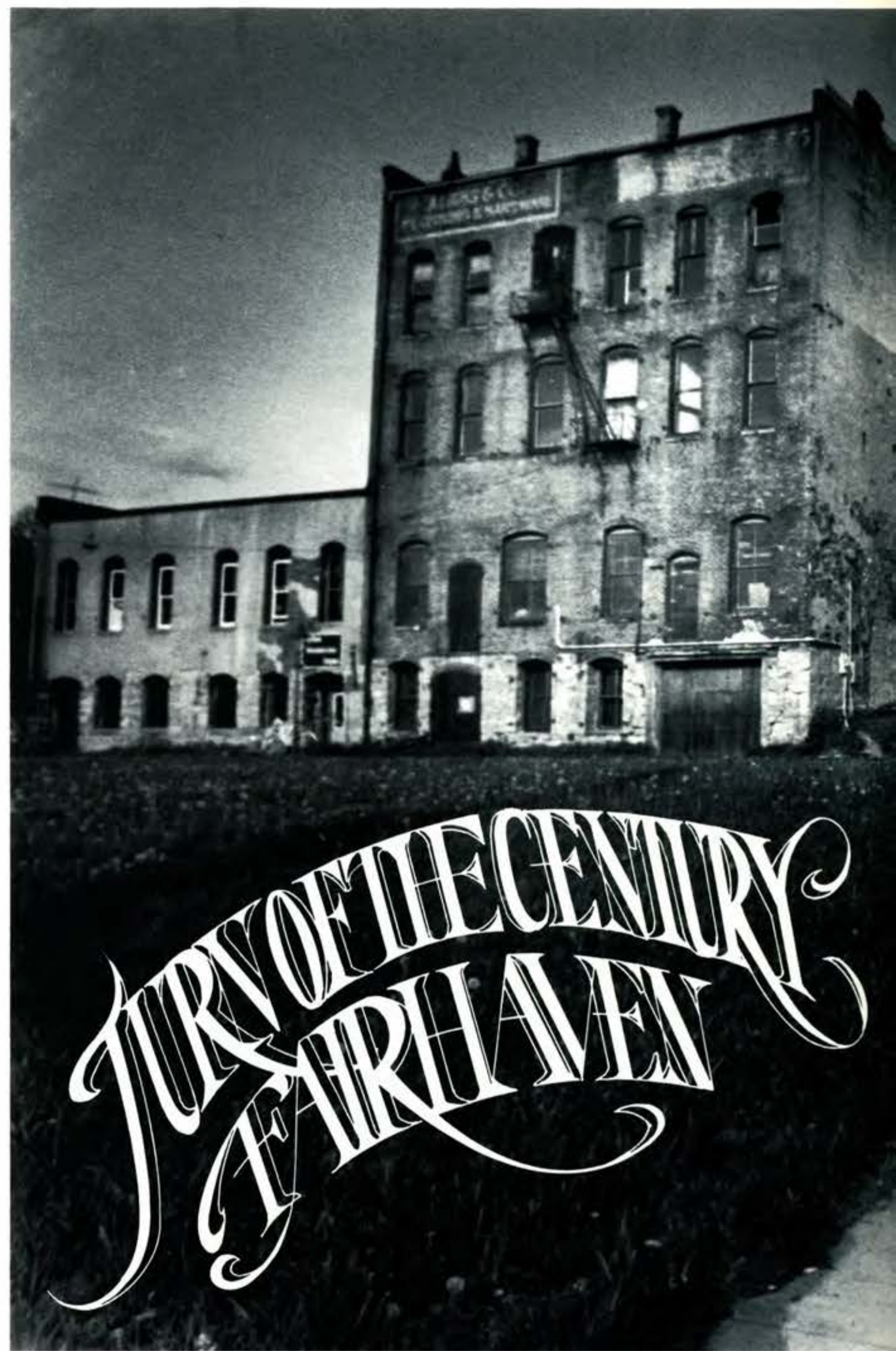
By Gordon Weeks  
Photos by Blair Kooistra

Turn-of-the-century Fairhaven was a town on the move. The teeming wharf vitalized the small, but prospering economy. The surrounding hills camouflaged a population of loggers and moonshiners. The night life was legendary. When a ship pulled into port, the sound of its horn set the south end prostitutes streaming down to the docks.

George Hunsby remembers. He reminisces about the Chinese noodle house on the Fairhaven wharf; he recalls how the Hindus were literally chased out of town on the rail. "The Galloping Goose," the Happy Valley streetcar that kept everyone awake at night, is also still fresh in his memory.

"He remembers things well, because he still hangs around with people on the south end," Marie Scott said of her 84-year-old brother. And aside from momentarily confusing Fairhaven's Thomas the murderer-turned-barber with Fairhaven's Thomason the bootlegger, the 73-year Fairhaven resident manages to paint a sharp picture of the early years of Bellingham's southern community.

Fairhaven celebrates its centennial this year, and Hunsby revives the images of the once-bustling port through the cast of characters he assembles: Josephson, the crooked real estate man who sold land on top of the Chuckanut Mountains to local laundry workers; Happy Jack, the drunken house mover who



walked off one job and left the Hunsby home in the middle of 24th Avenue; and Black Mamie, the madame whose bordello was the first stop on Hunsby's paper route.

"I don't know how many girls she had," Hunsby said. "There were several of those houses, but I remember that one because she lasted the longest. When we kids grew up, she was still in business. She always had something for me,

cookies or cake or some darn thing or another."

When Hunsby's family moved from Lawrence, Wash., to Fairhaven in 1910, Harris and Donovan were the only streets on the south end. Harris Street was planking from 21st to the waterfront, and the road was lined with small businesses. The after-hour festivities of the growing town were pretty wild, Hunsby recalled.

## FAIRHAVEN RECALLED

The grassy hill to George Hunsby's left, in 1910, was the site of a tavern at 10th and Harris. As a boy he snuck in under swinging wooden doors.

between reels by performing skits and singing on stage. Hunsby said he and his friends would drag out a mat and wrestle to keep the patrons entertained when the films broke. "We'd get a few nickels, perhaps a quarter for our efforts," he said.

Thomas, the town barber, was one of the area's most notorious figures. Near the turn of the century, the man's wife disappeared; Thomas claimed she was visiting relatives in California. Later, a suspicious sheriff discovered the woman's body under a stump near the couple's home on Donovan Street. Thomas was convicted to life in prison, which in Washington was only eight years at the time.

He rejoined the community as the town barber when Hunsby was 13 years old.

"When a new kid came to the neighborhood, we always took him up to the old house to show him where the sheriff dug the body up. This was the way we initiated new kids."

In the 1910s, Fairhaven's business district was fast approaching the tail end of a real estate boom that began two decades earlier. At the time, the town sported three canneries, two lumber mills, a shingle mill, a glove factory, a flour mill, a laundry employing 75 to 80 women, a chain factory, a brewery, ("those old German men made the best beer"), the Fairhaven and Southern Railroad and streetcars. The most famous car, the noisy, "Galloping Goose," now is a spaghetti diner on First Avenue in Seattle.

"Every time she'd hit a joint on the rail, she'd rock," Hunsby said of the car that ran until midnight. "You could lay at night and hear that thing click, clicking back and forth."

While the automobile has replaced the streetcar, another popular Fairhaven vehicle disappeared from the south end scene.

"Another innovation we had in those days that we don't have now is the funeral car. It was a big, long



"When I was a boy, there were still many saloons down here, and they were in full operation," he said. "I can remember very well seeing men getting kicked out of the saloons when they got overly drunk...seeing them getting pitched out onto the street."

The vaudeville stage was replaced by two silent picture houses, side by side on 11th Avenue.

"They were small and the ventilation was non-existent. People would come right from the fish cannery in the summertime, having worked all day with the fish, and buy a ticket to get into the show. Most of the Slavonians were big garlic eaters, and the air got so thick in there you could cut it with a knife—it was terrible."

The audience would take advantage of the 15-minute breaks

# FAIRHAVEN RECALLED

car with a section in the center of the car for the casket and one section for the pallbearers, a section for the guests, and also room for a band. The Slavonians, in those days liked music in connection with a funeral, and there were lots of bands in Bellingham then. You could be sure that when a Slavonian funeral came off, a band would be hired."

All the labor in Fairhaven led to a few labor problems, Hunsby said.

"The Bellingham Bay Improvement Company got the bright notion that they were going to employ Hindus from Canada because there were so many of them there. They figured it would be a good chance to get cheap labor, so they imported several hundred of them.

"But the white workers got all worked up about this, and it reached mob proportions. Some way or another, they commandeered a locomotive and boxcars. Then they made up a train down near the mill. They went in bodily and took those people right off the job and sent them on their way back to Canada."

Predicting yet another boom in the business district, Fairhaven realtors slapped together groups of tall, narrow houses on Knox Hill, as well as a poverty row from Harris to Mill Street (now an upper-middle class neighborhood). But the white-painted houses were to turn gray and take the nickname of the Elephant Houses—the boom was not to be.

The Great Northern Railroad selected Everett, rather than Fairhaven, as its terminal, and Bellingham realtors began wooing Fairhaven businesses to the north end. Just as World War I was beginning, the expansion of Fairhaven was ending, though it would take the town two years to realize it.

Through all this, Hunsby remained in Happy Valley, logging, working in the mills and doing road construction.

"Everyone was so doggone poor, they couldn't have gotten away if they wanted; there was nobody that had any money. There wasn't any incentive to go anywhere else,

because things weren't any better elsewhere. And the foreigners were so much better off here than in their native lands that they had no desire to ever go back."

The collapse of the lumber industry in Fairhaven helped determine the makeup of nationalities in the area, Hunsby said.

"The Slavonians probably predominate today because they were good fishermen and hard workers. And the Swedes, Scandanavians and Norwegians were mostly logging people. You found very few Slavonians near a saw mill."

Hunsby is the author of two

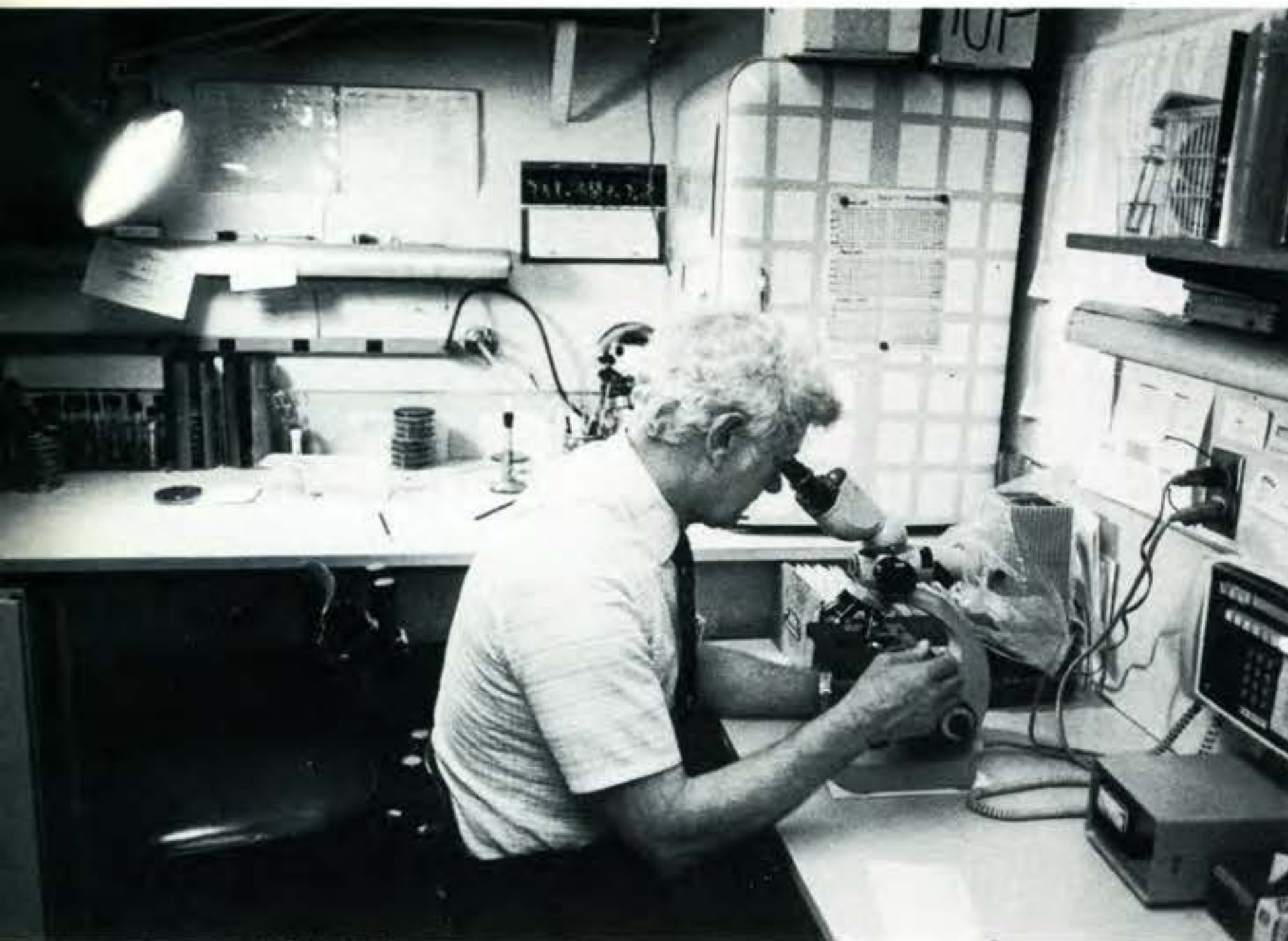


books on the Fairhaven district, "The Birth, Death and Resurrection of Fairhaven," parts one and two. The books were written in the 1970s to help generate interest in the area and to possibly generate growth. But Hunsby said he sees little promise for another economic boost in the south end.

"I think it's going to be very slow progress," he said of current efforts to revive Fairhaven's business district. "I don't think it's going to amount to anything until we get some new industry. If this area gets shipping, then there will be business coming in." ■

left: George Hunsby reminisces about the past, remembering boom days at Fairhaven that he believes are gone for good. below: The 84-year-old southend resident has memories and photographs, and plenty of stories to tell.





# DR. GIBB: THE FINAL ANALYSIS

BY CHERI HOOVER  
PHOTOS BY ALBERT FIELDS

above and right: Dr. Gibb, deputy medical examiner for Whatcom County, says autopsy work has never bothered him. His job entails much more than performing autopsies.



The body floated into the breakwater, bumping against the rocks. Upon discovery several weeks later, the Blaine police pulled the bloated remains of a young woman out of the water and onto the sandy beach. She was in her late twenties.

Police at the scene decided they needed some help in their investigation and contacted Dr. Robert Gibb, deputy medical examiner for Whatcom County.

In his first autopsy report, Gibb made several conclusions. First, the death was a homicide. Second, despite a serious head injury, the woman had died from asphyxiation. And third, the woman's body had been wrapped in something prior to being put in the harbor.

Using Gibb's conclusions and their own investigative clues, the police were led to a suspect, who later confessed to murdering his live-in girl friend, then dumping her body, wrapped in a sleeping bag and large chains, into the harbor.

Whatcom County Prosecutor Dave McEachran said the confession matched Gibb's findings so precisely that it was as if the murderer had read the autopsy report before confessing.

In 1981 Gibb investigated a case where Mario Ortiz, 24, a Mexican migrant farm worker, raped and then beat and stabbed a 77-year-old Lynden woman to death.

When Gibb arrived at the woman's home, he found the woman tucked into bed as if she was delicately put there. After examining both the house and the body, Gibb determined that she had been dragged through all 11 rooms by her hair.

He made this conclusion after finding rug-burn marks only on the lower section of her body and not on her shoulders. Investigators also found a large amount of the woman's hair in each room of the house.

Later, Gibb performed an autopsy on the woman's body to determine the cause of death. Characteristic of all autopsies he performs, he first looked for bruises, scratches, wounds and other abnormalities on the body surface. He took specimens from the major organs to

help document the cause of death.

When the situation dictates, he takes specimens from the edges of lacerations, gunshot wounds and other abrasion areas too.

In his office at Whatcom Pathology Laboratory on C Street in Bellingham, Gibb is surrounded by beakers, microscopes and piles of paper. The counters are stained with purple and red dye used for staining specimens.

Gibb sits perched on a stool, and describes life's goriest scenes as if he is describing last night's dinner.

Gibb said autopsy work has never bothered him. When he was in medical school, he used to study in a morgue because it was the only place in St. Louis with air conditioning.

"When you do an autopsy you are not examining a person. You are just dealing with a body. When I look at a body what I'm really looking at is not a person but just the house he lived in.

"The thing I criticize about our culture is we worship the physical aspects of people—how they do their hair or how many curves they have in the right places. When a person dies, the material aspect is all that remains, and that isn't a person. This is really understood on the autopsy table...the final analysis."

Gibb could even be described as flippant. His associate, Dr. George Lindholm, explained that some of Gibb's comments might be shocking to an outsider.

For example, Gibb might be heard remarking that a person stabbed 37 times looks like a "pin cushion," Lindholm said. "It's a defense mechanism."

Gibb stresses that his job consists of much more than dealing with "dead people."

"There's a startling misconception that pathologists spend all their time working with dead people. The actual autopsy work is less than 10 percent of the work I do."

But to the eyes of the layman, Gibb's autopsy work is probably the most fascinating, yet the most repulsive.

Despite the toughness Gibb dis-

plays in situations that would upset the average person, he remains a sensitive man.

The father of seven, Gibb is surrounded by life. At his comfortably furnished home on Viewcrest Drive in Bellingham, Gibb tends a citrus and flower garden. In his house grow grapefruit, lemon, banana and orange trees.

He also has a solarium he built onto his house and filled with geraniums, begonias, irises, orchids and lilies.

In his living room, a cat named "Goldie" lies peacefully on a couch. Gibb calls her "Killer" because of the rodents she proudly keeps from his home.

As Gibb relaxes with his feet propped up on a coffee table, he explains what led him to his present job.

Before graduating from Washington State College (WSC), (now Washington State University) Gibb was drafted into the Navy. After

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*"When a person dies,  
the material aspect is  
all that remains, and  
that isn't a person."*

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completing his studies at WSC, he interned at Yale University. His internship paid only room, board and four guest meals a week.

Gibb said this was a difficult period, because at the time he was married and had a child. After studying pathology at the Mayo Clinic in Rochester, Minn., he worked in the hospitals behind Army Mobile Surgical Hospitals (M\*A\*S\*H) units as a surgeon during the Korean War.

He also ran a venereal disease clinic in Korea. This proved indirectly profitable, Gibb said. "When people have VD they don't want it on their (hospital) records, so we'd make a trade." For instance, he said, the hospital he was working in was completely rebuilt after he and his colleagues "helped" a master sergeant.

"That's why we won the war," Gibb said, smiling. "We had a better system of exchange."

In 1953, he returned to Bellingham where he had attended high school. In the 30 years since, Gibb has held many positions and received his quota of awards. In addition to his job as medical examiner, he is president of Whatcom Pathology Laboratory and Blood Bank, and he is on the medical staff of St. Luke's General and St. Joseph Hospital in Bellingham.

He is also on the consultant medical staff of Skagit Valley Hospital and United General Hospital. He has served as president of Whatcom County Medical Society and Washington State Society of Pathologists.

Although cases as macabre as those mentioned are rare in Whatcom County, 60-year-old Gibb has faced quite a few bizarre cases in his 30 years. As a noted expert in the field of forensic pathology, many of the approximately 60 autopsies he performs each year require him to testify in court.

Although Gibb admits he enjoys "catching a crook," he remains unbiased in the courtroom because his role is only to present the facts, he said.

"My job in the courtroom is to keep lawyers honest, and to explain the scientific facts, so they aren't misused, and the jury isn't confused. I'm not there for either side."

Despite the inevitable frustrations that come with everyday life, Gibb is satisfied with the accomplishments he has made in the 60 years of his life.

Sometimes, when what Gibb calls the "saddest part of society" gets to him, he sprinkles the reality with humor.

"People without humor are missing what is going on in life. If you don't laugh at life it can overpower you. You have to keep laughing at humanity. I tend to come through a bit flippant, but my life and my work are a serious effort and a serious contribution. I think when I leave this life it will be a better place for my having been here. I have that much ego." ■



above: "When you do an autopsy you are not examining a person. You are just dealing with a body. When I look at a body what I'm really looking at is not a person but just the house he lived in."

above and right: The father of seven, Gibb is surrounded by life. At his comfortable Bellingham home, he tends a citrus and flower garden.





# A LITTLE SOUTH AMERICA IN ALGER

BY JAN VICKERY  
PHOTOS BY DAVE JACK

Fred Hermann is used to people stopping to look at his llamas. During the summers people often line up along the roadside of Old Highway 99, to take pictures.

Usually Hermann's llamas ignore the onlookers, but they have been known to spit in self-defense if they feel threatened.

"One woman was taking pic-

tures," Hermann explained, "when Ben let her have it with a great wad. They (llamas) have two kinds of spit," he said. "The kind that comes from their throat, and the vile, green kind that comes from their stomach."

That's the kind llamas can spit up to 6 feet.

Hermann was looking for the



unusual when he came across Ben, his first llama, a year ago in Burlington, Wash.

At first Ben shared his pasture with a Hereford cow, (llamas get lonely if placed alone), then two months ago Ben got two new companions, Crystle and Teddy. Crystle, also called Mona because of a moaning noise she makes, is a special llama with one blue eye and one brown eye. Teddy is a younger female, with the traditional brown eyes. Hermann chose Teddy because he wanted a white llama.

Llamas come in a variety of colors, including black, brown, white, buff or any combinations of these colors. Spots and tri-colors



opposite: Crystle, Big Ben and Teddy, Fred Hermann's friendly trio of llamas. right: Ben isn't a fussy eater.



are favorites among llama owners.

Llamas behave as individuals, extremely inquisitive individuals, with calm dispositions. They have a strong herd instinct and can easily form attachments with people. To quote Hermann, "they make good friends."

Purebred llamas cost between \$750 and \$5,000 for males and between \$4,000 and \$5,000 for females. Crystle's price was only \$3,500. "I got a good deal on her (Crystle)," said Hermann.

Less expensive llamas are often part-breeds that have been crossed with guanacos, one probable ancestor of the llama. Part-breeds don't have humps as do guanacos, but

they do have a difficult disposition and their wool is not as fine as purebred llama wool. Buying from a reputable breeder is the best insurance.

After the initial cost, maintaining a llama is relatively inexpensive. In the semi-mountainous regions of their native South America, llamas eat mainly coarse grasses. Any North American pasture, supplemented by hay in the winter, will suffice. By eating greens, llamas can go for long periods without water.

Llamas are also amazingly hearty and easy to care for. Rarely do they need a veterinarian because they tend to be disease resistant.

Adult llamas attain a height of

about 4 feet at the shoulder, and weigh between 350 and 400 pounds. Males usually are larger than females and can "service" a herd of 20 to 25 females.

Females can be bred at any time after they are 18 months old. They usually bear a single offspring, called a cria, after an 11-month gestation period. Hermann explained how llamas reproduce.

"They don't 'do it' like cows or horses," he said. "They don't jump up or..." he paused, "one llama, the female..." He began again, "well, he tickles her front legs and she lays down like a camel, then he lays on top and they just let it soak, 30 to 45 minutes."



**Big Ben, 2, can spit six feet. Owner Fred Hermann is undoubtedly more proud of the \$1.50 an ounce Ben's wool sells for.**

Birthing takes little time and is usually uncomplicated, with the 20 to 30 pound cria standing on wobbly legs, within the first hour, to nurse.

Since cria can't be sold until they have been weaned at five or six months of age, most llamas are sheared to help pay for expenses. Selling a llama's wool will buy its winter hay. Prices for llama wool vary from \$1 to \$1.50 an ounce at wholesale and average about \$2 an ounce retail. Sheep wool, in comparison, costs 6 to 10 cents an ounce for complete fleeces.

Adult llamas can be sheared every year like sheep. A llama's fleece usually weighs about 4 pounds. A sheep's fleece weighs

from 3 to 8 pounds.

The raw wool then is sold to be hand woven. The wool's fiber makes it very strong, warm yarn that contains no natural oils. Since llamas come in a variety of colors, the wool usually isn't dyed before spinning.

Llamas have a fleece with two layers. The outer layer is a sparse, strong silken hair, while the inner layer is a very fine wool. The length depends on the last shearing and can be from 3 to 8 inches.

Pack llamas aren't sheared; their wool acts as a cushion for the packs.

At 18 months, llamas can be used for packing. Stephen Biggs of Mount Shasta, Calif., uses his llamas for commercial packing. He explained in *Llama World*, a trade magazine, that an 18-month-old male (usually only males or gelded males are used for packing) can carry 40 to 45 pounds. Adults, by contrast, can carry 85 to 100 pounds.

"Packing with llamas isn't like packing with a horse," Hermann said, "If you put an extra pound on, they lay right down and they're down until you take it off." For this reason Biggs suggests that you add weight gradually until 25 percent of the animal's body weight has been reached.

Biggs gelds his male packing llamas at 2 years when they have attained their full size. Training a llama for packing requires "human contact, especially on the head and legs," according to Biggs.

Hermann was concerned with overhandling Ben, "if they (the males) become too tame," he said, "they get aggressive, butting people around with their chests. Training llamas has no set rules; it takes a feeling for the animal."

Biggs' llama lessons include being led, kneeling to the command of "kush" so they can be loaded with packs, and jumping into trucks or trailers. In actual field training, which is the best kind according to Biggs, llamas learn to carry packs across streams, negotiate slippery rocks and cross snow and ice.

Biggs likes his llamas to respond without physical pressure. "We particularly like our llamas to take

their directions from the person leading them and to lead without pushing or pulling. In the event that one person must lead more than one llama, we also teach our llamas to follow one another in a traditional pack-string manner," Biggs said.

While on the packing trip, llamas love to forage for food in the wilderness. They eat bark, leaves, nuts, twigs, grass, berries and occasionally flowers. Biggs has had no problems with poisonous plants, snakes, ticks, cut feet or other dangers of packing in remote areas. For especially tender llama feet, he uses leather booties.

Llamas have feet similar to those of camels; the front part consists of two hard nails and the underside is like the pads of a dog's foot. The two soft pads underneath make llamas adept at walking on sandy or rocky surfaces. Occasionally llamas must have their nails trimmed.

When asked about llama feet, Hermann said he used to trim Ben's feet, but since decided that the hoof tip is constructed in segments and will break off naturally when too long.

As llamas become more widespread, so do their uses. One surveyor in Alaska, Hermann said, uses his llamas to help pack delicate surveying equipment across rough terrain. Llamas also have been used as shepherds to protect flocks of sheep from predators.

In the United States, llamas are raised for their wool, for packing and for pets. Breeders have found that raising llamas can be a profitable business. Herds of several hundred are located in Oregon.

Llama importations from their natural habitat in South America have been closed since the 1930s due to U.S.D.A. hoof and mouth disease regulations. The U.S. llama population is about 3,300 with an additional 200 llamas scattered in Mexico and Canada.

Hermann intends to use his back yard to assist llamas in their steady population increase. Teddy is still too young to breed, but Ben and Crystle are expecting their first offspring about this time next year. Hermann said he hopes it's a girl. ■



# GOING WITH THE GRAIN

BY DEBBIE ROMANO PHOTOS BY CASEY MADISON

Warmth and the rich aroma of wood are likely to be the first things you notice when you step into Ted Sherrer's Fairhaven Woodworks.

A Western graduate, 32-year-old Sherrer stands sanding the surface of one of his latest creations. Tall wood planks lean against the walls behind him. The floor is powdered with sawdust.

Commenting on the warmth, Sherrer says that his shop used to be located in the Artisan's Arcade in downtown Bellingham, but he moved out because it was too cold.

"To be creative, you have to be comfortable," he said.

One of Sherrer's works, a shelving unit, will be featured in a book on innovative shelves and storage systems for craftsmen, he said.

Woodworking—both designing and building—is Sherrer's love.

He did the woodwork at La Creperie in Fairhaven and at Budget Tapes and Records in downtown Bellingham.

Sherrer came to Bellingham from

South Carolina in 1972, and graduated with an ecological systems degree from Western in 1976. In 1975, he took one woodworking class from the Northwest Freedom University.

Jobs were difficult to find, but he liked the area. Coming from a military family, he didn't have a hometown, so he decided to stay in Bellingham. Another reason he wanted to stay, Sherrer said, was Bellingham was inspiring and conducive to creativity.

Sherrer finally obtained a job as a carpenter's assistant, when a restaurant he was helping to remodel was short on tables. He offered to make more.

Two sleepless nights later, he had finished six tables. He still uses the basic design for what he calls his "trestle table."

All of Sherrer's training in woodworking has been "self-inflicted." He reads trade journals and frequents the library.

In a sense, Western gave Sherrer

an opportunity to start his business. During a street fair in Red Square in September 1976, he received a few orders.

After that, he and a friend (who has since left) decided to start a business. While at City Hall to get a business license, the cashier asked him to build a bookcase for the office.

Sherrer chuckled as he remembered her.

"She was terrific," he said. "I got my first job as I was filling out the license. Then things just started picking up."

For years, the only permanent equipment the business had was a \$12 Montgomery Ward's tablesaw they bought at the Salvation Army. They rented sanders and other needed tools.

Sherrer likes to design his own work. Even in his custom work, which is the bread and butter of his business, he tries to incorporate his own design.

His theme in designing is simplic-

ity, without "extraneous do-dahs."

"Design is holistic thought. It should all fit together," he said.

He thinks of his business as more of a design service, matching woodworking with the client's wishes. Good rapport and personal exchange are important, Sherrer said.

Sherrer works with many types of wood—whatever he believes would be suitable for the work he is doing. Mahogany, oak, walnut, maple and many other types of wood fill his workshop. His love of wood goes well beyond what he makes with it.

"I like to leave the wood as natural as possible, though I will stain it if the client insists," he said. "Even the most mundane wood can be beautiful."

He keeps hardware, such as screws and bolts, to a minimum. The screws he uses are usually located on the bottom or inside of a piece, where they won't show. His shelving unit uses no hardware at all.

"I never use hardware where a piece of wood will do as well. If I do use it, I use the highest quality in the most aesthetically pleasing way I can," Sherrer said.

Sherrer hasn't felt the impact of the recession—he has enough orders to fill the next few months.

"Since the nature of the work doesn't rely on volume, you don't have to sell a lot to make a living," he said. He makes an average of \$1,000 on most jobs, thus he needs only a couple of jobs a month to pay the bills and expenses.

But it's not all a pleasure. Being a woodworker requires a lot of patience, Sherrer said. There's always a slight feeling of disorder, and no fixed paycheck.

"You have to be real organized," he said, "and often you end up doing the grunt work, like sanding, when you want to be designing a new piece."

Still, Sherrer would not trade this business for any other. As he carefully works the wood into a computer cabinet, he looks content, half-smiling, as though this is where he belongs. He looks at peace with his work...with himself. ■

Sherrer likes to leave the wood as natural as possible. Even the most mundane wood, he says, can be beautiful.



below: Sherrer's Fairhaven Woodworks. To be creative, he says, you have to be comfortable.



# ADVENTURE TO FANTASY

the mind games of today

## BY CHRIS McMILLAN

It's not what you might call an ordinary Friday night. A group of friends have spent most of the evening wandering about a gloomy "dungeon," looking for treasure in the many rooms they encounter.

As the friends pause to plan their next move, two questions are on their minds: How much longer can they survive the attacks by the monsters that live within the dungeon, and when will the pizza arrive?

A knock on the door answers the second question. The first one, however, will remain unanswered until the game continues.

This group of adventurers are enjoying Dungeons and Dragons, one of the many role-playing games that have captured the public's attention and imagination since the mid-1970s. Unlike a traditional game, role-playing games don't need playing boards, cards, props or spinners. Players need only some paper, pencils, dice and a steady supply of imagination to become anything from a swashbuckling barbarian in the Dark Ages to a space pirate in the distant future.

The idea of role-playing games grew from war-gaming, where players controlled tiny figures that represented entire regiments. These figures were moved across a miniature landscape in a mock battle.

In 1974, partners Gary Gygax and Dave Arneson brought war-gaming to a personal level. The two founded TSR Hobbies, Inc., and began marketing Dungeons and Dragons, the first role-playing game.

Since then, other companies have released games covering a variety of subjects, including science fiction, spy adventures, Westerns and horror.

Today, most role-playing games come in a boxed set that contains everything you need to play. The set includes rules, numbered dice and character sheets. Some also contain an "introductory adventure."

Although prices range from \$5 to \$20, the expense can climb when

accessories such as figurines, high quality dice and special notebooks are purchased. But these accessories are not required to play the games.

Despite the different types of role-playing games, most follow the same basic idea. The player creates and becomes a "character." The character is sent on adventures, with the player controlling its actions according to the character's "personality," and the information given by a "game master."

The first job for players is to create their characters. Although the following example uses the "Advanced Dungeons and Dragons" system of character generation, the same basic idea is used in most role-playing games.

Two new players, Christine and Bill, decide they want to create characters to search the underground tunnels below the evil Castle of Uktar. In order to start the game, they must "roll" the dice to define their characters' basic abilities. After throwing several dice and marking the dice scores on their character sheets, the characters gain their basic abilities, such as strength, dexterity, intelligence, and charisma.

Let us pretend that Christine gets an average dexterity and intelligence, but she rolls a high score in strength. Bill gets the opposite, high dexterity and intelligence scores and a low strength. These scores tell the players what their characters cannot do and determine how hard it would be for their characters to complete a certain task.

For example, let's say that Christine and Bill are being chased through a building by a group of enemy soldiers. To escape, they run to a roof and must jump across an alley to the next building top. While the jump is within both character's strength abilities, the roof is wet and requires some tricky footwork if the characters want to keep their balance.

Because of its higher dexterity, Bill's character has a better chance than Christine's of jumping safely across to the next roof. The ability, or lack of, is expressed in a "modifier," which is added to or sub-

tracted from the character's basic chance of completing the jump. Modifiers can also express the conditions surrounding the jump such as the slickness of the roof.

Once all the modifiers are taken into account, the players roll dice to see if the character makes it to the other side or slips and falls to the alley below.

After the basic abilities are set, the player chooses his character's profession. This choice will determine the character's skills and how it "makes a living."

The idea is to fit the character's basic abilities with a given profession. For example, Christine's character, with its high strength, would make a good fighter. Bill's character, with its average strength but high intelligence and dexterity, would be better suited for a career requiring more cunning than brawn, like a thief.

Up to this point, the players only have the bare outline of a character. They now must give it life by creating a name and personality for it. When a player begins to create personality, he must consider the character's abilities, profession and how he thinks the character should react to a given situation.

For example, Christine's fighter, Soya the Crusher, and Bill's thief, Azard the Light-Fingered, would respond differently if they were to come upon a group of enemy soldiers because of their different skills. Soya, having a combination of strength, fighting skills, armor and, if Christine so chooses, a personal honor to defend, would stand and fight. Azard, however, might not survive a direct confrontation. Instead, he would rely upon his ability to sneak around the enemy and attack from behind.

Finally, the character must be outfitted to face the adventures ahead. Each player is given "money" to buy his character's clothing, provisions, weapons and tools. Of course, the player must take into account his character's profession when buying supplies. A thief in noisy plate armor, although more protected, loses his ability to sneak about quietly.

While the players are working on

their characters, the game master, or "GM," is busy preparing for the game. The "GM" is essential to all role-playing games, and acts as a referee and a storyteller for the players. He creates a world and allows the players to interact with it through their characters.

To prepare for a game, a "GM" may simply buy a prepared adventure, or "module." A module sells for about \$5 to \$20, depending upon the game being played. Or the "GM" may take the more creative route and write his own adventure, filling it with characters and dangers that will challenge, but not outright defeat the players.

For example, Soya and Azard have just opened the door to a room deep within the caverns of Uktar. The "GM" gives the players a very brief description, limiting it to what the characters might "see" if they quickly scanned the room.

The "GM" tells Christine and Bill that the room is a large dining hall with many tables and chairs covering the area. He says there is a throne in the far end of the room, behind which are drapes that run from ceiling to floor. The "GM" also mentions a large shadow behind one of the drapes.

The players may now try to get a more concrete description by asking the "GM" more specific questions, which the "GM" may choose not to answer. The players can also set things in motion by having their characters walk around the room to get a closer look.

But, Soya and Azard decide to wait outside the door, looking at the shadow behind the curtain. Soya asks the "GM" what the shadow is. The "GM" says they can't tell, because it's hidden behind the curtain. Azard asks what it's shaped like and the "GM" replies it looks like a large, sleeping dog.

Knowing that the "GM" isn't going to volunteer any more information, Azard says he's going to sneak in and have a look. Moving as quietly as he can, with the "GM" rolling dice to see how quietly he moves, Azard makes his way to the curtain. When he gets there, the "GM" says he can hear deep, heavy breathing. Azard looks behind the



curtain and comes face to face with a sleeping, baby dragon.

What Azard does next determines if the dragon wakes up or stays asleep. Azard can always try to take the dragon by surprise, and hope he kills it before it awakes, or he may try to sneak away. Whatever he does, the "GM" will act out the part of the dragon, having it react to Azard's move.

Once the adventure is over, players are rewarded for their actions. If the players were smart, they earned experience points, which enable characters to better their abilities, or maybe gain a treasure, money or weapons. Poor actions also are rewarded, in the form of injuries, lost equipment or the "death" of a character.

Unlike traditional games, role-playing games never end. As long as a character survives, a player can continue to use it in an unending quest for power and wealth.

Of course, few role-playing characters will live forever. But when one does die, all it takes is a twist of the wrist and a roll of the dice to bring a new adventurer into the role-playing world. ■



ILLUSTRATION BY BILL MCGOWN

## D&D— the devil's workshop?

By Kathy James

Anyone can ascend to places filled with bright ethereal wonders or descend to darkened damp dungeons by reading about them. Some, however, traverse these fantasy realms by portraying elves, half-orcs or dwarfs in a world created by a master in the craft of making mazes, maps and creatures.

One of the more popular of these role-playing games is TSR's Dungeons and Dragons, commonly referred to as "D'nD." It also is a game steeped in controversy.

Advocates emphasize educational benefits the game provides for youngsters. Opponents criticize the game's usage of symbols also found in the Satanic Church (a pentagram with a circle around it) and in witchcraft (an encircled triangle). Opponents also object to the amount of time the game takes.

Dungeons and Dragons is the only role-playing game banned

from Bellingham public schools. Students are not allowed to play the game in the classroom or on the grounds.

Candy Wiggum, from the Counseling Center echoed other professionals in Bellingham and said she is unaware of any research on the effects of role-playing games such as Dungeons and Dragons.

"It's a research question," she said. "To know how it would affect anybody, you'd have to do pretty extensive research. Even then it would be uncertain, because you couldn't control the variables."

She said the case against the game is speculation.

"You can't argue with it. It could (cause harm), but it might not."

An instructor of TSR's Dungeons and Dragons, Rick Gauger, of the Northwest Freedom University, said the main benefit of the game is that it is educational.

"When kids play it, they do a lot of reading and writing, planning and map drawing. Here's a thing that's potent enough to get sixth graders away from the damn boob-tube and doing these things, which we're trying to get them to do anyway."

He does not consider the violence in TSR's Dungeons and Dragons as harmful as passively watching television, he said.

"In my opinion, if you think reading books about violence or sadism is bad for you, then you'd probably be justified in believing playing Dungeons and Dragons is bad for you. I don't. I think sadism and power games are a normal part of being a young adolescent. It's a normal stage to go through, sort of inevitable. Dungeons and Dragons provides an outlet for it," Gauger said.

The level of violence can be controlled by the game master and to some extent by the players. The typical 15-year-old will make his dungeons full of fighting, but dungeons also can be filled with puzzles, tricks and problems of logic or strategy, Gauger said. The violence can also be taken out to some extent.

In one group, since disbanded, the players and game master decided they did not want to kill and plunder each other's characters.

"The referee (game master) was real stringent about not letting us get carried away," Bernie Benson a Bible study leader said.

Benson's group decided to stop playing the game because it occupied too much time and they did not want to become stigmatized, he said.

"I'd rather reflect Christ than somebody who plays games that everybody thinks are satanic."

Evangelists, such as Bob Beeman of California, denounce the game as satanic. In a recorded message, Beeman associated the special powers given to characters, such as speaking with, raising or animating the dead, casting spells and producing out-of-body experiences, with demonic power.

He also questioned whether the game is really make-believe and said that a person becomes whatever he continually thinks about.

Director of Western's Campus Crusade for Christ Steve Overby, said he has seen no evidence for claims like Beeman's, but agreed that what people think about is important.

"What we put into our minds is what, to a point, will control us," Overby said. "There's nothing wrong with the game itself, it's an inanimate object, but the thing it can delve into—that area of the spirit world—can be dangerous. I believe in both a spirit world and a devil."

"It has some pluses—spending time together, doing things together, working, trying to get through (the dungeon). The minuses and the thing that I'm concerned with is the occult that Dungeons and Dragons incorporates. I'm not saying the game is an occult-type game, but there are some things it delves into."

Gauger disagreed.

"To me (the game) is a simulation of life itself and I'm a real rationalist," Gauger said. "I don't believe in any kind of religion or superstition."

"As far as I'm concerned, if you believe in angels and demons and devils and that the earth was created yesterday, then you're stupid enough to believe that Dungeons and Dragons is evil." ■



# YOU CAN TELL BY THE WAY HE WALKS

BY VICKI SIGGS  
PHOTOS BY JOHN KLICKER

Racewalking requires total body coordination and stamina. One heel must be in contact with the ground at all times. By summer Lingbloom will be training 100 to 120 miles a week.





**Racewalking, perhaps an oddity in the track and field world, could be Torry Lingbloom's ticket to the 1984 Olympics.**

With an intense look on his face, Torry Lingbloom focuses his eyes straight ahead, contracts his arm muscles, swings his elbows hard with every stride and hyperextends his legs, swinging them straight out while always keeping one foot on the ground.

To most people, racewalking brings the image of strange body contortions, kind of like a duck walk, an oddity in the track and field world.

For Lingbloom it means a chance for the 1984 Olympics. After placing ninth in the 1980 Olympic Trials in Eugene, Ore., Lingbloom wants to do better at the 1984 trials. He is considered to be one of the country's best racewalkers.

A student at Western majoring in nutrition, Lingbloom has set a National Olympic record for the mile walk. He has also attended an invitation-only Olympic development camp and placed second in the 10,000-meter walk at the National Association of Intercollegiate Athletics national meet last season.

He started racewalking in his freshman year at Ferndale High School. At a state indoor track meet at the University of Washington, Bob Rosencranz, a racewalker, was impressed by his running style and showed Lingbloom the basics of racewalking.

Lingbloom played around with racewalking, but he only competed in two or three races throughout high school. "Right after my senior year in high school I started training." Now he's been walking off and on for five years.

"It's just something I have a natural talent for," Lingbloom said.

If you think racewalking is easy try walking with him. Don't cheat—use the legal form. The leg must be straight when it passes under the body and one foot must be on the ground at all times.

Walking involves the entire body. "You're using your arms, your hips, legs, feet, everything," Lingbloom said. Energy is transferred from the upper body to the lower body, which gives more power and allows a person to go faster and to stay on the ground.

Lingbloom follows New Zealand's National Track Coach, Arthur Lydiard's workout format, which builds a high mileage. This is a distance runner's workout in which long, slow mileage is done during off-seasons. A walker picks the

meets that he or she wants to do best at, peaks towards those meets, usually towards the end of the season, and the rest of the season is inconsequential.

Traditionally racewalkers work on upper body strength, but many walkers don't use weights at all. Lingbloom does push-ups, sit-ups and pull-ups. But "not a whole lot" he said with a grin.

Usually he does three cycles of each: 50 push-ups, 100 sit-ups and 15 pull-ups. "These are more convenient and I can do them anywhere."

He stretches 15 to 30 minutes before starting and now is walking about 70 miles a week. He varies his workouts between easy and hard, in reference to the pace he sets. On some days he even runs.

Though conscious of the stares he receives when training, it doesn't bother him anymore.

"Some people aren't used to seeing racewalkers yet, due to a lack of exposure. You get some funny looks while walking, but it's just like running 12 years ago. People looked at you funny then also." Around the college and in Seattle "racewalkers are a common sight" he said.

Right now Lingbloom says he's not up to potential because of injuries. Last fall he had a stress fracture, the fifth metatarsal in his foot, and before that a hamstring problem. He's just starting his track workouts while the other track people started in January.

By summer he will be training 100 to 120 miles a week. Sixty percent of this will be walking and 40 percent running. That's walking 20 miles a day at about a 10-minute mile pace and running once a week at about a 7-minute mile pace.

His training will vary only somewhat as he advances from a 10-kilometer (college distance) to a 20-kilometer international race.

Lingbloom's big meets will come this summer. Until then all other races are just for qualifying and preparation. He said, "if I possess a talent it's sort of an obligation to make the most of it. So far with walking I don't know if there's a limit, but there was always a limit with running." ■

# BASSIST SUPREME

BY NORI SHIROUZU  
PHOTOS BY CASEY MADISON



Every Sunday, when night falls over the empty streets of Bellingham, Jeff Leonard picks up his two-year-old, brown, custom-made electric bass guitar and drives across town to the Leopold Inn. There the senior music major from Western and his jazz-combo band, "Riff Raff," climb up on the orange spot-lighted stage in the lounge.

Leonard stands straight with his "Toucam" fretless bass' neck sticking high in the air over his shoulder. His upper body moves back and forth, and his head nods against the rapid jazz beat. As his fingers shift precisely and confidently up and down on the bass neck, his right hand picks up rhythm.

A familiar scene indeed: an aspiring jazz musician with a weekend gig in a noisy, smoke-filled joint; the type of routine that often leads a musician into an unescapable dead

end in the competitive world of music. But like an actor, capable of any role the script calls for, Leonard flexes his style of music as fast as the time it takes to plug in a different bass.

Fridays and Saturdays, Leonard is a blues man. He tours western Washington with a Bellingham-originated "blues/funk" band, "Eddie and the Atlantics," appearing at various live spots.

Weekdays, he's out of the spotlight and into the classroom. As a student he spends an average of six hours a day practicing the bass. He studies French horn as his second

**Jeff Leonard, at just 22, is at an intensive educational stage in his life.**



instrument. He plays bass in the school's "The 12 o'clock Jazz Band" and plays French horn in "Wind Ensemble."

Occasionally Leonard performs at weddings, conventions and even beauty pageants. Leonard and his fellow musicians from Western's music department recently performed for the runners and spectators of the Seattle Marathon at one of the water supply stations.

"The biggest crack-up," he recalled, was when he dressed in red and green to entertain Christmas crowds at the frozen food section of Haggen's supermarket in Bellingham.

Within both university and city walls Leonard's popularity as a musician blooms. "Jeff is open-minded both as a person and musician," reflected his jazz instructor Syd Potter. "I think his future (as a professional musician) is promising not only because he is a talented musician, but also, he is a decent human being."

Jay Weaver, drummer, who has played with Leonard in another jazz combo band at Western agrees, "Jeff is definitely the best jazz bass player...with the knowledge of a lot of music, classical to jazz."

Leonard, also considered to be one of the best French hornists at Western, pursues music with the sound intention to be professional. Yet, because the 22-year-old thinks he still remains in an "intensive educational stage in life," he throws himself into many forms of music to refine his style and music.

"I try not to be prejudice about music," Leonard said. His belief: the solo worship of a certain kind of music only makes musicians boring, and open-mindedness opens up their diversity and perspective in the performing style.

"There is a real validity in all forms of music, and it is important to be able to appreciate or at least recognize their existence...and if possible, to learn something out of them," Leonard said.

"Musicians should develop a healthy respect for all styles of music," Leonard continued, noting

that people are often too easy to conclude that some music is less valid than others.

Musical forms are like races, he said, and each has a different origin; it is not that one is better than the other.

The wide-spread idea that classical music is sophisticated, academic, elegant and disciplined while jazz is sleazy, primitive and undisciplined is stereotypical and wrong, Leonard said.

"As a matter of fact," he revealed, "the great jazz musicians are as well-disciplined as the great classical performers."

Contrary to the common practice of musicians—that once they find what their musical values are, they are apt to specialize in one performing style—Leonard still believes in the "encounter of something new that excites his musical instinct."

Reggae, a Jamaican-originated musical style, is his most recent interest. Its rhythm, which he described as being exactly opposite of the Western or American rhythm, struck the bassist. The Jamaican rhythm's backwardness, he said, is "new and exciting," because it over-emphasizes what is supposed to be the weak beat in Western music.

This kind of new learning always helps to add subtle connotations to his performing style, he said.

Four years ago, the French hornist came to Western with an intention to major in classical studies and he remained in the major until his sophomore year when he decided to switch to jazz bass.

When Leonard discovered this new world of musical concepts, "free and spontaneous," in jazz from Western classes, his classically trained mind was gradually attracted to its excitement.

Leonard, noting that he is still a disciple of classical music, said "playing classics is like fulfilling the already-prescribed definition of what the perfect performance is supposed to be, whereas there isn't such a thing as a perfect performance in jazz, although, there are a variety of perfect jazz performances."

Jazz has more ground to be covered in seeking what the perfect performance can be, he said.

Because of this endless possibility to be "perfect," Leonard said, the jazz performance comes out differently every time it's played even when the same song is played over and over again.

"I never know what I'm going to play, (especially for solo). I play and express myself as my thoughts flow within the framework of a tune."

The experienced anticipation of what note to hit next allows him to be "very spontaneous," and because this anticipation is only limited to two or three seconds ahead of what is being played it makes playing jazz even more interesting and challenging.

Jazz is his life now. "I was fortunate," recalled Leonard. "I had never touched a bass until I played in a high school combo band, but my friends in the band were patient and willing to let me try."

For the high school band, he purchased his first electric guitar, which he described as "junk" from a local music store's dusty storage for \$20. He bought a used amplifier for \$45 the same day and then started to "pick."

Now, five years after he acquired the first bass, Leonard is getting ready to graduate "some time next year" with a degree in jazz studies and is planning to visit Europe or Japan to further enhance his music studies by encountering the world of ethnic music.

His Sunday night gig isn't a dead end or even a struggle for survival, merely another coat of polish on the way to future fame.

The final set at the Leopold ended with a heated battle of solos at 1:15 in the morning.

Wiping sweat off his forehead, at the end of the night, Leonard downed a glass of ginger ale in one breath with the satisfaction of the night's accomplishment.

Another night is over. He'll be back at the Leopold tomorrow night after school.

His study of jazz and music continues. ■

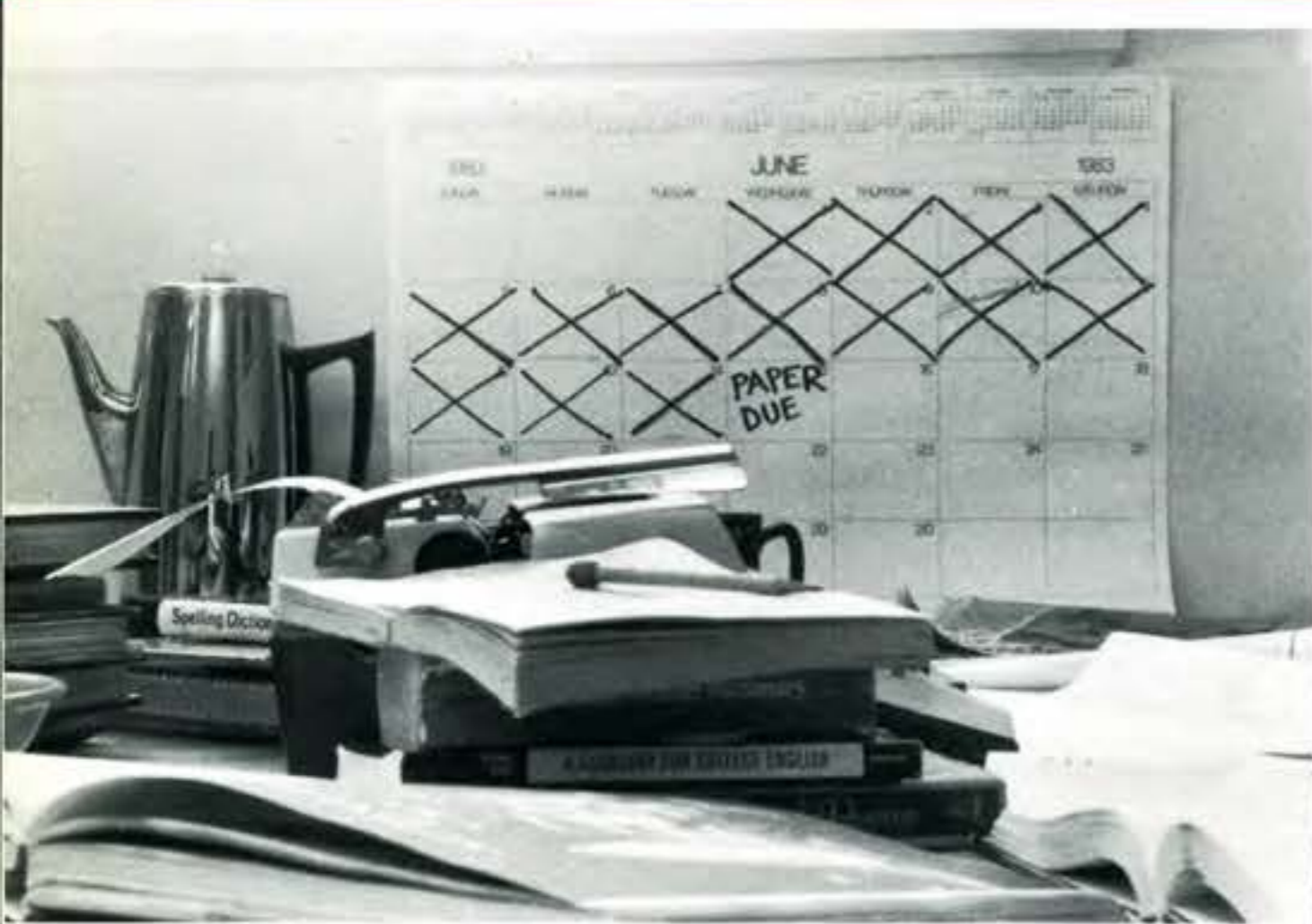


PHOTO BY DAVE JACK

**Procrastination: a curable disease? Laziness is seldom the cause and the cure involves overcoming fears and anxieties.**

## IF NOT NOW, THEN WHEN? BY LORI McGRIFF

They beat the typewriter keys until the sun rises and drag themselves and their papers, which still have wet white-out blotched from page to page, to class. Today the paper is due. Last night they started it.

These are the sufferers of "Postponeitis," a common "disease" of college students according to Western's Counseling Center. They can be cured, but it isn't a question of just conquering laziness or learning time management skills. It goes much deeper than that.

Reasons for procrastination are as complex as individual personalities. And to reach those reasons the procrastinator must reach deep into his or her fears and anxieties.

Laziness is seldom the cause, Candy Wiggum, leader of the Counseling Center's procrastination group, said. The term paper or the studying has to be done sooner or later no matter how long the student puts it off, she said.

Time management can be a problem, but usually, Wiggum said, isn't the root of the problem. "When students come to college they're not used to structuring their time," she said, adding that after the first quarter, however, they should be learn-

ing how to use their time efficiently.

"We have the basic tendency to take the easy way out," Wiggum said. The easy way out often seems to be trying to forget about a project or term paper until the last minute. The more anxiety a student has over a task the more likely he or she is to procrastinate, Wiggum said.

In the long run, procrastination only increases anxiety and fear. It also decreases a student's potential to do his best, Wiggum said.

Anxiety is often rooted in one of four causes—fear of success, fear of failure, a need to rebel and perfectionism. Depression, lack of discipline and time limitations also may play a part in this procrastination process.

Wiggum suggested a self-examination process to help students understand why they procrastinate. A student should first break down what things he procrastinates doing and what things he doesn't put off. He also should ask himself: Do I ridicule myself or label myself a procrastinator?

"A lot of people just self-label themselves. If you say that (I'm a procrastinator) enough times you will procrastinate," Wiggum said. She also recommended being complimentary of tasks completed and trying to keep a positive attitude about self-performance.

The mistake many students make

is trying to wait until they are motivated, Wiggum said. "The best way to get motivated is to start work now," she said.

"Once you get into it, it usually is not as bad," she said. "The best thing to do is just start doing it."

She offered these other suggestions for curing "postponeitis":

- Think positively and come to terms with your fears and expectations.
- Make an outline for larger projects and break it up into smaller tasks.
- Reward yourself with positive thoughts at the completion of each smaller task.

A problem many procrastinators have is they only value the finished product. The smaller steps also are accomplishments, Wiggum said.

The causes can be many and almost always are complex, Wiggum said. For some, procrastination may be a signal that the student does not want to be in school at this time. For others it may just be a question of discipline or overcommitment to classes, friends and work.

But for most, "the night before the paper's due" typewriter attack symbolizes deeper conflicts than just not enjoying the task at hand.

**Just talkin' about my salvation. Andrew Veit offers alternative morning music to the delight of many Red Square rock fans. His most hotly requested tune is "Psycho Killers."**

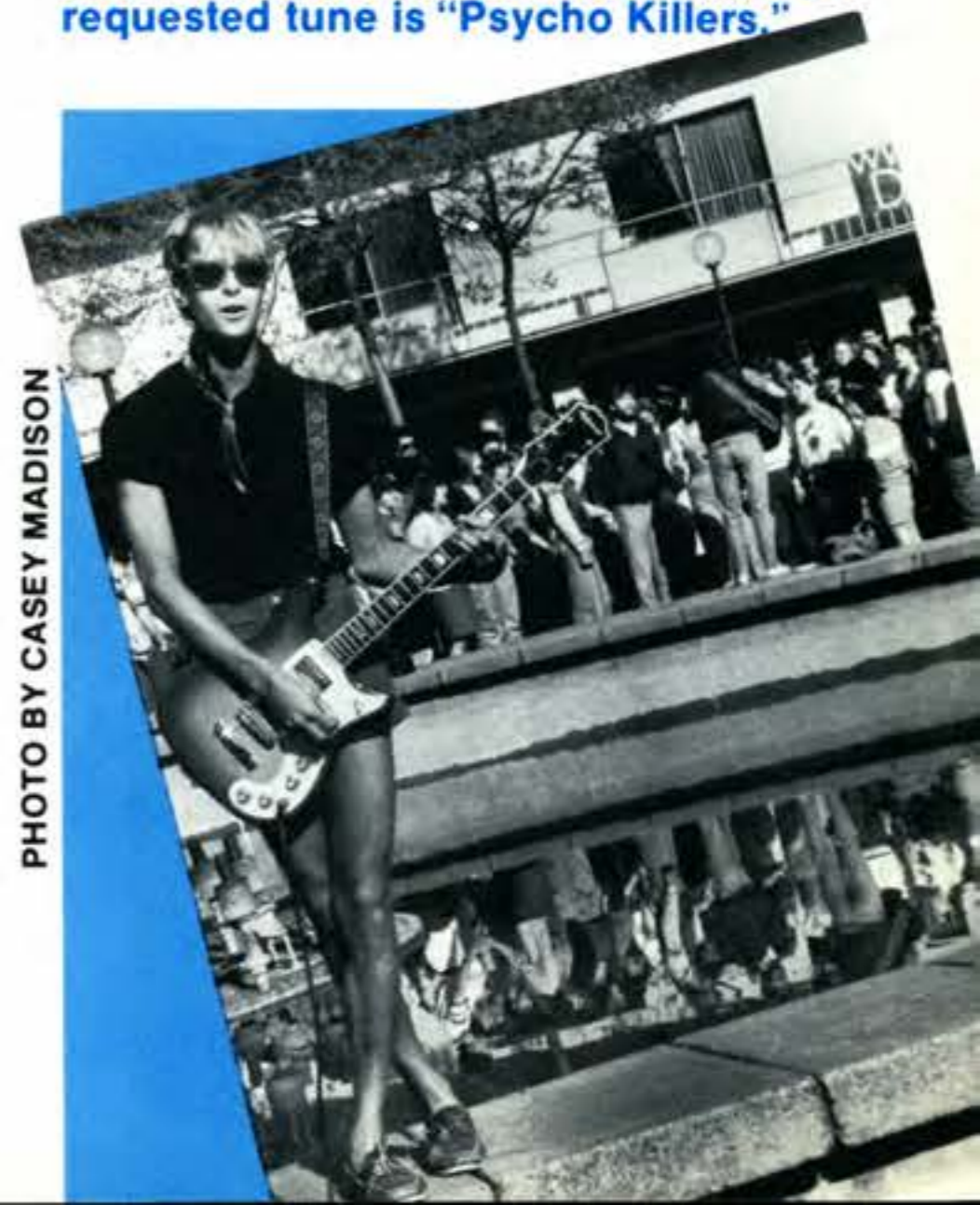


PHOTO BY CASEY MADISON



## NOT A FAD

Dave Gillespie, left, of Aerobic Fitness, Inc. is the center of attention three times a week at Western's Continuing Education aerobic program. Exercising to music is not a fad, he says, though most people won't do it on their own. He has been teaching the class for six years. He now operates 20 programs statewide that he designed with help from a physician.



## PLAN YOUR FUTURE TODAY

### BY JACK S. BROUSSARD

The maze of long hallways and seemingly never ending offices of Old Main have many nuggets of information, one of them is the Career Planning and Placement Center, OM 280.

Students are recommended to come in early to start their job search process. The third quarter of the freshman year to the first quarter of the sophomore year are the best times for students to come to the center for guidance, Louis Lallas, of the center, said.

But for those students nearing the end of their studies at Western or looking for summer jobs, the center still offers a number of services for preparing for the job market.

Some of the services include placement counseling, job listings, vocational information files on campus recruiting and a career library. The center also offers help with resume and cover letter writing, as well as interview tips.

One of the crucial steps in career planning is to identify the student's skills, Lallas said. Then the student should list his skills by priority.

He said most people recognize they have skills, but they don't recognize how many skills. Most of us

have a couple of hundred skills at our command, Lallas said.

The problem, he pointed out, is that people will take jobs that demand skills they have, but don't want to use. A person must look carefully at all his skills and ask himself which skills he wants to use first, he said.

Once the student has decided what skills he or she wants to use, then the center can try to match those skills with job markets and working conditions.

The senior year is the time his office tries to pull things together for the student, Lallas said.

"They've got to be able to com-

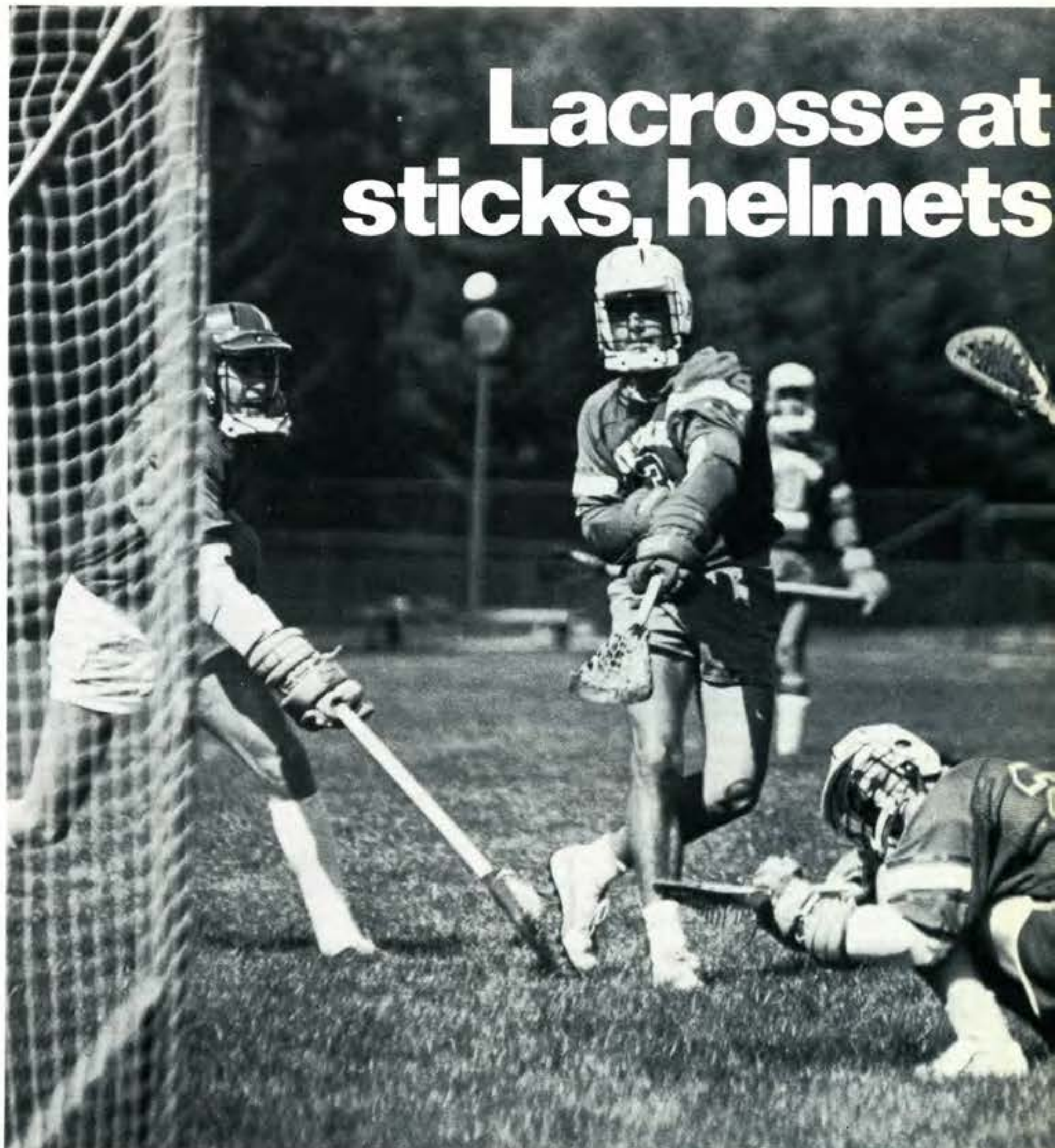
municate to a prospective employer who they are and what their background has prepared them to do," he said. "And how that background will relate to a particular job they're looking for."

"Our experience tells us that those who don't take the time (to prepare) don't fare as well," Lallas said.

Lallas wants to discourage the idea among next year's seniors of looking for a job in June, because they could miss out on a whole hiring season. He explained industry and government will come to Western in fall and winter quarter, and then taper off at spring quarter. ■



Western graduate Paul Schlichting fills out forms at the Career Planning and Placement Center. Students are recommended to go in as early as possible to start their job search.



# Lacrosse at sticks, helmets

top left: Co-captain Tuck Gionet mixes pain with pleasure when playing. right: Rob Cuomo shoots over alert teammate Karl "Snake" Nelson. below left: The mesh-faced helmets protect players from the ball that often travels 90 mph.

**By Bruce Moon**  
**Photos by John Klicker**

Practice...members of the Western Lacrosse Club know the meaning of that word perhaps better than any other as they struggle to repair a slowly-started season.

Practice for them is unlike any other outdoor sport at Western.

Clad in mesh-faced helmets, armpads and large gloves, and armed with netted sticks, they strike images of rigid warriors from a mechanized, robotic age who need never touch the ball with bare hands. But as practice continues, high-speed passing patterns form and they seem to melt into a blur, while exhibiting an athletic finesse only humans are capable of.

Lacrosse has been accurately named the fastest sport on two legs.

After the 10-minute warm-up of running laps around the field and passing and shooting practice, the

club stops to listen to advice from the more experienced men who take turns introducing, explaining and demonstrating the details of the game.

Learning the game seems to be easier than learning whom to listen to. Clearly many players want to teach. As novice players fire questions into the group, different responses come from three levels of experience:

The first is an enthusiastic reply from a second-year player, on his way up. The next, from a third-year player, comes complete with a demonstration. The final response is the correct answer. It comes from a fourth-year player, modest, but guided by cumulative knowledge and wisdom.

At the heart of this learn-by-demonstration method are self-

# Western: and men



appointed co-captains Denny Littlefield and Tuck Gionet, guiding the offense and defense respectively.

"Somebody's got to do it," shrugs one player. "Denny's been here four years, so...." Littlefield, a physical education major, says he'd gladly turn over his position to a qualified, official coach. But the likelihood of the team getting an official coach is doubtful.

Western's club is neither an intramural nor a varsity sport. The club's \$1,300 per year budget causes the leadership, therefore, to be in a constant flux, marked by a combination of handed-down seniority, skills and knowledge of the game. This practice well defines the term "player-coach." It's a necessity for the club's survival.

"We've never sat down at a blackboard or been given a book,"

explains Rob Cuomo, a second-year player. "You just take it in stride, learn as you go along."

"It's hard for the new guys coming in because they have no experience," Cuomo says. "Most of us are ex-football players or soccer players, who maybe didn't get much of a chance to play in high school."

The club plays a game nearly every weekend during spring quarter in any given weather. Members play it for different reasons. Most agree it's the game's quick pace that excites players and fans.

Cuomo says he likes the contact "as long as it's controlled." He recalls a particularly rough game, after which his back resembled a "road map" of black and blue.

Littlefield enjoys the running. When he has the ball, he doesn't simply run; he prances. And as he weaves his way downfield, he leaves behind him a junkyard of opponents who have crossed his path, but couldn't stop him.

Gionet appreciates the teamwork. He came back for a fifth year at Western to add a chemistry minor to his political science degree, but also so he could play lacrosse again. He says he will have trouble leaving his fellow players, and hopes that wherever he moves next a club will be nearby.

Few people know that field lacrosse (in contrast to the Canadian "box lacrosse") is one of America's oldest-known sports games, believed to have been created by the Iroquois Indians in what is now eastern North America. The Iroquois called it "baggataway."

Some Western players tie feathers to their helmets and wear warpaint to pay homage to the original Indian players. The hat-like helmets protect players from the hard, solid rubber ball, which is slightly smaller than a baseball and which leaves the stick's nylon-webbed pocket at about 90 mph.

Gionet says it's a strange sensation to see the ball coming head-on at his facemask and be unable to move fast enough to escape its path.

The gloves and armpads help deflect the onslaught of an opponent's stick, which can be used to

strike at the ball carrier's arm or the aluminum extension of his arm.

Players constantly practice controlling the ball in the net pocket, which is about 8 inches by 11 inches. They keep the ball there by "cradling" it, rotating the stick to create a centrifugal force.

In a game, only 10 of about 28 members play at a time. Rookies, just learning the basics of control, usually sit out their first season to watch, Littlefield says, noting the need for an experienced squad.

He says most of Western's players are smaller than an average club's, but that their skill, not size, is most important. Many schools they face have football players staying in shape during the off-season. Nevertheless, Western overcomes size with skill.

Cuomo, an attackman, is 5'10" and 175 pounds. "We need some bigger guys," he explains, describing his niche. "But if you're really fast, you'll play attack. If you're kind of big and slow, you'll play defense. And if you're crazy you'll play goalie." The fourth position is midfielder. They tend to cover the whole field, helping fill in where needed.

The action is much like ice hockey, with netted inset goal frames and sticks waving. The defensemen, who use the longer, 72-inch sticks for better reach, are especially adept at prodding the attackers or midfielders, who use shorter sticks to help conceal the ball.

Littlefield says sportsmanship underscores every game, and that few games involve fights.

"You already know most of your opponents, and by the end of the game you know all of them," he says. He explains that at each game's end, players break the competitive tension with traditional post-game handshakes, and perhaps some beer drinking at one of the player's homes.

Tom Coomes, a second-year player, says players must be conscious of both physical and verbal abuses.

"You've got to be cool," he kies, adjusting his sunglasses, "otherwise you're out of the game." ■





**Klipsun**