

FALL FASHION UPDATE

By Randall E. Hunting
Fashion Editor

Actually, I'm not too interested in fashion. It is mainly a pastime of mine—watching the fashionable changes in mental and physical styles. Despite its tawdryness and cheapness, popular culture is important. Often a cheap novel tells us more than a great one about the way people thought and acted in any given period.

In this era of paradoxes it is practically impossible to talk about our culture as a whole in relation to anything. Therefore I will restrict my comments mainly to trends at Evergreen.

Since its inception and before, Evergreen has had a strong tradition of being anti-fashion. Dress here has been based on blue jeans (the eternal bane of fashion designers), an old shirt, tennis shoes, and a belt. This is of course, the proverbial Evergreen Uniform. It features dull earth tones (often real earth) and non-descript shapes—generally uncompromisingly bland and absolutely impossible to describe further.

Yet even this functional style has developed into forms of real alternative fashion. First there is the late "Salvation Army" style. This is comprised of extremely baggy army pants, a long, untucked, torn wool shirt (stained), boots, and absolutely nothing under five years old. Its wearers are generally heavy-duty political types who know the world must change entirely if it is to survive.



England intellectual—such poise, such grandeur! One of these will make your entire wardrobe and keep you warm besides. Who needs anything else?

While these changes have been taking place there have been related fashions which have been attempting to infiltrate Evergreen. The two major ones are, of course, New Wave/Punk and Disco. Despite the fact that these groups hate each other, they are quite similar in that they both consider that anything which is cool is art. But don't worry too much about these styles, Evergreen is still much too intellectual and mellow to have green hair and glow-in-the-dark shoes. TESC will have long gone the way of Johnston College and Santa Cruz before this happens.

This does not mean there are not interesting aspects to both these groups. Disco emphasizes bright colors, and rollerskates are fun.

Though it would be presumptuous to attempt any interpretation of these fashion trends, it does seem we are surrounded by a cultural replay of the ever-tacky 50's. These New Styles, then, are merely the normal product of a decadent decade which offers nothing else to stimulate the spirit. As for the future, I haven't the slightest prognostication, but it seems fair to say that it will undoubtedly arrive. When it does, let us hope it does, not find us out of style.



There is a need to define the torso area strongly. Vests and vest sweaters are now very popular for doing this. Loose, puffy white shirts tucked in are also becoming stylish. Torso definition is also achieved by wearing old, somewhat large suitcoats. This is still considered overly punkish for general use, but it will be in before long.

Connected with this need to define the torso is a similar need to emphasize the shoulders and head. Scarves are popular for women, and it will soon be acceptable for men to wear ties. What a change from our previous rebellion against these forms!

Other ways to emphasize this upper area are interesting medallions, long winter scarves, bright picture pins, and hats. Picture pins have been used so much by the cool set that they are already cliché-ish. Try a peace symbol instead. Wear it upside down and your friends will ask you what it means.

Hats came in last winter for the first time. We've rejected them long enough. Of course they went out in the summer but they will be back in full force soon; this will not just be due to the weather.

One other style which we should mention here is long, dark, to-the-knees great coats. Ah, the image of the New

They carry the latest book on the crisis of our culture and can't stand those space-cadets in the softy programs.

Then there is the "Mother Earth" style. A shawl is required, as well as soft, droopy things with bits of embroidery here and there. Women generally wear long skirts. The men sometimes, too. A dog is good with this genre, preferably with a name like "Rainbow Chaser" or "Feelings." These folks know that the farm is the way of the future, and can't stand those hard-nosed political types who don't realize that process is the most important thing in the world.

The third traditional style is "Basic Backpacker." For this you wear wool pants tucked into thick wool socks, huge wafflestomper boots, and a bulbous down jacket over a bright red plaid flannel shirt. The effect is finished off with a ski hat, and the requisite magnesium internal frame pack. These people don't hate anybody, because they are always skiing or hiking or rock-climbing, so they are rarely around.

If new students at Evergreen don't know too many people who fit these descriptions exactly, don't complain to me. For the last two years these styles have been slowly going out. Luckily for us fashion editors, students are becoming bored with colors like swampwater grey and bilge bottom green. They are actually becoming aware of the way they look. Anything which is normal or boring about the Evergreen uniform can be expected to change.

Strong colors are in order: strong contrasts and definite designs. Nothing glaring or gaudy, though—no tie-dye or paisley patterns. Multiple colors layered works well.



"MOVING TOWARD A LIE"

continued from page 1

I had a hard time picturing this in the U.S.A. I asked, "Economically, how do you think that would fit into the American capitalist society?"

Beryl spoke in his deep, unwavering voice: "Damned if I know. But I think that we better start dealing with those problems soon, because if we continue to live from a capitalistic perspective, that man's utility and purpose is defined by work, then to me the only reliable solution for the future is to build giant Buchenwalds, and every time someone loses a job, or we, in our more lustful moments produce another individual for whom there is no useful role in the society, then we simply incinerate them."

Shocked, I said, "Do you view that as a realistic alternative, I mean that seems pretty extreme!"

"I view it as a nightmare," Beryl responded. Then he claimed these conditions already exist. "A ghetto is nothing but an inhumane Buchenwald. If you can confine people to never having a job... then all you're doing is killing them by slow degrees. There's a sense in which it is much more inhumane to do that over the course of 30 years than in two minutes."

I protested, being a true-blue American: "That's a very prevalent attitude though, the puritan work ethic. I'd say that most people in our society feel that way..."

A little annoyed, he said, "Indeed, but the point I was making was that I thought at Evergreen and in the co-ordinated studies we'd established a format on which the educational system didn't have to ride these myths and misperceptions, and could begin to turn it around. It seems to me that every society has to have institutional strangers... if an educational system has any role in modern society, except the most trivial kind of technical training, then it is to play the stranger for society, to pose alternatives that don't grow out of the dominant ethic of the society."

Expressing disappointment with Evergreen's move toward "Brand X" education, Beryl concluded, "I suppose the point of Evergreen, and my disappointments with it, and its change in direction, is a cautionary note that the cultures are a total system and they can't be beat."

I flipped the tape over, and asked Beryl to talk about the program he will teach next fall, Neolithic Roots of the Human Condition. He started with a description of his past teaching, and then related that to his plans for next year.

"There is a continuity to all of the programs I've done. Starting out with Politics, Values and Social Change... Then that alerted me to what became the perspective for Power and Personal Vulnerability, where it seemed to me the problems of modern society were built around irreconcilable opposites... "That led me to think, how did we get

ourselves into the boat, where we are willing to make choices between two good values, to choose one and ignore the other. That led me to the program I did in Modern Evil. I started out saying modern evil started with the Protestant reformation, then I moved back to believing it started with the fall of Rome, then I went on sabbatical to try and write the book, and it seemed to me it started with the Greeks.

"Then when I came back and did The



Beryl Crowe

Human Condition, the things we read absolutely convinced me that modern evil began with the invention of the dagger in the Bronze Age...

"As a part of that, I began to get clues from a number of different sources, that it was a pre-Mycenian mind-set that accepted dichotomies, that accepted the fact that you couldn't have your cake and eat it, too... They lived in a condition that we characterize in the modern world as an intolerable pathology; we call it anxiety. That led me to put together this program, Neolithic Roots, to try and investigate that mind."

Wedging a word in edgeways, I asked, "What is the cause of this anxiety?"

"It's grounded in human nature. We are a beastie that is characterized by a high-intolerance of ambiguity and are at the same time fatally attracted to ambiguities..."

"The prototype is the scientist who feels very restless with a set theory, (now this is first rate science and not

technoid science) and embarks on a very desperate search for anomalies, something that theory does not explain, and then immediately upon finding the anomaly, he sets on a course of reconciling it to where there are no more questions."

I asked for a bit of information: "When was the neolithic period?"

"Up to about 4 to 5000 years ago," Beryl answered.

Feeling more and more like the ignorant student, I asked, "Just how did neolithic man deal with ambiguities?"

"Two kinds of dealing with their world, one that Richard Jones has called the day world, and one that's called the night world. In the day world, represented by cave paintings, for example, what they did was to structure a physical world that had reality... Those paintings are descriptions of what kind of beast you look for to eat."

"Then again... the mind-set culminated in, uh, the hedges... what's the big one?"

"Hedge-row?"

"No," he continued, "Stonehenge! The mind set that culminated in Stonehenge was not concerned about reality..."

"They didn't believe that those stars up there were gods that controlled their lives. It was a magnificent puzzle. It was a way of occupying their leisure, of maintaining a kind of curiosity and intellectual excitement. It was empirical, but not utilitarian, and it culminated in their erecting a theory of the procession of the equinox, which is what the zodiac system is all about. It allowed them to predict that procession backward 14,000 years and forward 65,000 years. These were crude, neolithic ancestors."

"They were able to do this using Stonehenge?" I wondered.

"Using just observation: finally the accounting system became Stonehenge. As Jones puts it, they lived through the day in order to play with this fantastic puzzle at night."

Relieved, and somewhat gratified, I concluded, "So that was their night world. And the day world was the cave paintings, hunting for food."

Beryl nodded. "Yeah, they had to live and they needed a technology for that. But they didn't demand, as we would today, that one explain the other. They were willing to keep those two worlds apart. In that sense, and in the sense of a lot of my ramblings and tirades about education this morning, they knew what to do with people when they had nothing for them to do. To involve them in a collective, mysterious, ambiguous enterprise."

FARMS, POOLS, AND SPECIALIZED SPACE

By Larry Stillwell

The possible leveling of the Old Farmhouse on the Organic Farm, the implementation of a proposed Student Information Network, and the possible relocation of the Arts Studio and its sculpture and ceramic facilities, were discussed at Wednesday's Evergreen Council meeting.

The Council has also sent a letter to Pete Steilberg, Director of Recreation and Campus Activities, about his recent decision to close the campus swimming pools to students from 3:30-6:00. The pools are used during that time by swimming teams from Olympia high schools.

The Council's letter expresses "understanding" of his decision but asks that he review his decision. It also asks him to consult with the Council in the future on similar actions. The Council was not functioning when the pools were originally closed.

Student Peter Olsen told the Council he thought the proposed leveling of the Old Farmhouse is "an abuse of an existing resource." Olsen said Dave Wallbom, Director of Facilities, has already advertised for contract bids for the job. The Council decided to ask Wallbom to appear at its Nov. 14 meeting and urged

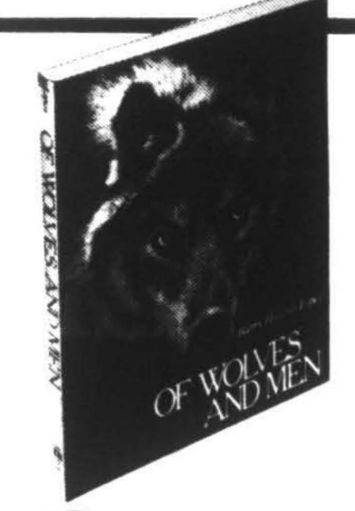
students opposed to the building's demolition to attend.

The implementation of the Student Information Network and Student Forum, as outlined by the position paper from last spring's Study Group on Student Participation in Decision Making and Curriculum Planning, was discussed at length. A committee was formed to study implementation. According to the plan, this would be through selection of representatives from seminars and academic specialty areas.

Council members spoke to the lack of student awareness of specialty areas. Mark Reavis suggested the use of the CPJ to inform students about this. The use of KAOS and the campus video TV network was also proposed.

The Council reviewed Administrative Vice-President Dean Clabaugh's proposed Specialized Space Needs DTF. The DTF will be studying possible relocation of the Arts Studio, the campus gallery, and the PLATO terminal. Susan Aurand, Council faculty member, described the need to make the library's fourth floor gallery more accessible and the Arts Studio more usable. The Council recommended the inclusion of more students on the DTF.

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NOTES

YOUTH GRANTS

THE EVERGREEN EXPERIMENT

To all those beating on Richard Jones' door after reading the CPJ article about his new book, *The Evergreen Experiment*: stop! There are three copies available at the Circulation desk of the campus library. However, they are to be read in the library or checked-out for one night only.

ONE-MAN SHOW

Watercolors portraying Pacific Northwest scenes will be featured in a one-man show opening in Gallery 4 at Evergreen on November 6. Created by Evergreen faculty musician Dr. William Winden, the works will remain on display through November 25 in the gallery, located on the fourth floor of the Evans Library.

Dr. Winden, who currently teaches in Evergreen's new humanities program based in Port Angeles, brings to his art years of experience as a professor of music, an assistant academic dean, and an accomplished professional singer. His paintings have been featured in one-person shows in Olympia and Seattle and will be the subject of a new exhibit in Alaska later this year.

Admission to Dr. Winden's exhibit in Gallery 4 is free. Hours are from noon to 2 p.m. and 4 to 6 p.m. Monday through Friday and 1 to 5 p.m. Saturday and Sunday.

THE EXPERTS SPEAK

Technology and Human Development, a symposium on medical ethics, is intended to help give Evergreeners a basis for decision on some of the most important issues of our day. Held in CAB 306 from 7:30 to 9:30 November 14, the symposium will feature two experts in the fields of biology and philosophy.

Reverend George Siedel, head of the philosophy department at Saint Martin's College, has published five books, including *The Crisis of Creativity*. Dr. Betty Cutter has been speaker at the National Convention on Medical Ethics and teaches biology at Evergreen.

MYTH AND MIDDLE AGE

Shamanism, myth and ritual, and the process of becoming middle-aged in America, will be explored by faculty anthropologist Lynn Patterson in the last lecture of this quarter's "Piece of my Mind" series. Her talk will begin at 12:15, Wednesday, Nov. 14, at the First Methodist Church in Olympia.

STAY HUNGRY

The sixth annual Fast for a World Harvest is scheduled for Thursday, November 15. Americans across the country will be going without food for all or part of the Thursday before Thanksgiving and contribute the money saved to Oxfam-America, a non-profit, international development agency. Oxfam-America funds self-help programs in Asia, Africa and Latin America.

Events in support of the Fast will take place during the week of November 15 at The Evergreen State College. Films and slides about hunger during the Depression, the question of international aid, nutrition in the Third World and poor areas of the United States, and an Oxfam project in Upper Volta are scheduled to be shown during the noon hour on Monday, Tuesday, Wednesday and Thursday. Also scheduled are speakers on hunger and what can be done about it on Wednesday and Thursday evenings.

More information about the Fast for a World Harvest, Oxfam-America, and the events at Evergreen can be obtained by contacting Susan Stratton at 866-1470, or Mark Bonin at 866-6272.

TO PLAN AS YOU SOW

A potluck planning session for winter's As You Sow program will gather at 6 p.m., Friday, Nov. 9, at The Old Farmhouse at the Organic Farm.

F-SAG

A Food Service Advisory Group has been formed recently, to include student, staff and faculty representatives. The group is designed to discuss food service/consumer issues, review change recommendations and to establish ongoing communication between food service and the consumer. The first meeting will be held on Wednesday, November 14th at 9 a.m. in the Student Lounge, 3rd floor CAB. The agenda will include identification of primary objectives and to review some of the findings of the Food Service Evaluation Survey.

If you have not yet completed a Food Service Evaluation form and wish to express your views, some forms are still available in the CAB Information Kiosk or from Project Coordinator, Kristi Morrish. The final date for the survey is Monday, November 12.

JOB FINDING AND GRADUATE STUDY

Job Finding and Graduate Study will be the two parts of the second workshop in Career Planning & Placement's "After Evergreen: Investigating the Future" series for students interested in business, political science, law, economics, and management and the public interest. Employers from both the public and private sectors will discuss hiring practices, while representatives from three business and administration graduate schools talk about their programs. It's all happening in CAB 110, Wednesday, November 14, from 1:30 to 4 p.m. See Career Planning & Placement, Library 1214, for more information on this and other workshops.

TAX RESISTANCE

On Thursday, November 15, from 10 a.m. to 3 p.m., there will be an informational table set up in the CAB lobby on "War Tax Resistance," specifically Telephone Tax and Income Tax resistance. America is spending a larger percentage of its annual budget on the military than it did during Vietnam, believe it or not. Find out how to resist. Bring your questions and 1040's.

THE JOYS OF LOLA

motion and nuance

By Erich Roe

Aroused and eager I went to see *Lola*. With all the build-up ("greatest ever") I expected nothing less than a pinnacle of rapture. After the first encounter I was unsatisfied. I felt that I had known many others more satisfying. Fortunately I desired to go to it again, and yet again. The first time was a dazzling swirl of whoopee, the end. The second time, with increasing ease and intimacy, I became more aware of the fine subtleties of the flow of sensations. Third time was love.

Beneath a surface of seemingly frivolous ornamentation, fidgety movement and banal sentiment, "*Lola Montes*" possesses an intense current of scope, depth and interconnectedness released to those sensitive and persistent in the intercourse. Ophuls' film begins with twin chandeliers descending toward the spectator. Recurring throughout in circus, theater and palace, the chandelier is a miniature of this world of crystalline details, a multitude of intertwined facets each reflecting scores of others. Through its transparent surface radiates the illumination of this world. The spectator is drawn to and indulged in that dazzling, bulging imagery. The camera eye, instead of providing a ringside seat with a fixed perspective allowing for contemplation, sweeps the spectator into the arena. "Life is movement" says *Lola* herself and the restless camera—instead of merely commenting—embodies that movement. The nuances of tension between image and motion hold the film's beauty and meaning.

Lola after entering the ring through a trap-door is enthroned on a turn-table which revolves in one direction while the ringmaster and camera track around her in the reverse direction. The movements are concentric and contrary, a visual counterpoint, within sight of each other but in different orbits. It is the pattern of *Lola's* life, juxtaposing dreams and reality, past and present, and her relationship to the ringmaster and spectators. The camera, an intrinsic part with its own orbit can reveal but not bridge the distance between orbits.

STARTING OVER

By Sharron Coontz

I know I'm setting myself up for some vehement arguments, but I greatly enjoyed "Starting Over" and can't help but recommend it. Alan Pakula (of "Kluge" fame) directs, and Burt Reynolds, Candice Bergen and Jill Claburgh star in this film which, despite some terribly schlocky scenes, manages to present an intriguing picture of changing male/female relationships in these changing times. Burt Reynolds is the "main character"; he's seen trying to get his life in order after Bergen divorces him. But for me, Claburgh was the one the film revolved around. As Reynolds' new love interest she was a convincing example (thanks to accurate writing and excellent acting) of today's "independent" woman—still vulnerable, but learning to be strong. And after two viewings her performance still fascinates me.

The arguments about this film center around its alleged sexism. There are some cheap shots at (and of) Candice Bergen's character, it's true, but that isn't the general tone of the movie. And the fact that a character in a movie acts like a sexist twerp, as Reynolds' character often does, doesn't make the movie sexist. (This same discussion cropped up over Woody Allen's "Manhattan," wherein the main character was a jerk about his relationships with women; but the film didn't glorify him or his sexist attitudes, and in fact those attitudes cost him his happiness.) Reynolds plays a fool often in "Starting Over," but the basic virtue extolled is long-term, monogamous, heterosexual commitment, and if that's not a universally popular value these days, it still beats the hell out of what I expected the film to glorify. "Starting Over" is not a glossy story of a heart-breaking, womanizing stud out to

conquer every woman he meets or sleep around enough to make up for the years of confinement in marriage. And it's not a story of a man who, when divorced by a woman who wants to "find" herself, searches desperately for a simp who rejects all that "independence" propaganda. Rather, it's a story about three contemporary adults who, despite their various idiosyncrasies, are presented as equal, intelligent, talented people.

The people I've argued with about this so-called sexist movie have all been men. Women I've talked to greatly enjoyed "Starting Over." So I suspect that under the guise of rejecting a sexist movie, these men are actually rejecting monogamous commitment. They're having the intellectual version of the hyperventilating anxiety attack Reynolds has in the film when faced with making a big commitment. I recommend that you go see "Starting Over," playing at least through this week at the Capital Mall Cinema. If you're determined you could never stand Burt Reynolds I think you'll be pleasantly surprised. And if not, it's still worth seeing in order to watch Jill Claburgh in action.



SHEPHERD'S CHAMELEON

Evergreen Student Productions will open the 1979-80 season with an engaging Eugene Ionesco's *Improvisation or The Shepherd's Chameleon*.

The satirical play is based on the famous playwright's own experiences in the Parisian Theater. Ionesco reveals what might happen if critics governed theater and pokes fun at everyone, including himself, in this brilliantly written farce that reduces people to animals.

Performances will be held November 9,

10, and 11 at 8 p.m. in TESC's Experimental Theater.

This production is directed by Ben Fuchs and the cast includes Tim Streeter, Tom Gorski, Jeff Noyes, "Digger" Jones, and Kristi Hedges.

Advance tickets are available for \$1.00 at the TESC bookstore, Yenny's Music, Budget Records and Tapes and Rainy Day Records. Tickets are also available at the box office on nights of performance for \$1.50.

WOMEN'S FILMS TO SHOW

By Patti Howell

Charlie's Dream, both by Alexis Krasilovskii.

The Northwest Women's Film Conference, to be held November 9 and 10 at The Evergreen State College will be a rare chance to screen recent work by women filmmakers from around the country. In planning the conference, the women of Tides of Change Production Company have emphasized films which deal with a wide range of women's issues as well as those which are important contributions to women's cinema.

Evergreen faculty/filmmaker Sally Cloninger will open the conference at 8 p.m. Friday in the Recital Hall of the Communications Building. She will speak on the subject of women as filmmakers, giving both an historical overview and some comments on the current state of the art. Following Cloninger's talk will be a screening of fine films: *Ninja* by Christine Mohanna, a woman's fantasy of becoming a samurai warrior; Chick Strand's *Mujer de Milfuegos*, a foray into the lives of Latin American women; Kathleen Shannon's *Would I Ever Like to Work*, a documentary interview with a welfare mother; Chris Samuelson's *Time Has No Sympathy*, a woman's prison film; and *Some Will Be Apples* by Kathleen McLaughlin and Phyllis McDougal, which reconstructs the life and times of playwright and novelist Zona Gale who lived at the turn of the century.

Saturday afternoon showings will begin at 2 p.m. in the Recital Hall and will feature a number of shorts, including several experimental films, *Orange*, *Cumulus Nimbus*, and one with the intriguing title, *Charlie Dozes Off and the Dog Bother Him*, followed by the sequel

Highlighting the conference will be the Saturday evening showing of the Iris Film Collective's *In the Best Interest of the Children*, a commentary on the struggles of lesbian mothers, which will show at 8 p.m. in the Recital Hall. Francis Rid and Elizabeth Stevens of the collective will introduce the film and be available for discussion after the showing.

In addition to film screenings, there will be several workshops for women filmmakers offered on Saturday at 10 a.m. by Sally Cloninger, Elizabeth Stevens, Frances Reid, and visiting Evergreen faculty/filmmaker Jan Krawitz. There will also be a reception and open projector session for new films and works-in-progress at 6 p.m. in the Green Room on both Friday and Saturday.

Registration for the two-day conference is \$8 per person. Single tickets for each session are \$3. Since seating is limited, advanced tickets are available at the TESC Women's Center, and in Seattle at It's About Time and Red and Black Books. Tickets may also be purchased at the door beginning at 7 p.m. on Friday, November 9. All film showings will be in the Recital Hall of the Communications Building.

The conference is open to the public. For more information call the Evergreen Women's Center at 866-6162.

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