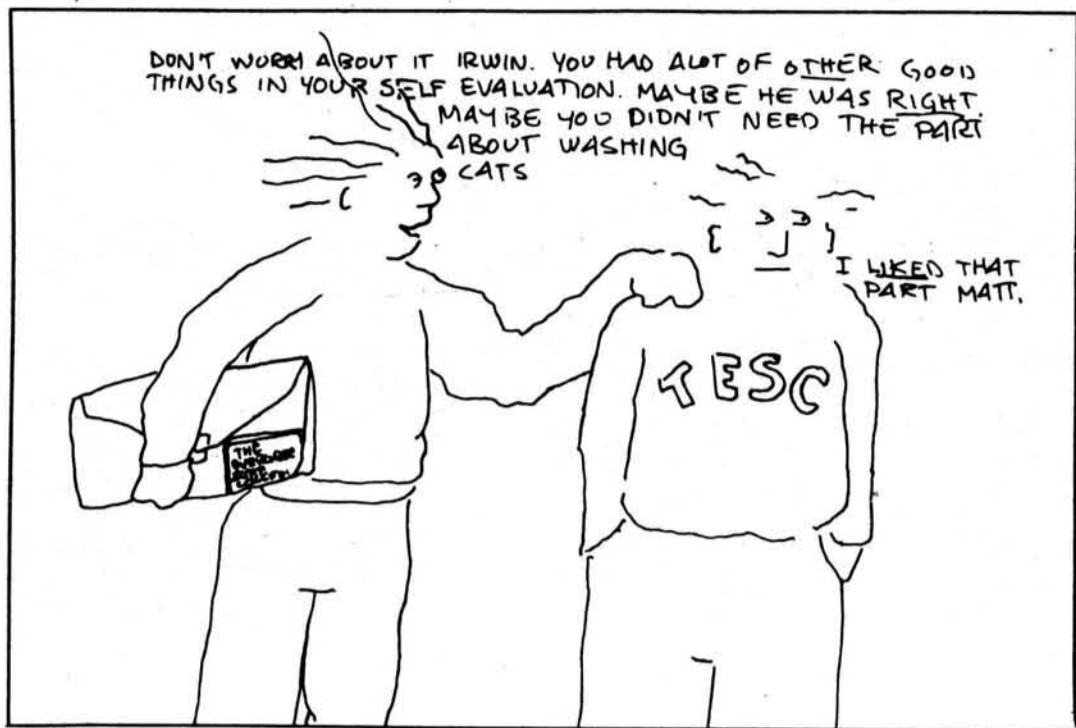


Evaluation Week Looms Ahead



by Jim Wright

Evaluation week returns to campus next week to plague vacation-bound Evergreen students once again. While students at more traditional colleges and universities are aceing or flunking final examinations, Evergreeners will be sweating away at written self-evaluations of their work over the past quarter.

Comparison between final examinations and written evaluations is only superficial however. Self-evaluations are unique to Evergreen. They represent an attempt to incorporate personal and individual considerations into the official credit-awarding process. Although grades provide convenient labels — A student, C student, etc. — they say nothing about the person

who receives them, or about how they were attained.

Self-evaluations complicate the credit-awarding procedure in that they tend to include subjective considerations of emotions, moods, and feelings, in addition to more objective factors such as term papers, books, and projects which can easily be measured. Self-evaluations add a degree of ambiguity to what has traditionally been a cut-and-dried process. Perhaps this is why written evaluations are so threatening to people who are accustomed to more objective measurements.

In the absence of grades, self-evaluations become vitally important to students. Says faculty member Ron Woodbury, "No matter what happened (throughout the quarter), it's the final chance to make

the most of what you did do . . . You're trying to convey to the reader that you're an intelligent person — that you learned something." Further, he emphasizes the importance of evaluations as a means by which "the outside world" can evaluate what the student has accomplished. "As far as the outside world is concerned, the last week is everything. That's when you demonstrate whether you learned anything the previous ten weeks." In view of this significance, he says, "Evaluations have been nowhere near as good as they could be or as they should be."

Many faculty members are concerned with the lack of emphasis upon evaluation week and student self-evaluations. Woodbury explains, "Students tend to look upon the last week of school — evaluation week — as the time that the quarter is over. The first ten weeks are the academic program, and then you have evaluations — something that is tacked on to the end. Evaluations are very frequently sluffed off, played down . . ."

To compensate for this problem, Woodbury attempts to "build evaluation-writing process into the program" through an

all-day self-evaluating workshop held during the tenth week of the term.

Woodbury believes self-evaluations should include an opening "overview" paragraph explaining how long the student was in a particular program or contract, with whom he/she worked, and offering some basic conclusions on her or his performance through the quarter. Secondly, evaluations should include descriptions of what the student actually did in the program or contract. Woodbury suggests mentioning a range of ten or twelve activities to give the reader a feel for the scope of the student's work. From this list, the student would then select three or four especially meaningful experiences to describe in detail.

Woodbury especially stresses the need for a student to be as specific as possible in describing what he or she actually learned from the past quarter. He says, for example, that "Students who understand a book can make an intelligent sentence or two about that book, and students who do not understand a book cannot make such a sentence."

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The Evergreen State College · Olympia, Washington 98505

THE COOPER POINT JOURNAL

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DEC. 2, 1976

You Must See "Hearts and Minds"

by Matt Groening

Peter Davis' Academy Award-winning documentary on America's involvement in Vietnam, *Hearts and Minds*, will be shown on Monday, December 6, at 7:30 p.m., and Tuesday, December 7, at noon, in LH One. Following the movie, Karen Hunter of the American Friends Service Committee will present a 20-minute slide show of events in Vietnam during and since the transition of April/May, 1975. The presentations are sponsored by EPIC (Evergreen Political Information Center). Admission is free.

Only two major films have been made which deal with America's involvement in Vietnam. The first was the 1968 schlocky John Wayne beef epic, *The Green Berets*. Wayne, who co-directed and played the leading role, made a vile movie which remains false from beginning to end. (At the fadeout, Wayne walks down the Danang beach into a glorious sunset, and apparently in the South China Sea the sun disappears into the East.)

The other major film is Peter Davis' powerful documentary *Hearts and Minds*, which assesses the devastating immoralities of the U.S. in Vietnam, and probes the motivations which lay behind our country's conduct and values. Through newsreel footage and filmed interviews, Davis provides a simple historical outline of the U.S.'s involvement in Vietnam, contrasting the military ugliness in S.E. Asia with the self-satisfied complacency of most Americans at home. What makes this film so moving is not the unrelenting montage of familiar atrocities, which we recognize from their mind-numbing appearances on the evening news. It is scene after lingering scene of the individual victims of that war, American and Vietnamese, who in their efforts to cope with ruined lives seem to cry out to us for an explanation of the insanity as much as they agonize to themselves.

For the first time, a film focuses persistently on the faces of the Vietnamese, and we get a clear, unblinking look at what the U.S. has done to them. In addition to the aerial footage of bombed villages, we get extended interviews with inhabitants of those villages, and the body counts and other abstractions of the war fade before the pictures of individual suffering. A North Vietnamese farmer, whose eight-year-old daughter and three-year-old son,

killed in the 1972 Christmas bombings, are shown lying in their coffins, demands in a delirium of grief and rage: "What have I done to Nixon? My daughter died right here . . . She was so sweet . . . I'll give you my daughter's beautiful shirt. Take it back to the United States. Tell them what happened here . . . She will never wear the shirt again . . . It hurts so much . . ."

Then General William Westmoreland notes that "the Oriental doesn't put the same high price on life as does the Westerner. Life is plentiful, life is cheap in the Orient. And as the philosophy of the Orient expresses it, life is not important."

This sort of unconscious racism is repeated again and again. A returned pilot, in perfect dress uniform, asked by a parochial-school child what Vietnam looked like, replies solemnly, "It would be beautiful, if not for the people."

Hearts and Minds intersperses old movie clips and popular songs, football games and patriotic celebrations, throughout the interviews and newsreels, in order to build a cumulative search for the sources of our national myths, which in turn might explain the motivations behind the brutality of the war. The result is an intentionally chaotic effect, pointing to the fact that the U.S. has mixed up traditional high ideals of freedom and democracy with pervasive racism, anti-libertarian paranoia, and a mindless "will to win," which has taken the sports goal of "killing the competition" all too literally in far-off foreign countries.

Lieutenant General George S. Patton Jr. proudly praises his men as "reverent, determined, a good bunch of killers," and a former bomber pilot recalls how "thrilling and deeply satisfying" his Vietnamese missions were, and how he enjoyed his "technical expertise." Parents of a young man killed in action soon after college graduation try to rationalize their son's death, expressing confidence in President Nixon, and their secret fears of meaningless loss are painfully apparent. "The reality of the screams or the people being blown away or, their homeland being destroyed just was not part of what I thought about," a pilot admits.

President after president offers misleading explanations of the reasons for and conduct of the U.S. in Vietnam, from Truman to Nixon. Kennedy speaks of Tonkin Bay, and Eisenhower has, almost inadvertently,



his own moment of truth: were the French colonial interests not assumed by this country, "the tin and tungsten we value so much would stop coming." Former Secretary of Defense Clark Clifford admits his mistake in justifying the war on the basis of the domino theory, while former presidential advisor Walt Rostow (who incidentally sued the filmmakers unsuccessfully over his interview in the film) insists that the war was and is essential to the fight against communism. Lesser bureaucrats smile and shrug their shoulders in smug interviews. Their insensitivity is placed in counterpoint with shots of South Vietnamese prisoners, victims of the infamous "tiger cages," or wailing old people and children, or a napalmed infant, its skin peeling from its body like loose rags, which brings to mind a fitting comment on that last ugly weapon: if you can't bring people to the ovens, bring the ovens to the people.

Hearts and Minds is not without flaws. Although the 110-minute film is carefully edited and crammed with detail, it cannot help but leave many of the profound questions it raises unanswered. Scenes of American popular culture juxtaposed with battlefield footage do not always produce the apparent inference of direct connection, and even if you are sympathetic to the filmmakers' sensibilities, you might resent the unsubtle manipulations. We are immersed in the pop culture which Davis

thinks we must be periodically reminded of through the course of *Hearts and Minds*, but these capsule reminders don't add much to the power of the film. It gains most of its impact from simple portrayals of individuals devastated by the war, shown for the first time at some length on the screen for large audiences.

Hearts and Minds takes its title from a statement by President Johnson: "The ultimate victory will depend on the hearts and minds of the people who actually live out there." The movie, which took two years to make and months of legal litigation to get through, was finally released by Warner Bros., ironically the company that made *The Green Berets* a few years earlier. When *Hearts and Minds* received an Oscar for Best Documentary, producer Bert Schneider took the opportunity to read a message of "liberation" from the Provisionary Revolutionary Government of Vietnam, and the final irony of Johnson's statement became apparent.

"We've all tried very hard to escape the natural conclusions of what we've learned in Vietnam," a veteran in the movie says. "Americans have worked very hard not to see the criminality their officials and policy-makers have exhibited." And we have tried just as hard to avoid seeing ourselves. *Hearts and Minds* is a major step toward a re-examination of America, its ideals, and the people who give meaning to those ideals — us.

Letters Letters Letters Lett



Larry Shilim

STUDENTS' CHARACTERS IMPUGNED?

To the Editor:

(Re: CPJ Volume 5, Number 7, Nov. 18, 1976, "Evaluations of Faculty — A Delicate Task.")

An anonymous note has informed me that I may have impugned the character of Evergreen students when I observed, in a recent *Cooper Point Journal* interview, that skillful instruction was sometimes needed to elicit "honest" evaluations of faculty. In the interview I went on to say that this was understandable, as writing helpful criticisms to teachers is not a skill that is normally cultivated in the schools from which most of our students come. Therefore, it sometimes requires a special effort to convince some students that we really do welcome and really do learn from seeing in writing how they really do perceive our teaching weaknesses and strengths. For example, requesting that I be addressed in the second person rather than the third has enabled some students to sharpen their criticisms considerably.

Richard Jones

MARXISM CONTRACT ANGERED

To the Editor:

Our contract, Marxism: Theory and Practice, has spent the past eight weeks in intensive reading and discussion to develop an understanding and working knowledge of the philosophy, historical basis, economics and language of Marx's theory of

class struggle.

Last Tuesday, EPIC's guest speaker and Marxist journalist, Irwin Silber, was invited to meet with us in a special seminar session to consider important current issues and other points of interest to us. Stan Shore's presence at that meeting and the ensuing article in the CPJ demand a critical response.

It is unclear why Stan chose a seminar from which to extract material for his story when he has had no previous exposure to the contract, no background in Marxian theory and it was not the primary purpose for which Mr. Silber was brought to campus. His lecture "The Politics of Film" was a presentation prepared for the more general audience and did not take for granted a history of radical theory. Stan fails to understand that the seminar is a slice in time in an ongoing and accumulative activity which presupposes the work of the previous weeks. He was not expected to be familiar with the assumptions of our contract, nor should he have attempted to be so. It was a mistake for him to perceive our familiarity with certain concepts and the ease with which we dealt with particular terms as careless and rhetorical. Specifically, his remark that "The students more than once expressed chagrin at the enormity of their task and their own uncertainty" implies a simplistic, passive and uncritical approach to both the material under study as well as anything Mr. Silber had to say.

In closing, Stan's negligence is reflected in his use of such undefined and unfamiliar words as "revisionist," his tone of disrespect for the students in our contract and his general lack of journalistic responsibility to present the Evergreen community with an accurate analysis of issues based on research and solid information.

Sincerely,
MARXISM: THEORY AND

PRACTICE, Group Contract
Kathy Conner Michael Leifer
Sharron Coontz Tess Martinez
Tom Coppolino Tom Nogler
Roxann Daily Robert Redman
Marita Haberland Susie Strasser
Paul Hathaway Regon Unsoeld
John Heberling Brent Ingram
Gary Lakes Christian Collet

OPEN 24 HOURS A DAY

To the Editor:

It's been awhile since we've sent something your way so will try to touch on a couple of points of interest and hopefully mutual concern.

Security has noted a remarkable drop in the number of reported larcenies in the resident areas since we went around talking to people about the pitfalls of unlocked doors and insecure property. We still have and will let out the electronic inscriber for anyone wishing to put their name or a number on property. We also recommend the use of the personal property ID cards which assist us enormously in stolen property recovery.

Parking lot continues to be a major area of concern to us due to the property loss and vandalism occurring there. Last weekend we did however apprehend two male juveniles in F lot for larceny after witnesses saw them in the area and alerted us. Also two more juveniles were picked up in the CAB while attempting to steal items from that building. Statistics show that a great majority of our problems are generated by non-Evergreeners, we would ask that anyone observing people involved in questionable or improper actions let us know so we can check it out.

We would also like to remind people that Security exists to provide protection and assure the well-being of persons and property. We occasionally find ourselves in an enforcement role but try to do this as humanely and palatable as possible. We operate a seven day a week, 24 hour shop, feel free to give us a call if we can be of assistance.

Gary Russell
Security

RELAX EVERGREEN

To the Editor:

I have some comments on the letter written by Maurine Hoff-

man to the CPJ about childbirth and the reply by Cheryl Pegues. Both writers are guilty of name calling rather than defending their beliefs by clearly raising the issues which are involved. Maurine has equated motherhood with stupidity and believes that labor is trivial because it is a common occurrence. I agree with Maurine's right not to have children and I am sympathetic to the pressures which arise from this position. I would have preferred to hear more about the real problems which a woman of childbearing age is faced with when she decides not to have children, rather than read Maurine's blanket attack on birth. By calling Maurine a male Cheryl has joined ranks with those who believe that any opposition to birth is completely out of character for a woman. Her reply was insensitive to the many women who do not choose to have children and adds to the alienation of these women.

As the author of the articles on home birth, I would like to respond to the charges against home birth which were contained in Maurine's letter. 1) She is sick and tired of the plague of articles about birth. Only through exposure to the issues involved can the public be aroused to take actions which will change the current undesirable situation. If articles about birth upset you Maurine, I suggest that you read something else. 2) Maurine equates home birth with backwards, back to nature types, who are afraid to deal with technology. In both of the births that I described medical technology was taken full advantage of to provide for the safest possible delivery. The proper issue is that technology is not made available to those who are seeking a home birth, not that the mothers are refusing to take advantage of technology.

For those members of the community who are interested in learning more about the choices available in childbirth at home or in the hospital there is a group in Olympia whose purpose is to educate the community about the choices available in childbirth and to see that the widest possible range of choice be made available to women in Olympia. The name of this organization is the Birth Support Group and their activities range from weekly self educational meetings which deal with a variety of topics, nutrition during pregnancy, complications during delivery, and the care of infants are a few; to work on a grant to fund a Women's Clinic in Olympia. The B.S.G. is open to all and is seeking new members so if you are interested in attending a meeting or in learning more about the group please call Robin Erhardt, 866-4705, Debbie Lutz, 943-6109, or Joanne Tracy, 943-2092. Once a month members of the group hold a bake sale on campus and are available to answer questions.

One final note about the controversy surrounding birth. While on campus for the bake sale last month members of the group were verbally attacked by a concerned male who thought that they were "right to life" style opponents of abortion. Maurine's letter had a similar defensive tone because she does not choose to have children. The B.S.G. does not have a slogan of "a baby in every home," the members actively support the right to have an abortion, birth control, and women who do not wish to have children... so relax Evergreen.

Sincerely,
Tom McLaughlin

SO LONG GUYS

To the Editor:

This is just to thank all the staff, faculty and students who helped me out during my harrowing and delightful term as exhibits coordinator. You know who you are. I send you warm and sappy thanks.

So long
(name withheld by request)
Lynda Barry

NOW I KNOW

To the Editor:

I have always hated Richard Alexander. Now I know why.

Sincerely,
Caroline Lacey

ANOTHER MODEST PROPOSAL

To the Editor:

Matt Groening's reply to my congratulatory letter last week puzzles and disturbs me. Apparently he believes me to be insensitive to the trauma experienced by the victims of rape, unconcerned about a solution to the problem, and capable of writing a long letter to the CPJ merely to provide my fellow men with a few cruel sexist jokes.

I am puzzled because my letter does little more than draw from Ms. Brownmiller's arguments their logical conclusions. Ms. Brownmiller is everywhere hesitant and evasive about this, why I do not know, perhaps because she wishes by toning down her argument to placate potentially hostile men. Whatever the reason, she does not go so far.

But many another feminist does. And the arguments in my letter, though put in my own words, are virtually the same as arguments to be found in the writings not only of Ms. Brownmiller, but of Shulamith Firestone, Ti-Grace Atkinson, Robin Moore, Elizabeth Gould Davis, Adrienne Rich, Rita Mae Brown, Anne Koedt, and many other eminent feminists. Indeed I read such authors obsessively and I draw heavily on their work all the time.

Apparently when a feminist voices such arguments she produces sound scholarship, but when a man voices such arguments he perpetrates cruel sexist jokes. Perhaps Mr. Groening's reviews are cruel sexist jokes?

I am indeed hostile to rape and would, if I could, do away with it tomorrow.

Is my letter funny? What sort of joke is it? A *reductio ad absurdum*? Surely not. A "modest proposal"? Even were that so, I could not be accused, any more than Dean Swift can be accused, of insensitivity to the victims of a disgusting crime. Perhaps it is Devil's Advocacy? In which case, who is the Devil involved? Do you think I mean that rape is a very serious crime, but that Brownmiller's book is a very bad book? That would at least relieve me of the insulting slur on my motives, for surely we can all agree that just because we condemn rape we do not thereby have to accept Ms. Brownmiller's argument.

But I am not joking. I am dead serious. And so I am disturbed that Mr. Groening, who has certainly read Ms. Brownmiller as closely as I have, is still unwilling to face the evident, obvious, immediate consequences of the arguments he professes to admire.

Richard W. Alexander
Member of the Faculty

JOURNAL STAFF

EDITOR

Jill Stewart

FEATURE/MANAGING ED

Matt Groening

PRODUCTION MGR.

Brooke Ann Floren

PHOTOGRAPHY

Rick Dowd

CONTRIBUTORS

Jim Wright

Lynda Barry

Lisa Fleming

BUSINESS MGR.

David Judd

SECRETARY

Jeanne Hansen

ADVERTISING MGR.

Brock Sutherland

AD SALES

Jason Siff

The Journal is located in the College Activities Building (CAB) 306. News phones: 866-6214, -6213. Advertising and business: 866-6080. Letters Policy: All letters to the editor and photographs for letters page must be received by noon Tuesday for that week's publication. Letters must be signed, typed, double-spaced and 400 words or less.

Faculty Profile:

Jim Martinez: A Man of Convictions

by Jill Stewart

Faculty member Jim Martinez' astonishing past is an inseparable part of the man. Through it he teaches and learns, develops philosophies and lives them out.

Spending the better part of his early years in and out of detention centers and prisons around the country, Martinez learned what the worst of life was and how to survive in it. He is a man of convictions — no pun intended — to such a degree that he has written his philosophy of education in a short but concise paragraph:

"My philosophy is to stimulate the individual — to develop their own potential, with their own abilities at their own pace, in a manner in which they can function more effectively toward constructive, rather than destructive goals."

As a child Jim was raised by his aunt in Chicago. "My mother loaned me to her sister," he said. He excelled in school and was double-promoted three times. However, the departure of his uncle from home and the beginning of an unhappy home life affected his school work and behavior. Eventually he was transferred to a special school for children who were kicked out of the public school system. "They put me in with some of the biggest thugs in the city of Chicago."

Martinez was sent away from home to his mother in Cincinnati. "That would have been nice," he said, "if I had known it was my mother, but I would say, for about 11 years, I thought [my aunt] was my mother. There was a bit of shuffling around there." From there his troubles with school worsened. His mother lived in the Cincinnati slums. "You can hang out your front window of your apartment and the garbage cans are out at the curb at night and you can watch the rats hit the garbage cans and knock the garbage cans down and go on in the garbage cans and eat garbage, okay?"

The Cincinnati school system was of a lower quality than Chi-

cago's, so his mother sent him to an all-white school with a standard closer to what Jim had previously known. "Every time I went into the bathroom, I had to fight. These kids were out of Kentucky okay? So you can imagine what I had to go through."

One day a boy sitting at the desk next to Jim handed him a lunch sack containing a white rat and asked him to pass it over to a friend. Martinez was caught by the teacher and sent to the principal's office. "The teacher said, 'You know you're not supposed to eat your lunch in the room' and I said, 'But it's —' She said 'Shut up! and carry your lunch down to Miss Brady and give it to her.' So, I carried the sack down to Miss Brady, who was a nice little old lady, and I gave her the sack. I said, 'I was told to give this to you.' And she opened the sack and saw it was a white mouse . . . Although my imagination gets the best of me, but I think it was the first time I ever saw Miss Brady raise her dress and jump up on the desk. For that I got expelled."

From there Jim landed in juvenile detention in Chicago and later in Cincinnati. But the Fourth of July was nearing and he and another young man in the jail were anxious to spend it on the outside. "We planned to escape that night. We got about four others and we jumped the guard, an old man, a good old man. Everything was all right until he was unlocking the doors to let us out . . . he yanked the door open and broke to run. And when he broke to run, one of us hit him high, the other one hit him low . . . across his legs just like a tackle. He fell through the plate glass of the thing in which they kept the china and cut him up pretty bad, luckily didn't kill him, but Jesus . . . We made the front page of the newspaper. It said: JUVENILES ATTACK GUARDS." The group caught a train to Chicago and were caught at the station.

That incident was Martinez' ticket to the big time — county



Rick Dowd

Jim Martinez

jail. His first night in jail another inmate tried to rape him. "I had to black both his eyes and never had a problem," said Martinez. After jail his mother no longer wanted him, so Jim was made a ward of the state of Ohio, and sent to a boys' industrial school. "You marched. Everywhere you went you marched. I ran off three times, got caught three times. The last time I was caught I stayed out in the woods for two weeks. The only reason why I came back in was because they had a hunter. Rocky used to love to hunt black kids when they ran away. He had a reputation for shooting a couple . . . I was just walking over to the disciplinary

cottage just as Rocky had his hunting dogs out."

As punishment Martinez was whipped with a strap while naked "until the disciplinarian got tired." He received 150 lashes. After spending one month on the discipline squad — where for two weeks straight he could not sit down except to lay down at night — Martinez was exhausted, tired of fighting the system. He decided to "behave" himself and soon had gone six months without a single negative incident added to his accumulation of 150 bad conduct reports. In spite of this he was transferred to Ohio State Reformatory.

He was told by a lifer there:

"You want to get out? Stay in trouble. If you don't stay in trouble how are they going to know what you're doing?"

"They finally gave me parole to get rid of me."

At last it looked as though things would improve for Jim Martinez. But it was not to last long. He landed his first job at a railroad station with his brother, and "kind of liked it." But his brother was fired for drinking on the job. Not long after he received word from his brother that his mother had suffered a heart attack and wanted to see him. But when he quit his job he discovered his brother had lied. He didn't want Jim working there if he wasn't.

Again Martinez found himself at odds. He jumped parole and spent a lonely period riding the rails. "When a man is wanted, he is almost like an animal . . . can't trust nobody," he said. He was arrested in Shreveport, Louisiana on a vagrancy charge that was later dropped.

Back at the railroad yards Jim met a man named Frank who took a liking to him. He became one of the family. He had eyes for a young woman around the corner, but she went away with a married man. Jim decided to join the Army, get the GI Bill, and maybe settle down, get a house, marry. He felt so good about what he was doing in the Army that he contacted his mother just before the end of basic training. She wanted to send him a cake so he told her where he was. Within a week his commanding officer received a letter from Martinez' parole board. When the Army looked into his background he was discharged from the service.

His first stretch in prison was the result of a false charge. After a boxcar in which he and "some winos" had been drinking caught fire, Martinez was arrested. His ID had been found in one of the cars. The confessions he signed stated only that he had been drinking in the boxcar, that it had not been his fault. When he saw the confession later, several lines had been added in the left-over space. The new addition explained that he was a war vet, depressed, and had set fire to the boxcar.

In court his first offer was for 50 years. This was eventually reduced to two years, which Martinez agreed to serve. "They told me if I didn't accept the two years they would kill me."

He served 14 months, 24 days in Huntsville in 1950 - 51. When he got out he was, indeed, a bitter young man. "I had nothing but hatred in me . . . The things I'd seen in Texas, just — I'd seen guys stabbed in the shower, chopped up with axes. I'd seen bosses tell a dude to get him some water from the water wagon, the guy walk over to the water wagon and the guard shoot him in the back."

After prison he attempted his first burglary — and paid for it with four years in the Missouri prison system. He left Missouri for Texas and was caught burglarizing a boxcar — for a can of evaporated milk and a box of cornflakes. That cost him five years in a Texas prison. "By then, with my prison records," said Martinez, "I was considered a hard ass. On top of that was the fact I was raised in Chicago and was black."

In 1961 he broke into a surplus store in Yakima, Washington, just in time for a cop to pull up. It was night and he was cold

(continued on page 4)

Self-Evaluation Time Here

(continued from page 1)

Finally, Woodbury warns against including criticisms of faculty or program in student self-evaluations. "For the student to attack the program in that situation (self-evaluation) is to make the student look like sour grapes, or worse, like a spoiled brat."

In contrast with Woodbury, faculty member Mark Levensky stresses complete objectivity in self-evaluations, at least as far as is possible within a written evaluation. Ideally Levensky says, self-evaluations from his students include a paragraph explaining exactly what they did, a paragraph explaining how well they did it, "and absolutely no psychological explanations as to why they didn't do better." Since self-evaluations become official documents for employers to read in future years, Levensky claims that such explanations "can only be extraordinarily damaging to the student." He also asserts that "95% of such explanations are false anyway."

Student self-evaluations are usually "quite generous," Levensky notes. "I use the evaluation to tell how far the student and I are apart in our views of what the student has done."

Further, Levensky claims that students cannot know why they did badly. "They know what they did, and approximately how well they did it. They don't ever explain why they did well. It's when they do badly that they start explaining." He concludes that "Explanations of bad work will only hurt the student."

Faculty member Peter Elbow offers still another perspective. "My main emphasis is not so much what I want to see there (in self-evaluations) but that I want students to take it seriously and to take some time thinking it out."

Elbow places considerable emphasis upon student self-evaluations . . . "I rely on the student's self-evaluation to tell me what the student has learned. I rely on my perceptions over the quarter, but I don't think a teacher knows . . ."

Consequently, he is concerned that "Students don't take it seriously and don't make their explanations as complete, as concrete, as possible." He says that many students "tend to make vague generalizations about what it felt like as opposed to saying explicitly what they learned."

Elbow encourages his students

to use a two-step process in evaluating their work. First, he tells students to write an extremely rough, stream-of-consciousness version, possibly including such factors as what things were especially meaningful, to them, whether they felt they worked hard or not, whether time went fast or slow, and what advice they have for themselves. He also suggests for example, that students describe the past quarter as a journey and answer questions as to where they went, what the terrain was like, what their destination was or is, and whether it was a complete trip or merely part of a longer one.

From this rough draft students should then be able to draw more concrete conclusions about the quality and range of their work, according to Elbow.

Finally, Elbow emphasizes the need for self-evaluations to include personal and individual qualities. "I don't want to leave out the personal aspect. The reader should be able to feel the writer, get a sense for what he or she is like." He cautions against evaluations that sound as if they were "written from a computer." He adds, "It's got to sound honest."

The following excerpts are from a student self-evaluation that Ron Woodbury considers to be well-written . . .

"I participated in the 'Working in America' program out of my desire to understand more fully how the capitalist system in the United States affects our lives as workers. I learned that the alienation experienced by workers as an individual problem is a collective one caused by the powerlessness of the worker over his working environment and the direction of his own labor . . . I found it enlightening to learn through Zeretski's article entitled 'Capitalism, the Family, and Personal Life' that the fragmentation of the extended family has directly paralleled the development of industrial capitalism . . . My studies throughout the year have confirmed to me the value of an interdisciplinary liberal arts education. As the world of work becomes increasingly specialized, we are often under pressure as students to develop a marketable skill before we look at the world in a more general and holistic way. I think this limits one's ability to understand the complex problems with which we are faced in the world today . . ."

Swallowing Lumps of Academic Content

by Lisa Fleming

Many people come to Evergreen with the idea of doing an individual contract. They soon find out that it is much easier said than done.

Mary Moorehead, head of Academic Advising, and her staff, try to help students with such problems as finding a faculty sponsor for a contract, helping students decide which program or contract is right for them, and many other aspects of academic life here at Evergreen.

Students who work in the office with Moorehead are Katy Sargent, Bruce Honig, Doug McLaughlin, and Suzannah Blessinger.

Academic Advising's talents are in high demand. Moorehead attributes this to the "100% pro-

grams," or a student receiving all of his or her credit from one program or contract, rather than from several different classes at a traditional college or university.

"We can't take all the students who want advising," said Moorehead. "There's a fair amount of traffic all quarter, not just at the beginning or end."

A new program being implemented is assigning a student who so desires to have a faculty advisor other than one whose program he or she is currently in. The advisor would meet with the student several times a quarter, to discuss how the student's work is going, and what future plans should be made.

"The response is not as great as I thought it would be," said Moorehead. "There are about 20 people so far who have expressed an interest."

"The faculty response has been great. One said 'I'll be glad to do that and I don't think it's any-

thing special because I'm being paid a good salary to do it.'

"The myth is that everyone who comes to Evergreen knows what they want to do," said Moorehead. "That just isn't the case."

Since the demands put on the advising office are so great, group advising is being used in some cases. An example of this is the group advising meeting today at 1:00 in Lib 2208, for students who aren't registered for a program for next quarter. A second meeting will be held on January 3, from 9 - 11, primarily for new students.

A student who wishes to do an individual contract should "be prepared with a basis in the discipline he wishes to study," said Moorehead.

A contract negotiation day, similar to an academic fair, will be held on Friday, December 3, from 10 a.m. to 3 p.m. Faculty who are in the contract pool will be there, and faculty who are in programs or group contracts, but who have room for a few individual contracts will be there part time.

"Students should come with a very well-crystallized idea, and it should be written out, and bring their portfolio," said Moorehead.

She hopes there won't be a repeat of the fall quarter registration, where a member of the administration of the college was helping, and told students who couldn't get into a program that



Academic Advisor Mary Moorehead emphasized a point.

they could put together three or four modules as a contract.

"Of course this rebounded," said Moorehead. "We started getting angry calls from faculty who had been approached by students who thought they could do a contract this way."

There may be a greater need for advising at Evergreen. But, Moorehead said "The important thing to remember is that learning at Evergreen is treated as a process. It's not just lumps of content that have to be swallowed."

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Faculty Profile: Jim Martinez

(continued from page 3)

and hungry. He was sent to the penitentiary.

At the penitentiary he made friends with a physiotherapist and became interested in being a nurse. He began working in the hospital and after two and a half years became circulating nurse in the operating room. "I loved it, ate it, and slept it."

After prison Jim worked at the Pioneer Fellowship House in Seattle as a nurse. Later he worked for the University of Washington Primate Center and became "the best animal technician they had." After that he held jobs as an animal technician and a vocational rehabilitator. He then moved into corrections work, the area he now teaches at Evergreen. He completed three years of college at the University of Washington and applied to the College of Education there. "It took them a year to turn me down," he said.

In 1973 he received a call from Evergreen saying his name had

been entered for application as a faculty member at Evergreen. Here he began to apply his philosophies of teaching and learning. He was given a group contract in Corrections. "I got 20 beautiful people," he said.

Jim's teaching style is often described as aggressive and motivating. It has earned him respect and criticism from students and faculty. "I'm still trying to find out what I do. I think there'll be times you'll come in, you won't feel like working, you won't want heavy stuff. So we won't do it. Sometimes you'll want heavy stuff — we'll deal with that. I don't like the word teacher because I don't think I teach. I think I share with people . . . I can't share with you if you don't want me to share."

His controversial past, his lack of a college degree, and his unorthodox teaching style have made him a sore point for college officials. Last spring he be-

came one of the few faculty whose teaching contract was not renewed under Evergreen's no-tenure rules.

"The best people who can judge what I do is some of the students.

"I know I don't fit, in a way," said Jim. "There's no room for me here. I just haven't come up through the system like the system wants . . . But they don't say that. They say 'Oh! We'll accept anybody!' As soon as the people start coming in you start seeing various criteria being applied . . . Course you have to look at it like: If you were white and rich, and you sent your kid to school, who would you want to teach your kid? . . ."

Jim Martinez says his students are the best judge of what kind of teacher he has been. But he put it best perhaps, when he said, "No matter where I go, hey, I'll keep on sharing."

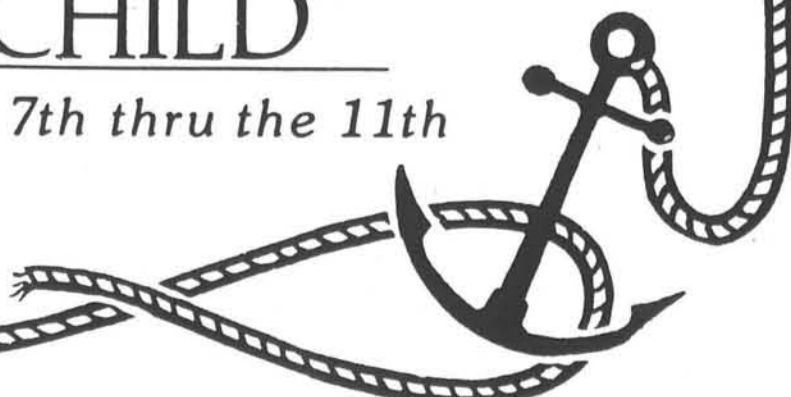
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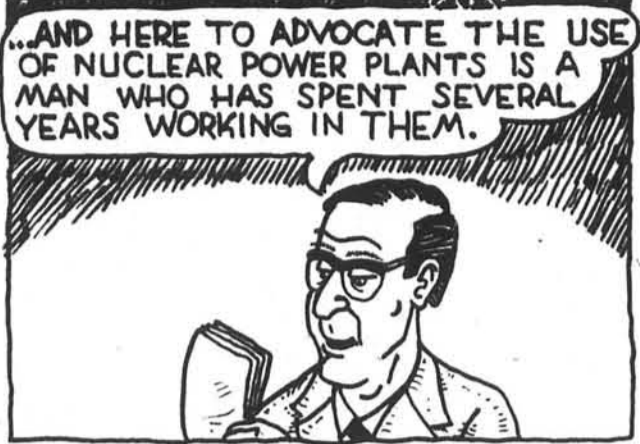
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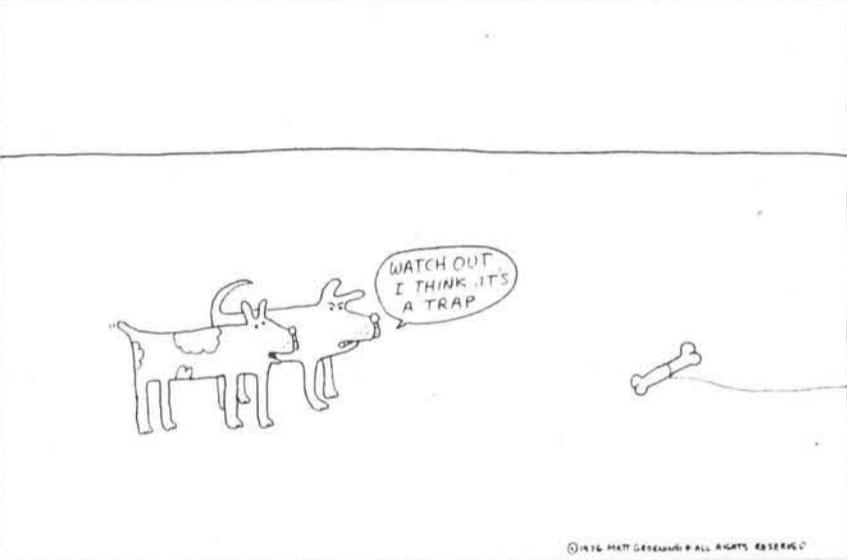
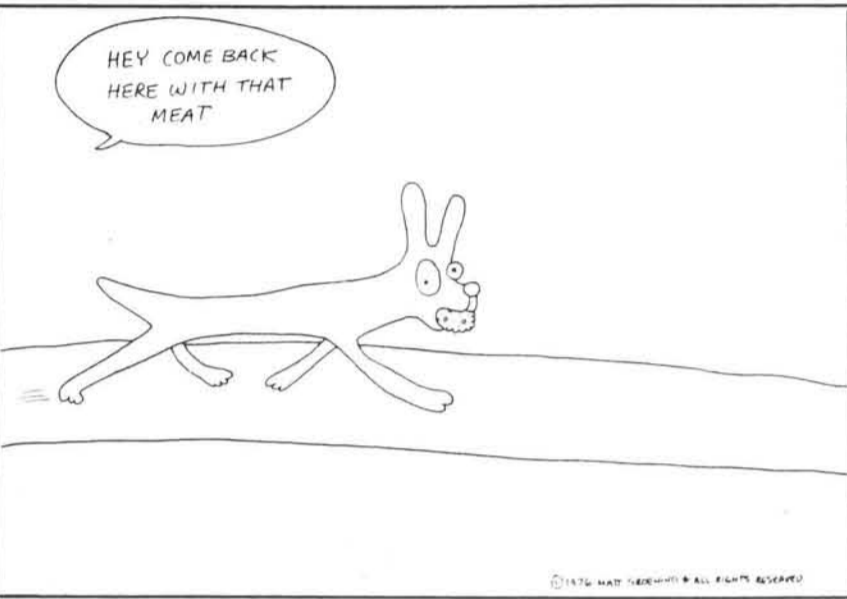
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Bricks, Blowers and Biocides

by Lisa Fleming

A group of concerned people here at Evergreen meet weekly to make decisions that can affect the environment. They are the Environmental Advisory Committee (EAC), a mixture of students, staff and faculty. The committee is chaired by Mike Ross, who works for Facilities.

As its name implies, the EAC is an advisory committee, and cannot implement decisions. Nevertheless, they pack a lot of clout.

"Unlike a lot of other committees, the EAC is dealing with realities other than paperwork — they're very real issues and problems," said Ross. "We prevent



Rick Dowd

Obvious from their meeting yesterday, the Environmental Advisory Committee is looking for more members.

to restore Overhulse road, a major project involving filling in and drainage.

The committee is also reviewing a proposal to the legislature by Facilities to develop recreational fields on the side of Overhulse farthest from school.

The EAC is setting down policies to go into the Evergreen Administrative Code, such as when Ground Maintenance should appear before the EAC with a proposal and when they should have a free go-ahead. A major policy being worked on is the eventual elimination of biocides (pesticides, herbicides, etc.).

Ross sees the elimination of biocides as one of the most important issues the EAC is working on.

"Timetables are being drawn up," he said. "But we have to have time to put the alternatives into effect."

"Some of the students here contend that we're [the EAC] too compromising and conservative. That's only natural in a college this large. But we're moving pretty quickly."

The issue of leaf blowers on campus has received a lot of attention in the past several weeks.

Ross doesn't think the noise created by the blowers is that large an issue.

"Students respond to it rather than other questions that are less visible, and are long term things," said Ross.

The EAC is in need of members. The three staff members are Mike Ross, Bill Kennedy, and John Pearl. Bill Clauson and John Calambokidis are both student members, with one student position vacant. All three of the faculty positions are vacant.

"We'd like to have a lot of people apply so that we can screen. People don't necessarily have to be environmentalists, although it helps. They should have an interest in the environment," Ross said.

Meetings are held weekly in LAB II, 1250 at 10 a.m. every Wednesday. Anyone is welcome to attend the meetings as a non-voting participant, and may bring items up for consideration at the meetings.

"We have fairly dynamic meetings," said Ross. "There are a lot of opinions of what should and shouldn't be done, but the point is that we have a real spirit of working together."

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crises from happening."

The purpose of the EAC is to advise officials of the environmental consequences of their actions.

"We have quite a bit of impact," said Ross. "Last year, the site was changed of the proposed gymnasium by our recommendation. The site proposed would have meant knocking down quite

a few trees, and the site we recommended had less of an impact."

The EAC works on several levels. Facilities submits a form to the committee listing the projects they wish to do, and finding out whether an Environmental Impact Statement is needed to be filed. Currently the committee is reviewing a proposal of Facilities

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"Where Friendship and Economy Meet"

• Eldridge Cleaver, former Minister of Information of the Black Panthers, has postponed his December 1 scheduled appearance at Evergreen until January 12. Cleaver, who is out on bail pending his upcoming trial for assault and attempted murder in California, recently flew to Paris to meet with publishers. The reason for the delay in his Evergreen address is not known.

• If you will be graduating this academic year and will be seeking employment, note that the Federal Government "needs persons with potential for advancement into responsible administrative and professional jobs." If interested in Federal jobs that require a college education consider taking the PACE exam: Professional and Administrative Career Examination. The cutoff date for the January 29th Test is December 31. Other PACE test-

CLASSIFIEDS

The KAOS-FM Advisory Committee is accepting applications for the position of station manager. Applications should be submitted to CAB 305 by Wednesday, December 8. Selection will take place December 10, and applicants will be contacted about when to appear for a personal interview.

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ing dates and more information about Federal employment is available at the Career Planning and Placement Office, Lib. 1214, 866-6193.

• The U.S. Civil Service Commission has recently published the SUMMER JOBS ANNOUNCEMENT. A sample of the Federal departments that will have summer job openings would include:

Energy Research and Development
Federal Communications Commission
Environmental Protection Agency
Domestic and International Business Administration
Maritime Administration
Consumer Product Safety Commission
National Oceanic and Atmospheric Administration
National Forest Service

Complete the application process no later than January 13, 1977. Those who applied for summer employment in previous years with the Feds will need to update their application by the same date. Contact Career Planning and Placement for more information and registration forms, Library 1214, 866-6193.

• Contrary to what most people might think, the trial balloon has not floated away. The student committee working with the questionnaires and the trial balloon process will issue an evaluative report at the beginning of winter quarter. Stay tuned.

• "BEING ALIVE," a workshop of the Human Growth and Counseling Center, will be held in Library 2204 this Saturday, December 4th from 1 - 5 p.m. and 7 - 10:30 p.m. as well as on Sunday, December 5th, from 1 - 5 p.m. Total time for the workshop is 11½ hours. Facilitator — Deborah Matlack. Call the Counseling Center to arrange: 866-6151.

• Position open for job as exhibits coordinator. Applications will be accepted until Friday, Dec. 10 at 3:30. Earlier applications are urged. Please contact Judy Lindlauf in Lib 2210 for job description and more info.

• Students interested in the upcoming SUMMER IN MEXICO group contract should be aware of the prerequisites for admission, says faculty member Ron Woodbury. Particularly important for admission is at least a beginning knowledge of Spanish. At least two quarters of formal Spanish language study are required, and Woodbury notes that this can be satisfied by taking Spanish winter and spring quarters. For more information contact Ron Woodbury at 866-6078.

• A community Women's Clinic is forming. The first organizational meeting will be held Dec. 2, at 7 p.m. in Friendship Hall on Union Street. Everyone welcome — input wanted. Information at 866-3794.

• The Birth Support Group meets Tuesday evenings, 7 p.m. Call for place and information, 866-3794.

• The members of the Services and Activities board feel it is necessary to make the duties of the board known to the student body. This board is concerned with the allocation of student fees for the operation of various groups and facilities on and off campus.

1. The S&A board recognizes a responsibility to the student body to consider freezing or recapturing a group's funds if that group is mismanaging funds.

2. Mismanagement is defined as using funds in a way contrary to the general goals and philosophy the group expressed at the time they requested funding.

3. Any member of the Evergreen Community who feels that a group is mismanaging funds, and whose complaint hasn't been answered to her/his satisfaction by that group or its budget unit head, can present her/his complaint to the S&A board. The S&A board must determine if the situation constitutes mismanagement, and if it does, must take some action or make a recommendation to another governance body.

For more information contact the executive secretary for the S&A board, Constance Palaia in CAB 305A or phone 866-6220.

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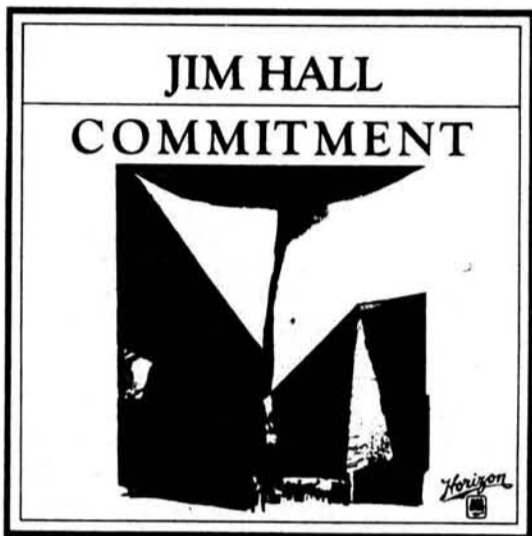
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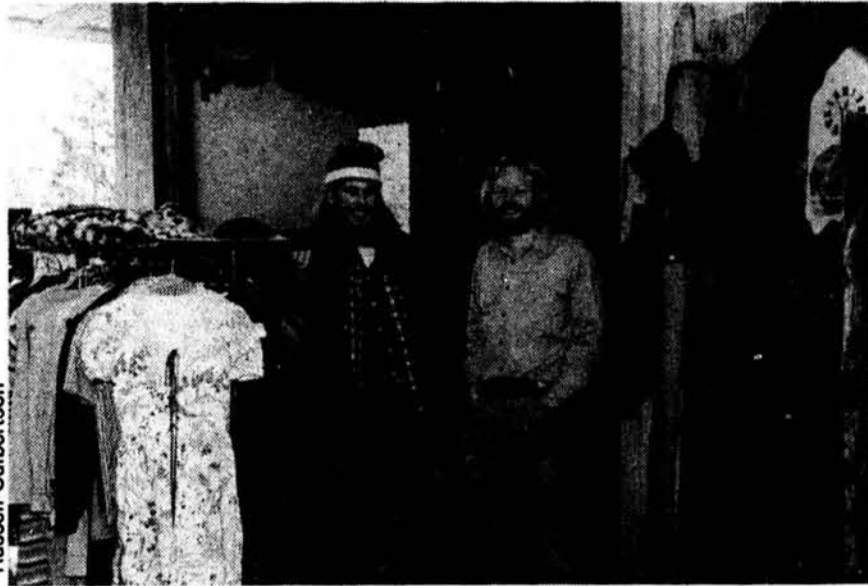
From the Duck House

Wanted: Arts, Crafts, Skills

by Jeff Bernard
Duck House Manager

This is the Duck House's third year of operation. It was first established to raise more S&A revenue but has had no luck so far. Several new things have been tried this year: the new location in the CAB mall, a five percent higher consignment fee (which now makes it 25%), and new hours, 11 to 3, instead of 12 to 4. I feel all these improvements have shown progress towards the Duck House sustaining itself someday in the near future.

For example, last year during the months of September and October the Duck House averaged \$10 a day and this year for the same period we averaged \$26. However, for the first three weeks of November last year the store averaged \$20 a day and this year we are bringing in about \$17 a day. The reason I think this drop in revenue happened, is because of the low percentage of new consignees for the second half of the quarter.



Russell Culbertson

Jeffrey Bernards, manager of the Duck House, and salesman Michael Charlot.

I feel the profit idea associated with the Duck House should be scratched. The Duck House should become one of the more vital services of the Evergreen community. It allows a space on campus for students, faculty, staff and community people to have a chance to buy and sell

Evergreen arts and crafts.

The Duck House gives the freedom to people with the initiative to create a chance to experience a small scale business while still attending classes. It also offers a place where used books can be bought or sold at no more than

half the retail value. Though you may not see big profits, I feel it still provides a great service to all corners of the Evergreen community.

The Duck House is open to all persons who are into creating something that can be defined as either an art or craft. The store is also open to all those people who are willing to put their used books, records, and high quality used clothes on a consignment basis.

We intend to start having guest artists come in and demonstrate their skills in the CAB at noon. We would like to have a different person come every week to get a good variety. If you or any of your friends have an art or craft they wish to share and demonstrate, please leave your name and skill at the Duck House.

We have created a service exchange and barter board called the "Alternative Source." It would be a contact point for Evergreen arts, crafts, and other useful skills. This board is open to Evergreen people who have

skills or services they wish to sell or trade. It is also available for people who wish to trade, buy, or commission some form of work from Evergreen. This would include car and bicycle repairs, weaving, sewing, jewelry, embroidering, tutoring, housecleaning, music, culinary skills, etc.

So if you have a skill or need one, just get your name and skill on the "Alternative Source" board. Remember, this school evolves around the alternatives, so let's make this alternative to money and big business work.

I hope this article clears up a lot of misunderstanding about the Duck House and the energy behind it. Remember this is your store, it's funded with your money, so please help support it. If you see or feel any improvements that can be made, please express yourself, we are as open as you are (11 - 3). Help our library grow and expand into a useful resource where academic and pleasurable reading can be bought or sold. Book donations are gladly accepted, too.



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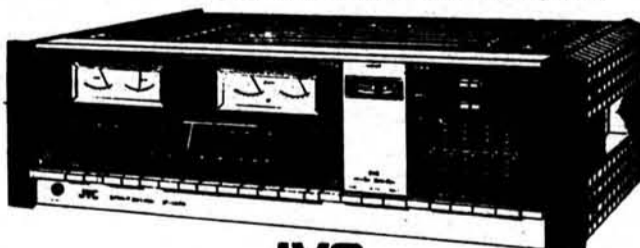
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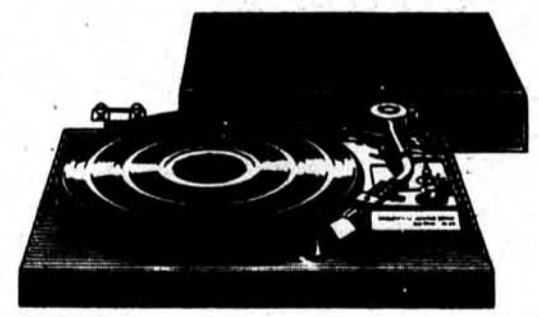
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December Films

LITTLE BIG MAN – Dec. 1

The True Story of the Winning of the West, told by America's most neglected hero – or a liar of truly epic proportions. Starring Dustin Hoffman, Chief Dan George, Faye Dunaway. Directed by Arthur Penn ("Bonnie and Clyde" "Alice's Restaurant"). Rated PG

AMARCORD – Dec. 8

Federico Fellini's evocative portrait of life in a small Italian town in the last days before World War II. "It's a film of exhilarating beauty..." Vincent Canby, New York Times. In Italian, with subtitles. Rated R

SMILE – Dec. 15

An extremely funny movie about the American Beauty Pageant and the All-American girls in it – you'll never be able to watch another beauty contest without laughing. Starring Bruce Dern and Barbara Feldon. Directed by Michael Ritchie ("The Candidate," "Downhill Racer"). Rated PG



Dustin Hoffman and Amy Eccles in Little Big Man.

BROTHER SUN, SISTER MOON – Dec. 22

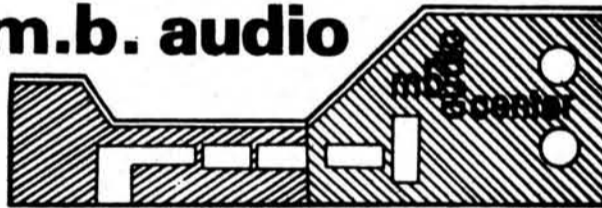
A visually stunning movie, rich in medieval detail, about St. Francis of Assisi. A gentle, joyful film, directed by Franco Zeffirelli ("Romeo and Juliet"). Music by Donovan. Rated PG

SWEPT AWAY BY AN UNUSUAL DESTINY IN THE BLUE SEA OF AUGUST – Dec. 29

A controversial film by the brilliant director Lina Wertmuller. It may be a comedy, a romance, or a political statement – or none of the above. No one leaves this film indifferent to it. Italian, with subtitles. Rated R

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Book Review

by Ray Kelleher

The Autumn of the Patriarch
by Gabriel Garcia Marquez
Translated from the Spanish by
Gregory Rabassa
269 pp. New York: Harper and
Row. \$10

In 1970 Gabriel Garcia Marquez's novel, *One Hundred Years of Solitude*, was offered to the English reading audience. There

Marquez' Portrait of a Monster

was hardly an uproar created over this fresh wind from Colombia, but critically *One Hundred Years* complemented the standards of scrutiny recently set by Thomas Pynchon on the American literary scene. A readership was generated. Top caliber writing from South America has begun to receive serious attention, and those appetites aroused by *One Hundred Years* have gone unsatiated for six years. With the recent publication of *The Autumn of the Patriarch*, the famine has ended. Marquez, however, must now survive the standards he himself has set.

One Hundred Years depicts the rise and fall of the fictional South American village of Macondo. Ambitious in its embrace of time and meticulous in its characterizations, the book follows the history of Macondo's founding family, the Buendias, through four generations of insanity, political upheaval, and natural calamity. One enters Macondo through the eyes of Colonel Aureliano Buendia as he faces a firing squad, and recalls the day his father took him to discover ice, magnets, and the magnifying glass, all inventions brought to the town by the gypsies. As a young man, the Colonel himself brings in the railroad, appearing at first "like a kitchen dragging a village behind it..." Ultimately Macondo is overcome and defiled by an American fruit company and left helpless to face the succeeding floods and drought that destroy it.

The tragedies of *One Hundred Years* are portrayed exquisitely. Its images are iridescent, and the distortion of its chronology contributes to an unusually holistic account of an ancient and disintegrating social structure.

It is obvious that in the years since Marquez' introduction in English, his sense of purpose has become more specifically political. *The Autumn of the Patriarch* opens with the image of vultures circling the State House which serves as coffin and putrescent legacy to a senile dictator known only as the General.

GABRIEL GARCIA
MARQUEZ

The General, bastard son of a comically embraceable peasant woman, is immediately identified in his plain denim uniform without insignia, a single gold spur, and a truss which supports his fig-sized testicle that whistles a tune as he ambulates on huge, flat feet through the shadows of his palace. He surrounds himself with lepers, cows, and the concubines he enjoys taking by surprise, fully clothed, in the corners. They bear him thousands of sons, all runts at seven-month gestations. He rules with a pathological distrust of his army and cabinet, and his power is so extensive that calves are born with his brand already on them, and roses open before dewpoint because he has decreed a change in the clock.

Patriarch is essentially the caricature of a monster both in the political and intimately personal sense, a patterning anecdote after anecdote, the system of which reveals a picture of corruption so thorough the reader may find himself fighting to remain aloof. Time after time, however, Marquez neutralizes that aloofness with suggestions of latent humanity in the General and longings so commonly tender, so delicately acted out that one is again caught unaware when the General's most elevated emotions catalyze another brutal victimization. The only woman he ever regards highly enough to fornicate with while naked bears him a son he proclaims legitimate and an heir to power. Both are torn to pieces by a pack of assassin dogs in the marketplace. Everything the General interacts with comes to anguish or macabre tragedy. At one point the culmination of his international political maneuverings allows the United States to remove the entire Caribbean Sea and transplant it in Arizona in payment of the national debt. Fornication, mur-

der and sewing machine repair provide the only instances of his succeeding at anything. There must be a law prohibiting an opponent from beating him at dominoes. Throughout all he manages to hold power for somewhere between 107 and 232 years.

The impact of all this corruption and pestilence of the psyche is overwhelming at first but too soon becomes so numbing that this book of relatively moderate length grows effortful. Add to this the fact that *Patriarch* is divided into only five chapters, with sentences of up to ten pages in length, each of which must be taken in a single deep breath, and the condition in which one is left is either mild hysteria or exhaustion.

Rabelaisian. Kafkaesque. Both have been said about Garcia Marquez. Surrealism is dominant throughout his scenarios. One learns to take bodily ascensions into heaven or a death that leaves the perfect imprint of its victim upon the sheets as a matter of everyday life. But as Marquez responded to an interviewer in 1973, "In Mexico surrealism runs through the streets." So he gives it free rein in *Patriarch*. It is not the credibility of his visions that invoke response but the intensity. To get along well with Marquez the reader must accept his incredibilities with as much finesse as they are offered.

The Patriarch is erected from a mass of trivia that seems to leave not a moment of his career or a pore in his herniated body unknown to the reader. Still, one never knows the General's name or the exact circumstances of his rise to power. His fortune cannot be told for lack of lines in his palms. For however specific he may become, the General is left as a spectre in his humanness and an archetype in his sovereignty. If he were too well-defined the book would appear as a thinly disguised biography. What Marquez has written instead is an eulogy that speaks from the familiar. The General is not, as you might imagine, Franco, Batista, Jimenez, or Trujillo. He is all of them and more. He is the archetype of absolute power as an ambition, and the end of him comes in total disorientation regarding what is true. He loses track of his identity, the extent of his power, even the hiding places for the notes he has written to remind himself of these things. Power is all that can live in him and it is the resulting enforced solitude that undoes it all.

There is a quality between the two major works of Garcia Marquez that bespeaks a continuum. One could only fear they bear as much observation as fancy and that the installments continue to come so infrequently.

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Professor Leemon will be on campus to speak with Evergreeners interested in programs at Teachers College, particularly Student Personnel Administration in Higher Education.

Date: Friday, December 10th
Time: 1:00 - 5:00 p.m.
Place: CAB 110
Register at Career Planning and Placement for an appointment soon! Lib. 1214, 866-6193

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News Editor: Knowledge of campus, news-writing experience required. Actual work time: 20 - 30 hrs./wk. Paid \$2.70/hr. for 15 hrs./wk.

Feature/Managing Editor: feature writing experience required. Actual work time: 25 - 35 hrs./wk. Paid \$2.95/hr. for 20 hrs./wk.

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Deviant hula girl.

by Lynda Barry

Editor's note: In a burst of Christmas ebullience Exhibits Coordinator Lynda Barry has scheduled "MULTIPLE FRACTURES," or "I LEAD (X) NO. LIVES," an exhibition of work by Catherine Irwin (alias Aloha Lei and Catherine La Bonne) in the Library Art Gallery. The exhibition, which will remain on display until December 10, will feature special evening performances by the artist and her friends this Saturday and Sunday. Exhibits Coordinator Barry is especially excited about this particular show. Here is her report:

She threw it all in for a hula skirt. No lie. In 1976 this is a rarity. In October of 1974 it was no less rare. Catherine Vaughan Irwin became Aloha Lei and (to help support this venture) Catherine La Bonne, the French maid. The effects of this act of rebirth are here to be seen both in the Library and at two performances in our own library lobby. Do not dare to miss any of it.

The one thing you should not do while viewing the exhibit of Aloha's very life is try to relate what you see to Art on (or in) the Universal Plane. Take instead these words into your heart of hearts (they were spoken by an old man after he had laughed at an Oldenberg piece consisting of various articles of women's underwear painted with different

colors of latex house paint and his wife became embarrassed and told him to shut up): "Just because it's in a gallery Lucille don't make it so it ain't funny." Yes, have a good time. The gold spray-painted styrofoam wighead with white sunglasses and a Puka Puka hat is not to be viewed as a comment on Man and Society.

"Blue Hawaii," taking up an entire wall of the gallery, are actual blueprints of Aloha's body first exposed to sun, then carried to the bathroom where toxic ammonia fumes were waiting to complete the process. On the opposing wall we find the ever popular and haunting "Cheap and Gaudy Hula Mementos." It is through these one feels the intoxicating allure of the Islands, one gets a true sense of how absolutely deviant a hula girl can be. The souvenirs are gifts from friends, fans, and parents.

There are certain ones which must not be missed: The kekepa cloth from J.J. "tiny" Freeman, her first set of cheap and gaudy hula underwear, the movable brown rubber hula girl, the Amazing X panties, and the cruel and unusual rendition of *Chain of Fools* adapted for hula usage. On first entering the gallery, delight in the color Xeroxes of Catherine in her many manifestations. Read her statements. Wander through all that is dear to her.

For you she made the 100 ceramic palm trees that do not move with or without the electric fan. ("I made some of the palms into ashtrays so people wouldn't feel so awkward about buying art.")

For you she made 100 shark-bite paper weights.

For you she took 90 pictures of herself brushing her teeth with her ex-husband over a three-month period.

And for you she will perform. That's right. Performance is very much a part of her life. For 25 cents you can actually meet her, see her dance, sing, play ukulele and accordion with her joyful and robust troupe: Tim Elliott, Paul Lenti, and the defiant Karen Helmerston. Nights to Remember! Thrills hitherto undreamed of! Imagine the throngs of others like yourself openmouthed and spastic with delight when at last you realise there will be HULA LIVE IN THE EVERGREEN STATE COLLEGE LIBRARY LOBBY AT 8 p.m. SATURDAY AND SUNDAY NIGHTS FOR ONLY TWO BITS! POLYSYLLABIC SUPERLATIVES! Why pay eight bucks to see Warhol when you can get it here for two bits?

"Coconuts to You!" on Saturday, December 4, and *Diamond-head Disco* on Sunday, December 5, will truly be events of our time. They will be so real that your voice pattern will change.

Arts and Events

FILMS

ON CAMPUS

Friday, December 3
DAVID AND LISA (1962, 94 min.) Frank Perry directed and Eleanor Perry wrote the screenplay about a friendship between two deeply disturbed teenagers, based on the fictionalized case history by Dr. Theodore Isaac Rubin. Keir Dullea, in his first starring role, plays David, a young man afraid of being touched and Janet Margolin plays Lisa, a schizophrenic young woman whose only mode of communication consists of strangely structured rhymes. With **SUNDAYS AND CYBELE** (France, 110 min.) This movie about the friendship between a 12-year-old girl and a war veteran suffering from amnesia won the 1962 Academy Award for Best Foreign Film. LH One, 3 and 7:30 p.m., 75 cents.

Monday, December 6, and Tuesday, December 7

HEARTS AND MINDS (1973, 110 min.) Winner of the Best Documentary Academy Award, this movie is essential viewing. See review elsewhere in this issue. Following the movie Kate Hunter of the American Friends Service Committee will present a 20-minute slide show of events in Vietnam during the transition of April/May, 1975. Sponsored by EPIC (Evergreen Political Information Center). LH One, Monday, 7:30 p.m.; Tuesday, noon. FREE.

Friday, December 10

HIROSHIMA, MON AMOUR (1962, 88 min.) Alain Resnais produced and directed this unusual movie, his first feature. Marguerite Duras wrote the screenplay about a fleeting love affair between a French actress (Emmanuelle Riva) and a Japanese architect (Eiji Okada), who meet at Hiroshima. The film is preoccupied with the irrevocable and enigmatic nature of time, which will bore some and hold others spellbound. Many critics consider this movie a landmark in film history. LH One, 3, 7, and 9:30 p.m.

MUSIC

ON CAMPUS

Friday, December 3
STUDENT RECITAL featuring a vocal performance of Baroque music by Katy McFarland, with accompaniment by Judith Cohen on harpsichord and Lynn Kormandy on cello. Also: Baroque guitar selections performed by Ken Turley, accompanied by violinists Jane Austin and Ruth Asschaffenburg; original songs by Tom Ehrlichman; and Mexican songs performed by Elizabeth Wellings. 2100 Lounge, Library, noon. FREE.

Thursday, December 2
MICHALOBA POKAJEFSKI'S MUSIC, in a concert by local musicians. Library lobby, 7:30 p.m. FREE.

Friday, December 3
UNITED STATES AIR FORCE BAND OF THE PACIFIC NORTHWEST in a concert of Christmas songs. Library lobby, 7:30 p.m. FREE.

Sunday, December 5
HANDEL'S MESSIAH Singers and instrumentalists are invited to participate in an unrehearsed read-

through of the oratorio. Dr. Wayne S. Hertz, retired chairman of the Department of Music at Central Washington State College, will direct. Singers should bring their own scores, and cookies are wanted for an after-performance coffee hour. Last year 250 musicians participated at Evergreen in a similarly unrehearsed **Messiah**. Library lobby, 1:30 p.m., FREE.

Tuesday, December 7
EVERGREEN JAZZ ENSEMBLE AND CHAMBER SINGERS ANNUAL FALL CONCERT The 20-member Jazz Ensemble and 16 Chamber Singers will be joined by a new jazz quintet, all under the direction of Evergreen faculty member Donald Chan. Library lobby, 8 p.m. FREE.

RADIO

Saturday, December 4
ALL-NITE JAMM with host Carl L. Cook. Tonight: Tom Abbott and Hal McDonald, a country/folk duo, 10 p.m. - 4 a.m., KAOS-FM, 89.3.

ON STAGE

ON CAMPUS
YOU'RE A GOOD MAN, CHARLIE BROWN, a musical starring Evergreen students. December 4 - 5 and 11 - 12. Saturdays at 1:30 and 7:30 p.m.; Sundays at 7:30 p.m. only. Students, \$1; non-students, \$2. LH One, reservations, 866-8011.

IN OLYMPIA
 Friday, December 10
HERE SHE COMES a special presentation by the Co-respondents, in what may be their last performance. A benefit for NOW (National Organization of Women). Abbey Theatre, St. Martin's College, 7:30 p.m., \$3. Call 943-6061 for tickets (also available at Yenny's).

ART

ON CAMPUS
MULTIPLE FRACTURES or "I LEAD (X) NO. LIVES" A visual show with ceramics, photos, and souvenirs by Catherine Irwin (Aloha Lei). December 1 - 10, Palm Tree Pair-o-Dice Gallery (in the library).

Saturday, December 4
COCONUTS TO YOU A special Art performance featuring song and dance, lewd remarks, hula kits, and so on, featuring Aloha Lei, Tim Elliott, Paul Lenti, and Karen Helmerston. Library lobby, 8 p.m., 25 cents.

Sunday, December 5
DIAMOND HEAD DISCO, with Aloha Lei and hula on the airwaves. Library lobby, 8 p.m., 25 cents.

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"I quit smoking last week."

"I'm pregnant."

"Who left this in the bathroom?"

"Tell me the truth. Am I ugly?"

"What's your sign?"

"I found it."

"Here's the rectal thermometer - now what do I do with it?"

"Where do you get all your ideas?"

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