**Railroad hub to be revived**

by Michael Conger

Historic preservation. As old as history itself. Every major metropolis in the country is regularly confronted with the ultimate dilemma: Shall the old make way for the new? Indianapolis is no exception as it takes a strong stand on keeping the old downtown Union Station alive.

According to David Carley, administrator of the city's Division of Economic and Housing Development, officials should know "within two weeks" of the Urban Mass Transit Authority's commitment to Union Station.

This federal endorsement would amount to $14 million required to implement the proposed transportation center, with 80 percent of the funds being supplied by UMTA and the rest, about $2.8 million, being generated by local investment and community development funds.

Though the project enjoys growing support among city legislators, labor representatives, and the private sector, its opponents argue that the station has seen its best days and represents an unsound investment.

Other detractors, including 11th District Congressman Andrew Jacobs, Jr., have objected not so much to the concept of the revitalization, but to the plan to utilize federal funds to finance most of it.

Nevertheless, plans continue for the station which, in addition to becoming a "destination point" for the city's mass transportation system, would house a city information center, art studios, restaurants, and small shops, with an overall "railroad" theme.

The entire station is presently owned by the F. C. Tucker Company and Conrail, both of whom are willing to sell their interests in the station to the city.

"We are trying to get all of the inter-city buses to arrive at one spot," said Carley. This conforms to the city's overall plan of downtown revitalization and the coordination of rapid transit between downtown and the suburbs. Also included would be transportation facilities linking IUPUI with downtown, where a large portion of the student population goes for lunch or shopping.

Carley cited rising gasoline prices as the city's inspiration to consider reviving the rail system, at one time known as the "belt," which criss-crosses the city limits. In its heyday, the Indianapolis railroad system was considered one of the best and most efficient in its kind.

Carley is optimistic that UMTA will come through. Recent observations by US Department of the Interior architects indicate that Indianapolis is a very good market for historic preservation. Union Station is one of two historic sites mentioned in US Senate Appropriations Committee meetings, receiving the support of Senator Birch Bayh and Committee Chairman Thomas "Tip" O'Neill.

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**Selling and buying used cars—it’s a game**

by Shirley Couta

"Don't trade that old car in—sell it outright."

That was the advice I heard most often as my old car chugged and sputtered to near-death of old age.

"Good idea, I thought, mentally counting the profit that I could make from the sale. With all that cash, I could buy that sporty little car I've been wanting."

I TOOK OUT an ad in the newspaper and settled into a comfortable chair to wait for telephone calls from eager prospective buyers.

The first "looker" scrutinised my car by jiggling, prodding, kicking, and crawling under it to inspect every part. He then handed me such a long list of needed repairs that I felt guilty for trying to sell him such a piece of junk.

This was my first lesson in the ploys of buying and selling a used car. The object, I found, was to make me lower the asking price.

The MANUEVERS OF purchasing or selling a used car often resemble a game. The two players, buyer and seller, meet at the car. The buyer's objective is to get the best deal and make sure the car is not a lemon. The seller's objective is often to get rid of a lemon and get the most money for it.

Undaunted by that first offer, I poured more money into advertising and again waited for the phone to ring, sure that someone would meet my asking price.

Overpricing is the mistake that most people make when they offer a used auto for sale, says Stuart Rickert, new and used car salesman for Foxworthy Ford. Rickert advises individuals to be realistic in evaluating the features and condition of their car rather than placing an emotional value on it.

Cars are like individuals, he says, and identical cars made on the same day on the same assembly line will bring different prices two years later. It is impractical to price your car according to another like a model on a dealership lot.

EXTRA EQUIPMENT SUCH as power steering, power brakes and air conditioning add to the value of a car. The condition of the body and interior as well as the cost of needed repairs affect the dealership price.

A dealership may buy your car for the wholesale value based on the "black book," which can be purchased at a book store or magazine stand. If you base your asking price on these figures, remember to use a current listing.

"THE BOOK DOESN'T sell the car," Rickert says. Although the dealership has an experienced appraiser who determines the fair value of the trade-in, the final offer is made with consideration of the cost of preparing the car for resale.

Once I had decided on a reasonable price tag for my old car, I stopped dreaming of its "sporty" replacement and settled down to perfecting my sales pitch.

The conservatively-dressed Rickert had already dispelled the myth of the flashy plaid-suited used car salesman (he says he has never owned a pair of alligator shoes, either). I thought of the impression I would make on the prospective buyer.

"THE FIRST IMPRESSION the salesman makes is important to making the sale," Rickert says. "The buyer must have a feeling of trust and confidence in order to make a happy deal."

I then set about getting to know my old car so that I could answer any questions and fend off any guilt-producing accusations of careless maintenance. I found that car salesman are fast-talking for a reason. It is a part of their training.
Capital modules to be offered

by Susan J. Ferrer

After a successful launching last fall, State Capitol modules will be offered this semester. The off-campus graduate program, sponsored by the School of Public and Environmental Affairs, is designed to assist government employees in expanding their primary field of competence.

Scheduled are "Public Finance and Budgeting" and "Public Management." These modules are three-credit courses divided up into one-credit units taught Friday nights and Saturday mornings in the State Capitol library auditorium. Students have the option of enrolling in any or all units.

"Public Finance and Budgeting" will be offered six weekends, beginning February 1-2. Individual segments deal with budget preparation, budget execution, and innovation and changes in budget systems. All three units will be taught by Prof. Jerry McCaffery.

Hudnut outlines plans

by Nandn K. Balakrishan

"We have to understand that we are living in an era of government limits, not government growth; an era of scarcity, not an era of entitlement," Mayor William H. Hudnut told listeners at the Indianapolis Athletic Club last Tuesday.

"Let's face it," he conceded, "we have had management problems in local government. We have sought to professionalize our work force and will continue to do so. Several changes have been made to eliminate mismanagement."

Hudnut emphasized the positive economic picture of Indianapolis, pointing out that Advertising Age magazine calls the city one of the ten best growth markets in the country. He cited the $2 billion in new commercial and industrial investments since 1975 as one positive indicator.

"Our city finances remain triple-A, and are among the most stable in the country," the mayor stated. "Local government spending is down and the tax rate has been constant. Operating expenses are 28 percent below the national average, taxes are 25 percent lower."

Hudnut added, however, that inflation has "hamstrung" his administration's cost-cutting efforts, explaining that while non-tax revenues are declining, prices continue to rise.

"Problems to be solved and the opportunity to progress further are ahead of us," he concluded. "The state of our city is strong, and it will get stronger."
Lest we help

For weeks the American television networks turned on their cameras, and the Iranian mobs outside the seized embassy were detected on cue. Night after night, satellite reports displayed flag and effigy burnings, and marching Iranians who monotonously demanded the death of the Shah, President Carter, and the satanic United States of America.

As time passed, the press corps, in an effort to expand their reporting to the American viewers, turned their cameras on normal Iranian traffic jams and market places. And in pursuit of even broader coverage, network attention focused on anti-Khomeini upheaval in the outlying provinces of Iran.

Last week, the government of Iran accused the American press of "false and inaccurate reporting." The coverage was so "malicious and biased" that the government gave the US press its walking papers.

The irony of this act is incredible. This is the same government that advocated "freedom of expression" after apparently suffering oppression for a quarter of a century. It is rather simple to discern that truth in reporting is of little concern to Khomeini and his cohorts. The Iranian government is in the business of covering up what has turned out to be a national embarrassment.

In fact, the expulsion might be a proverbial blessing in disguise. It has been suggested that the press was significant in maintaining the fervor of the protests and was simply an Iranian vehicle for militant propaganda and manipulation. Perhaps the expulsion was necessary, lest we help their cause.

Even an Iranian diplomat reportedly hinted that the government's decision to expel the American press was done in part to diminish the power of the militants.

We can only hope that some good will come of what would otherwise be a serious threat to the American Fourth Estate.

The Sagamore welcomes letters to the editor. Letters should be limited to 300 words. Be to the point and include the phone number and address of the writer. No letter will be printed unless it is signed. Only the name will be published unless the writer requests anonymity. The editors reserve the right to delete irrelevant or inflammatory material and to reject those letters they feel are objectionable. All letters should be typed and addressed to the Editor, Cavanaugh Hall, Room 001G.
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Pearl Harbor
and The Explosions
(Warner Bros. BSK-3404)
by David Eddy

Pop music has undergone some changes during the past few months. Disco came to the forefront and became extremely popular. New Wave also emerged from obscurity to rise to the top. Just as it appeared the two would be forever separate, some innovative groups decided to merge the two.

The music that comes from the merger is fast becoming the dominant style in today's music. It comes as no great surprise when new bands such as Pearl Harbor and the Explosions work almost exclusively with the new New Wave.

Just as some of the better groups of the '60s came from San Francisco, Pearl and company, a band for the '80s, comes from the same area. The group has been making waves in that musical community for several months.

Their first single, "Drivin,'" released originally on 415 Records, a small local label, rapidly climbed the charts and because of radio airplay, became an underground hit across the country.

The success came almost overnight. Pearl E. Gates, their lead singer, had just left a "cabaret/rock act" with the goal of creating "a real rock 'n roll band." She teamed up with the Stench brothers (John and Hilary) and Peter Bilt and was well on her way to having a hit group.

Because of their notoriety in San Francisco, they were able to get time in the prestigious studio to record their first single. It was because of that single, and the demo tape recorded at the same time, that Pearl Harbor and The Explosions were able to record an entire album. Their hit single was then re-recorded for the album.

"Drivin'" is a total blend of every style the group learned from previous bands. 60s style pop is incorporated with rock and disco to create one of the best songs in New Wave and disco.

"You Got It (Release It)," though much shorter, works in the same vein and is just as successful. The chemistry is right and the different styles blend into a cohesive whole that is better than the separate parts.

This "blend" does not dominate the entire album. Other songs, such as "Shut Up and Dance" and "Keep Going" have a much heavier sound. They rock harder utilizing extremely dense instrumentation.

"Shut Up and Dance" has Pearl E. Gates screaming the lyrics in a manner that is strikingly similar to the heavier material on Blondie's Eat To The Beat. In fact, the comparison holds true for most of the album. Both groups have a female "star" dominating the material and the band. Indeed, much of Pearl Harbor and The Explosions' material and presentation does appear to be patterned off Blondie.

The first effort by Pearl and company for Warner Bros. is an extremely strong one. The album does draw from other sources, but this does not present a problem. The material is good enough to deserve more than a passing glance.

Pearl Harbor explosive rock

CrimeType has style

Going in Style
(Warner Bros.)
by Dale Weiss

Poor Joe, Al and Willie. Life just shot by too quickly. Nothing much to talk about, certainly not noteworthy. They were constantly looking for that big break—the proverbial pot of gold at the end of the rainbow. All they really wanted was to be Going in Style.

Casting George Burns, Art Carney, and Lee Strasberg in one film together is like mixing chocolate syrup, milk and ice cream. No matter how much of each is added, it just seems to taste better each time you mix it.

The trio has been united for Going in Style, a delightful film about three elderly fellows who are totally bored with the normal routine of sitting on the park bench, collecting Social Security checks, and facing the twilight of their lives.

Joe (Burns) has decided that he's had enough of the "easy life" and plots to rob a bank. Even if they get caught, the Social Security that accumulates while the trio is in prison will make them rich.

Al (Carney) and a reluctant Willie (Strasberg) agree to the plan, pick a bank (because it looks nice), plot their escape, and borrow guns. The biggest obstacle facing them is deciding whether or not to shave for the heist.

Except for a slight problem with Willie's Grouch Marx disguise, everything goes smoothly. In fact, the trio is bewildered by the ease of it all, and everything seems steered toward a happy ending for the robbers.

However, there is a turn-of-events and the unsuspecting audience must deal with some heart-wrenching drama.

For those expecting to see the same old George Burns, forget it. George changed his style for this one. It was a good move. He's no longer the wise-cracker and the wiseguy. He portrays a man obsessed with a plausible plan. But take heart, the familiar glint and smile is still present.

What can you say about Art Carney that hasn't already been said? The wiseguy is bigger, but it is no match for his heart. And once in awhile, he favors us a glimpse of Ed Norton.

Lee Strasberg is one of those actors who chooses to remain just inside the glow of the spotlight. He's quiet, yet effective, and although he is not known as a comedic actor, Strasberg is more than comfortable next to Burns and Carney.

Separately, these three men are excellent performers. Together, they create a brilliant team with which we can laugh and cry. They successfully convey the problems the elderly face in everyday life. We've all been told that crime doesn't pay, but to see those three strike a victory for grey liberation is a delight that cannot be equaled.

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The Leisure Times
Jan 21 1980
Hellman’s ‘Toys in the Attic’ flawless production at IRT

By S.J. Cooper

“I suppose all women living together on what we think of as male and female roles, but my aunts had made rather puzzling mix about. Jenny, who was the prettiest, the softer in face and manner, had taken on—demed—demed—the practical, less pleasant duties. Hannah, who had once upon a time been more intelligent than Jenny, had somewhere given over, and though she held the official job is very good one in those days of underpaid ladies of secretary to the president of a large corporation, it was Jenny who called the tunes for their life together.

This recollection of Lillian Hellman’s two maiden aunts formed the basis for her Toys in the Attic, being produced through Feb. 2 at the Indiana Repertory Theatre. The play deals with incestuous feeling between siblings, parental guilt, acute inadequacy, and truth. At the same time, it comments on subjects such as inter racial relationships, the traumas of childhood, and the destructive power of love.

Directed by John Goings for IRT, Toys is the story of two spinster sisters who have always wished for the good life, but who confronted with the success of ‘their’ brother, find that the realization of their dreams destroys their lives.

Along with his fortune, the brother has returned home with his young bride who, struggling for the acceptance of her mother and husband, thinks that the best way to accomplish this is by always exposing the truth (no matter who gets hurt).

The two spinsters, whom Hellman renamed Carrie and Anna for the play, are portrayed superbly by Patricia Englund and Margaret Hilton, both of whom have extensive stage experience and are making their first appearances at IRT.

Their manic-depressive brother, Julian, is convincingly played by Steve Simpson. He plays the audience both loving and hating him as he makes his try at happiness.

The best performance of the evening was turned by Robin Groves in the role of Julian’s wife, Lily. Oscillating between an undying love for her husband and a lingering hate for her mother, she has the ability to always do the wrong thing at exactly the worst moment.

Patricia O’Connell makes her IRT debut as Lily’s mother, one of the few stable personalities in the play. Her soundness is seemingly taunted by the fact that she makes no attempt to hide her black lover (played by Judd Jones, a veteran actor with eight Broadway shows under his belt). Others in the cast include Hank Frazier, Don Christopher, Tom Archer, Steve Bunches and Rockland Mers.

Hellman’s Toys in the Attic will be most enjoyable for anyone who likes a quality script flawlessly executed. Incidentally, it also represents one of the last productions at the Athenaeum, since next season’s IRT plays will be presented in the newly-remodeled Indiana Theatre.

For ticket information, stop by the IRT box office at 411 East Michigan St., or call 635-5252 for reservations.

‘Apocalypse’ unrestrained

Apocalypse Now (United Artists)

by Susan J. Ferrer

Thirty years ago John Wayne as Sergeant Stryker fought to the death on a beachhead in the World War II movie Sands of Iwo Jima. The film epitomized the view that war was a vehicle for the highest form of manliness and patriotism and the best means to crush evil and secure the nation’s freedom.

Six months ago Francis Ford Coppola released his $30 million, five-year-in-the-making warning to the world with Apocalypse Now—war is hardly a virtue movie, war unleashes the worst possible evil in man.

Before and since its premiere, thousands of words have been written and spoken about Apocalypse Now. This critic couldn’t resist writing a few hundred more.

Ironically, the two films have one significant similarity. They are both mired in purpose. Sands of Iwo Jima was nothing more than a war-effort public relations movie. The anti-war message of Apocalypse Now is expressed without restraint.

Loosely based on Joseph Conrad’s novel Heart of Darkness, the screenplay of Apocalypse Now follows Capt. Benjamin Willard (Martin Sheen) upriver into Cambodia where he is assigned to kill Colonel Walter E. Harrington Brando), a crazy Green Beret renegade. Willard’s journey reeks with brutality, and it’s the sickening brutality that kills Coppola’s Vietnam spectacular.

Coppola, the film’s director and co-writer, seems convinced that we won’t get his message unless he inundates us with painfully vivid footage of bullet-riddled bodies, decapitated heads, napalm destruction and a tribal sacrifice of a cow. Grisly murders are clicked off with rapid-fire velocity. Even the final six minutes of film credits are backdropped with a fiery bombardment of Kurtz encampment. The violence is unbearable and overused.

Granted, the cinematography is stunning, and the special effects are extraordinary. One of the film’s most memorable scenes is a shot of a helicopter squadron rising above tropical treetops like a swarm of giant insects. Also, good use is made of background music and narration. All in all, the cost of the production is very evident.

As for the acting, Martin Sheen, the quiet assassin, gives his best performance to date, and Robert Duvall as Capt. Kilgore, a strutting helicopter commander, is perfectly cast. Sheen’s boat crew of unfamiliar faces compliments the other characters nicely. But Brando’s performance of Kurtz is glaringly inadequate. His character would seem to demand more fanaticism. The lack therein is exactly the worst moment.

Despite expensive packaging and some fine acting, Apocalypse Now is a major disappointment. Coppola has underestimated the intelligence of the audience. We don’t need constant visual badgering to know that war is hell.

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Invasion of the Air-Eaters
(Metagaming, Micro-12; $2.96)
by William A. Barton

The field of gaming has seen many themes come and go as ideas for games. Lacking, until recently, however, has been the theme of invasion from outer space. Metagaming has corrected that omission with the twelfth in its continuing line of inexpensive Microgames. The gaming world of Earth must now quake before the ominous Invasion of the Air-Eaters.

Air-Eaters, like most of the other Micros, is interesting and fun—and not overly complicated to learn. The rules are written in a clear, straightforward manner.

Other game companies could certainly learn a few things from this that make the game easy to pick up, even for the casual or non-gamer. And there's enough meat in the game for serious gamers.

The game postulates an alien takeover of Earth. The aliens, however, must convert the atmosphere to sulfur dioxide to make the planet habitable for their kind. Rather than simply leaving the job to Terran catalytic converters, the aliens deploy atmospheric converters from their bases on Earth and on the alien mothership.

To deal with dangerous indigenous biological activity the aliens use "crawlers" armed with disintegrator beams to protect their bases and atmospheric converters from Terran forces. When the atmospheric invaders have lost the game by choking to death.

The Terran player must initially attempt to repulse the aliens with conventional armies and submarines. Unfortunately, the Earth player has only a one in six chance of destroying an alien unit. The alien crawlers have at least a 50-50 chance of destroying nearly every type of Terran unit.

This setup could bode ill for the Terrans, especially since the aliens fire first in every combat, signifying a quick win for the aliens and a rotten game. Fortunately, armies cannot be destroyed by crawlers, so the earth player does have a chance to hold on in the early part of the game—long enough to utilise the Research & Development rule.

R & D enables the Terrans to develop more sophisticated weapons, such as laser tanks, disintegrator batteries, improved submarines, and space attack forces with which to deal with the invaders. The fight can even be taken to the mothership in orbit, however, the Terran must spend Industrial Units to achieve R & D and meet certain conditions to build forces.

Early game strategy may often revolve around the Terrans trying to protect their industrial hexes and the aliens attempting to devastate them, cutting off the Earthlings attempts to develop new forces and replace old ones. The Terrans should also attack as many of the alien bases beamed down from the alien motherships on the alien ships, the Terrans should have a 60-60 chance of destroying an alien unit. The alien crawlers have at least a 50-50 chance of destroying nearly every type of Terran unit.

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You'll get a taste of nearly 200 years of brewing heritage every time you open a cool, green bottle of MOLSON GOLDEN.

The only problem—and a minor one at that—is with the game components. As with all Micros, the counters are flimsy cardboard that you cut out yourself, and the map (one of the larger micro maps at 12x14 inches) is merely heavy construction paper. But for $2.96—what the heck! If a piece is lost or ruined, you can replace the whole game for less than it costs to replace the components of some games.

The final verdict? This much game for such a low price can't be beat. So far the only place this reviewer has found in Indy that carries the Micros, including Air-Eaters, is The Boardroom. They can also be ordered directly from Metagaming, Box 15346, Austin, Texas, 78761, at the list price plus 50 cents postage. Enjoy!
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More cars

(continued from page 1)

"Don't just stand there," they are
advised, "sell quality, sell
features, sell vision, sell sight." Car
buyers, if they are wise, won't listen. They will check the
car to see for themselves.

A COMMON PRACTICE
among less-scrupulous sellers is to
take the oil change stickers off the inside edge of the door.
Checking the oil is a good way to see if the car has been properly
cared for. If it is low on the stick, ask about the regularity of oil
changes.

Take the cap off the radiator. Is the water rusty? This is a sign
of improper maintenance and could lead to cooling system and
water pump problems.

Check under the car. Are there spots on the ground? Are the
shock absorbers worn? Check for lumps and bumps under ex-
terior vinyl. Bumps and rust stains here are signs of rust
damage underneath.

HAS THE MILEAGE
been tampered with? A tell-tale sign
of this may be the alignment of
the numbers on the odometer. If
they are uneven, they may have been changed.

The condition of the interior is
another indication of the care the
car has received. It should be
clean and not unreasonably
worn.

Check the tires for tread
and the proper amount of air. Look
in the trunk for a spare tire and a
jack. Make sure the space has been
mounted on the tire rim.

WHILE YOU ARE
checking the trunk, look for dampness
that would indicate a leak. Lift
the pad from the trunk floor and
check beneath it for water.

Ask to drive the car, prefer-
ably without the owner along.
Now check the air-conditioner
and heater, the radio, and the
windshield wipers to make cer-
tain they work.

If you have decided that this is
the car for you, ask to take it
to a licensed mechanic.

THE MECHANIC SHOULD
investigate the brakes for the
amount of wear and the amount
of wear left, the charging system
(battery, starter, alternator, reg-
ulator), and the belts.

He should also check the
lights and instruments, the ex-
haust condition and the suspen-
sion (shocks and springs).

A quick look could indicate
how clean the engine is, but the
mechanic should also check to
see that it runs smoothly and
idles properly. It should be free
of oil leaks and strange, unex-
plainable noises.

THE TRANSMISSION
should be checked also to see
that it shifts properly and that it
works in all speeds.

A pressure test of the cooling
system would identify any
leaks, and a compression test of
the cylinders will ensure their
proper condition.

The cost for this examination
is about $25, and could be de-
ducted from your offer.

NEXT IT'S TIME to start
making the deal. Decide on the
amount that you can afford and
don't be dissuaded by your emo-
tions. Have the cash in your pocket.
It is hard for the seller to turn
down "hard-cash" (believe me).
If the seller won't accept your offer—leave a phone number and
suggest that he might change
his mind. Once the price has
been agreed upon and the keys
have changed hands, breathe a
sigh of relief. The game is over,
and both players have won.