The article features the following headlines:

- Census
- Uncle Sam gets nosey
- St. Peter (Niko Nitay) grants interview

Additionally, there is a sidebar note about "Ronstadt—Mad Love at MSA."
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**More parking lost to progress**

by K. L. Wagner

Once again, the face of IUPUI parking is changing due to construction. This time, all faculty, staff and visitor spaces south of University Library and student spaces south of the Lecture Hall (Lots 79 and 81) have been sacrificed. A few spaces will remain for handicapped parking only, with access from Agnes Street.

In announcing the change, Assistant Director of Parking Services John Gilbert recommended Lots 80 and 91 (south of New York Street) as alternative parking sites. He added that the demolition of the warehouse next to these lots, scheduled for this month, will help students to feel safer due to increased visibility in the area.

In another glimpse of the parking future, Gilbert and Parking Services Director Robert Tirmenstein predicted that completion of garages north of the Engineering & Technology Building and west of the Bowers Building (Campus Police Headquarters) will significantly impact the situation on the West Michigan Street campus.

They explained, for instance, that the attended visitors' lot next to University Hospital will eventually be converted to decal parking after the garages have opened. The target for completion of the garages is July or August of this year.

The opening of the new Business/SPEA Building will ease the parking crunch, stated Tirmenstein, because it will allow students to walk through the open area on the ground level and on to the library or Cavanaugh-Lecture Hall complex, rather than having to walk around the entire area.

The completion of Business/SPEA construction will "really make a difference," said Tirmenstein.

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**Calendar Central**

**April 2**

Campus Advisory Board Meeting

**April 3**

IUPUI Faculty Council Meeting, 3:30 p.m., Law School 116

Women's Softball: IUPUI vs. Butler, 3 p.m., Metropolitan Softball Stadium

**April 4**


**April 5**

Cities in Crisis Conference: "Urban Alternatives" Workshops, 9 a.m.-6 p.m.; Sponsored by Political Science Department

Women's Softball: IUPUI vs. Hammond, 12:00 p.m.

**April 8**

Career Guidance Workshop: Evaluate Personal Skills, Interests, Values and Personality Traits. 10 a.m.-noon, CA 208. Register by calling 264-2554

All University Faculty Council Meeting, 1:30 p.m., IMU (Bloomington)

**April 9**

IUPUI Deans Meeting

Urban Studies Lecture: Amos Rapaport, Professor of Architecture and Anthropology, University of Wisconsin, 7:30 p.m., Lecture Hall

**April 10**

Women's Softball: IUPUI vs. Franklin, 3:00 p.m., Metropolitan Softball Stadium

Student Activity Board Film: "A Little Night Music," 8:15 p.m., Union Building

**April 11**

Last Day to Withdraw From Class

Alpha Kappa Alpha Dinner & Lecture, Union Building

Heron Student Show ends

Women's Softball: IUPUI at Indiana Central, 3:30 p.m.

Student Activity Board Film: "A Little Night Music," 8:15 p.m., Lecture Hall 101

Dean's Industrial Advisory Committee Cooperative Education Workshop

Social Work Consultant Workshop: Sponsored by School of Social Work, 8:30 a.m.-4:30 p.m., 38th Street Campus

**April 12**

Guest Lecturer: Sponsored by Black Student Union, Lecture Hall

Women's Softball: IUPUI vs. Taylor, 1:00 p.m., Metropolitan Softball Stadium

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**Shaded areas represent parking lots closed by construction. A few handicapped spaces remain in Lot 81. The warehouse (W), south of New York Street, is due to be demolished this month.**
**News**

Ragan wins presidency by 105

by Susan J. Ferrer

by a margin of 105 votes, Paul Ragan, senior marketing major, has defeated opponent A. Douglas Stephens in the race for Student Assembly President. The final results were 651 votes cast for Ragan and 546 for Stephens.

The uncontested candidate for vice-president, James M. Gibson, garnered the most votes with 713. The total vote figures were 1,237—six percent of the student body. This total represented a two percent increase in voter participation over last year’s numbers.

Ragan, who was serving as an at-large senator, captured the presidency on a student-rights platform. His unsuccessful challenger stressed the need for fresh ideas that his “lack of experience” could bring the student government of IUPUI. President-elect Ragan will officially take office in mid-May.


The divisional senators are Jack W. Fix, School of Nursing; Jeff St. Amand, School of Engineering and Technology; and Becky J. Smith, School of Public and Environmental Affairs.

**THE PSYCHOLOGY CLUB** will sponsor a discussion of “Crisis and Suicide Intervention” on Thursday, April 3, in the Krammer Building Faculty Lounge, 38th Street Campus. Pat Jones of Crisis and Suicide Intervention will be the featured speaker, and interested students may attend.

WRESTLERS, MANAGERS, OR MAT MAIDS are now being recruited by IUPUI’s Wrestling Club. Interested persons should contact Jeff Vessely, 264-4764, or Desiree Eubank, 264-7172 or 264-3907. No experience of any type is necessary.

TRACK AND FIELD ENTHUSIASTS interested in forming a club should contact Jeff Vessely, sports program coordinator, at 264-3766 or Robert White, 786-1859.

THE LIBERAL ARTS HONORS CONVOCATION will take place at 8 p.m. Friday, April 11 in Lecture Hall Room 100. Full- and part-time students with a grade point average of 3.3 will be honored, and special awards including the Cavanaugh Awards and the Thender Memorial Prize will be presented. The Outstanding Liberal Arts Student and Outstanding Liberal Arts Faculty Member will also be announced at the convocation.

WRESTLERS, MANAGERS, OR MAT MAIDS are now being recruited by IUPUI’s Wrestling Club. Interested persons should contact Jeff Vessely, 264-4764, or Desiree Eubank, 264-7172 or 264-3907. No experience of any type is necessary.

THE CAREER COUNSELING AND PLACEMENT Office is sponsoring workshops on resume writing, job hunting, careers, and interviewing strategies throughout April. The first session addressing “Careers” will take place Tuesday, April 8 at 10 a.m. in Cavanaugh Hall Room 208. Students interested in attending or desiring more information can call 264-2554.

THE LIBERAL ARTS SENIOR DINNER is scheduled for Friday, April 11 at 6 p.m. in the Hide-A-Way Cafeteria. All 1980 Liberal Arts graduates are invited to attend. Call 264-4648 by Wednesday, April 9 for information and reservations.

**Notices**

THE LIBERAL ARTS STUDENTS are invited to the monthly “Meet the Dean luncheon on Tuesday, April 8, from noon to 2 p.m. at the northwest corner of the Hide-A-Way Cafeteria. Students may bring their lunches and join in the informal exchange of ideas.

DEADLINE FOR ARCTIC TRIP APPLICATIONS has been extended to Monday, April 7. Several applications, some from as far away as Virginia and North Carolina, have been received for the six-week program next summer. Only ten students will be selected to take the field trip to the Canadian Northwest to study human ecology, which is sponsored by the IUPUI Honors Program. For information, call 264-2660.

THE WILDLIFE RESEARCH GRANT of $1,500 is being offered by the Indiana Division of Fish and Wildlife. Information and application for the short-term research funds may be obtained from the Office of Scholarships and Financial Aids in the Berkey Building, 264-4162.

EMPLOYMENT OPPORTUNITIES for graduating seniors will be discussed in video tape sessions Tuesday, April 8, 15, and 22, in the Office of Career Counseling and Placement in the Union Building. Interested students may bring lunches to the informal sessions, scheduled from noon to 1 p.m. For more information, contact Ellie Workman at 264-2554.

“CITIES IN CRISIS: Urban Alternatives” is the theme of the Midwest Regional Conference of the Union for Radical Political Economists, hosted by IUPUI’s Political Science Department. The conference will take place Friday and Saturday, April 4 and 5, in the Lecture Hall. Included will be a discussion of “Historic Preservation and Downtown Development in Indianapolis” by Paul Mack, of the Downtown Development Research Project, and IUPUI Sociology Professor Timothy Maher. For further information, contact Victor Walls, 264-4666 or 264-7387.
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Nitay portrays Simon Peter

by Shirley Costa

The Hyatt Regency is a strange place for one to find St. Peter, yet there he was in the person of lanky, bearded Niko Nitay. Nitay is a Romanian who is best known on the theatrical stage in Israel and is now appearing in the Inspirational Films production of Jesus, which opened in Indianapolis theaters last week.

Although Nitay is a modern man who enjoys swimming in the sea, jogging and playing basketball, the actor could easily have lived 2,000 years ago. His face, like the faces of the 5,000 extras in the film, reflects the kind of wisdom one would expect from a disciple of Christ.

Exhaustive efforts have gone into this filming called the Genesis Project. A major attempt to make it authentic to the point that no detail was overlooked, Nitay portrays a man who had human characteristics and motivation.

"I was glad to play Peter," he says with more than a hint of accent. His blue-man eyes evoke the electric energy that he says he brought to his role of Peter. "As Peter, the scoundrel who went down in biblical history as the man who denied his friend Jesus more than once, Nitay was able to portray a man who had human characteristics and motivation.

"These virtues have been lost in modern society," says the actor who believes that eye contact says much about a man's inner self. "You can fool someone for only a short time if you look into his eyes," he says, maintaining perfect eye contact.

"There is no more perfect human being than Peter," Nitay says. "Peter was all the time the closest to Christ; sometimes acting as a child-sometimes as a protective father."

Objectivity is very important," says the actor who believes the camera to be the "new God" because it cannot be fooled. "It is not my Peter. It is the Peter of the Scriptures. He comes from the Gospel through me."

"I don't play it as a negation," the actor says with a smile crinkling the corners of his eyes. "Each time I recall the scene where they first meet, I realize more of the symbolic meaning behind it," he explains. In that scene, Niko was in the sea of Galilee. "Like Peter, I was in the boat tending my nets. The camera was on a boom—perhaps 800 or more feet from me.

"Extras kept straying into the path of the camera, causing the scene to be filmed many times. During this time Nitay remained, almost forgotten, in the boat. Then, he says, he felt very close to his character—Peter. "As I worked with the nets, alone in the sea of Galilee, I came to realize what this man's life was about."

The meeting of Jesus and Peter, who did not express themselves with words but continued to work, stands out in the mind of the actor. "Peter, in his simplicity, continued to work with his nets while Jesus used the boat for a pulpit. Yet a miracle occurred, "explains the actor. "Their meeting was the first miracle that Peter experienced at Jesus' side. There's a deep, brotherly love that grew out of the trust and understanding of that first meeting."

Nitay sees the men as opposite sides of a whole. "Peter was like an interpreter for the people," he says. "He represented humanity and the earth while Jesus represented the spiritual. Peter was all the time the closest to Christ; sometimes acting as a child-sometimes as a protective father."

Nitay says the relationship between Peter and Jesus has influenced his work. While filming the movie during the day, he continued his one-man show on the stage in the evening. By working in these two different roles, the actor was able to maintain a delicate balance of objectivity that enriched both characters and kept him from becoming lost in either role.

"Objectivity is very important," says the actor who believes the camera to be the "new God" because it cannot be fooled. "It is very dangerous for an actor to become the character he portrays. For a person to receive the opportunity to transmit the message of an author—that is a complicated trust. It is his job to convey the message, not to create or to translate."

"This is not my Peter. It is the Peter of the Scriptures. He comes from the Gospel through me."

"It is not my Peter. It is the Peter of the Scriptures. He comes from the Gospel through me."

"If I am not a liar by the acting—it will succeed," he says. "Something from the actor passes into the character. In turn, the character gives back and enriches the actor."

As for Niko Nitay, the man, he says, "I haven't found myself yet. I continue to search. To say—'Ah, yes, I have found myself.' is to put oneself into an image—a tomb. 'Maybe I have found my way—but not myself. I feel frustrated with the barriers of communication—the mistakes in language and the lack of time. With an actor the script is finished. It is not set in real life. Hopefully we learn to give and to receive from one another as Peter and Jesus did."
Census facts...

Since the last census in 1970, Americans have gone through dramatic changes in many aspects of their lives—housing, energy use, occupation, income and how they commute to work are only a few.

The 1980 census will mark the 20th time that Americans have participated in a head count. Computers have replaced quill pens, but the census is still rooted in the Constitution.

Maps were scarce, town and county boundaries were vague or unknown and many superstitious or untrustworthy citizens were uncooperative. The count took 15 months, and showed a population of just under four million.

In 1980, the most sophisticated data processing system in the history of the Census Bureau will tabulate 45 million characters per minute.

Soon after some 86 million households answer and return their census questionnaires by mail, each will be checked at one of 409 district offices to see that all questions have been answered completely. The questionnaires, once checked, will be shipped to one of three processing centers. They will be photographed on microfilm with names and answers showing, but addresses deleted.

A film optical sensing device will overlook the names and pick up the other information for input to computers. At the speed of light, via digital transmission lines to Census Bureau headquarters, the information will be transmitted and then transferred onto magnetic tape for the computer.

The information will not include names and addresses at that point. This helps to guarantee that information cannot be traced to a specific individual or household.

The first 1980 population report must be ready for the President by January 1, 1981. This will take nine months of round-the-clock processing by the Census Bureau.

The task of counting the estimated 223 million persons in more than three thousand counties, twenty thousand incorporated villages, towns and cities is monumental. The processing will yield an estimated three hundred thousand pages of statistics.

Ten years earlier, a law requires residents to answer the form. These results directly influence decisions on economics, education, employment, military manpower potential, Social Security, business cycles, highway use, the needs of health services, parks, water, energy and international relations.

The census affects all phases of American life as well as providing a unique and accurate portrait of the nation.
Linda Ronstadt
Market Square Arena
by David Edy

Recently, Linda Ronstadt broke away from her "formula" for the current style of pop music. Although many call the style New Wave, Ronstadt prefers to think of it as an attitude change. The new album, Mad Love, reflected her stylistic alteration, making new fans and losing few old ones. But her March 26 concert at Market Square Arena reflected both new and old.

The crowd was extremely varied, ranging from the younger rock fans to the fans of her country-tinged material. And none came away disappointed. Although the sound tended more toward rock 'n' roll than her past concerts, Ronstadt rendered songs from all points of her career, ignoring only the earliest material.

Of course, the concert opened with a few tunes from Mad Love. This material fared well in the live atmosphere, almost reproducing the studio versions exactly. But they were somewhat more polished in concert, and Ronstadt's voice appeared to be in better shape. She sailed through the end of "Mad Love" with nary a crack, a feat she failed to achieve on album.

After the cuts from Mad Love, Ronstadt kept the rest of the concert varied. "Willin'" followed, and, in keeping with her newer ideals, had more of a rock sound. It still kept its country flavor, but in its new guise appeared to excite Ronstadt and her band more.

Because of a new "excitement" and maturity Ronstadt has discovered that she is less reluctant to perform the older material. It almost looks as if she now enjoys doing the tunes, as long as they have been slightly altered to fit the new mold.

Ronstadt has also found a new strength in her vocals. Songs that required a powerful reading received it. "Justine," "Hurt So Bad," and "Desperado" benefited from the power. The end of the latter tune received a standing ovation as her voice rose to the brink of cracking and then recovered to hit an even higher note.

This show was different than her previous concerts in that Ronstadt debuted a new unreleased cut, "Lisa." In addition, she turned the spotlight over to her back-up vocalist, Wendy Waldman, for one song, and then joined Waldman for a duet.

Danny Kortchmar, Ronstadt's guitarist, opened the show. His short set was extremely tight, and he came across better as his music is straight ahead rock 'n' roll with little room for ballads. And considering the crowd, he was received rather well.

Once again, Ronstadt left the crowds happy. Her growth and maturity has been in evidence over the past three concerts. She obviously holds her future in her own hands.
"WITTY, ZANY, AND UNINHIBITED FUN"
—Jeffery Lyons, CBS Radio

Print

'Necronomicon' Lovecraft rip-off

The Necronomicon

H.P. Lovecraft was considered by many to be the greatest writer of supernatural fiction, and the inheritor of the mantle of Edgar Allen Poe. Much of Lovecraft’s popularity came from a series of stories he wrote called "The Cthulhu Mythos." The mythos concerned the existence of powerful extraterrestrial, extradimensional beings who had once ruled Earth but were banished for dabbling in black magic, and who wait to enter the Gate and return once more to take over our world.

Men who had dealings with these beings, known by such names as Cthulhu, Yog-Sothoth and Azathoth, often did so by means of an ancient volume of forbidden lore known as the Necronomicon. Those who perused its foul pages more often than not came to a bad end.

Lovecraft always insisted that the Necronomicon, supposedly written by the "Mad Arab, Abdul Alhazred"—a name Lovecraft had often assumed in childhood games—was entirely a creation of his own imagination. Such denials of the book’s existence did little, however, to prevent fans from searching out old bookstores and actually placing want ads in search of the supposedly mythical volume.

In recent years, however, it seems that many otherwise intelligent people have begun to speculate that Lovecraft’s Necronomicon may have been based on an actual text that Lovecraft had access to. A book printed in England not long ago, entitled The Necronomicon, consisted of essays by people such as Colin Wilson which speculated on the relationship between Lovecraft’s mythos and the teachings of the infamous British “magician,” Aleister Crowley.

It also claimed, seemingly with tongue-in-cheek, to have found a copy of the Necronomicon coded within the writings of Elizabethan philosopher John Dee. A “translation” was printed which included copious references to Cthulhu, Hastur and other Lovecraftian deities.

Others have claimed, more seriously, to have found the "real" Necronomicon. Science fiction writer L. Sprague DeCamp has published a text in Arabic—so far untranslated—written as he claims was given to him as the "authentic Necronomicon." It at least has the value of being obviously unreadable.

Which brings us to the latest Necronomicon, this one a translation of a text by a Mad Arab (no mention of Alhazred), which was supposedly based on ancient Sumerian magical texts. It is edited and introduced by one Simon. After attempting to read through it, I can see why that is the only name he gives. I certainly wouldn’t want anyone to know who I was if I’d been the one to palm off this turkey.

The only part about the book that is remotely readable is the four-page introduction in which the "editor" attempts to correlate the text of this Necronomicon with the mythologies of Lovecraft and Crowley. He makes a valiant attempt (for $2.75 a copy, I would, too) which only serves to lessen his own credibility. The sad thing is, too many Lovecraft (or Crowley) fans may get sucked in by just skimming the intro.

Lovecraft’s Azathoth, for instance, is supposed to correspond to Azag-thoth in the text. Cthulhu becomes Kutulu. Not bad. But when you get into the text, there is very little mention of these “deities.” Instead you are flooded with Marduk, Utukkiof Tiaraat, Ninband other names quite foreign to Lovecraft.

In other words, what we are getting is a rip-off: another mundane magical text—possibly based on some ancient mythology, possibly made up—with little or no true relationship to the works of H.P. Lovecraft. Lovecraft fans, therefore, stand warned. Avoid this Necronomicon as Lovecraft’s hapless victim should have avoided the real thing. Perhaps someday someone with real imagination will devise a Necronomicon that is actually based on Lovecraft, but that day is no more upon us now than is the return of dread- ed Cthulhu.
Vinyl

Woolley simplistic sound

Bruce Woolley & The Camera Club
Bruce Woolley & The Camera Club
(Columbia NJC 36301)
by Matt Strahl

Those English folks are at it again. The writing of perfect phrases seems to come naturally to Bruce Woolley. Almost anybody that appreciates such groups as Supertramp and Genesis should appreciate this LP. As a pop composer, Woolley makes Elvis Costello look positively backwards. This man is not mad at the world, rather, he is quite content and he expresses himself like a man far beyond his years.

Classifying this guy is hard—he sounds like a melange of Bowie, middle-of-the-road British styles, and a light avant-garder "arty" type of music. Woolley has the knack of crafting hook after hook into his muscle and the band has an uncanny feel for simplistic sound, reminiscent of the early Beatles. They (continued on page 10)

IUPUI School of Education
Students interested in the early childhood program offered by the IUPUI School of Education should contact the school of Education's Student Services Office at 264-8067 and ask for Delores Fields.

John Carpenter couldn't decide between Marine Biology and Law.

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And while you're checking out the next issue of "Insider," be sure to check out Ford's exciting lineup for 1980. They've got some great ideas for getting you wherever you're going, in style.

"Insider"—Ford's continuing series of college newspaper supplements is coming next week. Look for it.
Woolley sound

The five most dangerous words in the English language.

American Cancer Society

The five most dangerous words in the English language are oriented to writing songs, as opposed to some groups like Pink Floyd, which produce concepts. Each of The Camera Club’s tunes has its own diverse flavor.

“English Garden” opens the album and even though I’d never heard it before, I could have easily sang along with it. The quality of his work is unbelievable for a “rookie.” Precise drumming and evenly spread guitars create a dreamy sound, much like the Cars.

“Video Killed The Radio Star” deals with the alienation of humanity with the increase of technology. The ease with which he pulls off his version makes you wonder why he didn’t record it first, instead of giving it away.

The Camera Club doesn’t come off as a New Wave (typical) band. Woolley and the boys have fantastic control over their musical idioms. They can range from a fast-paced rock tune to the delicate classical sounds of “W.W. G.” This is an intricate piano piece that resembles David Bowie’s “Warsaws.”

An outstanding song entitled “Goodbye to Yesterday” reflects Woolley’s attitudes about the future. It’s an optimistic love song that describes a “no-fault” relationship. “Turn your back on the past and forget what has been done.” Woolley handles the reprise of “Goodbye” so as to create something in the vein of Sgt. Pepper’s and Magical Mystery Tour.

If you have a taste for the finer things in life, you won’t want to miss Bruce Woolley. This European pop is quite accessible. With a surprisingly pleasing voice and excellent sidemen, it is hard to go wrong.
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The 6th Annual
Student Activities
& Honors Banquet
Friday, April 18th, 6 P.M.
Champions Room, Indianapolis Sports Center
Guest of Honor
State Senator Larry Borst
(Chairman, Senate Finance Committee)
Speaking on "Legislative Expectations of Higher Education"
The Banquet will Include a catered buffet

CASH BAR 6-6:30 pm
Banquet 6:30 pm
Tickets must be purchased by
Tuesday, April 15 at 5 pm
Students: $6
Non-Students: $7
Available at all Student Activities Offices

The Buffet will include:

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<td>Fruit Bowl</td>
<td>Green Beans Amandine</td>
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<td>Waldorf Salad</td>
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<td>Sliced Roasted Breast of Turkey with Dressing</td>
<td>Coffee, Tea or Milk</td>
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<td>Beef Burgundy with Rice</td>
<td>Dessert</td>
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Live entertainment
Frank Schaler
Vocalist at the Keyboard

In addition, this banquet will offer the opportunity to continue the tradition of rewarding individuals who have made significant contributions to the University community and campus life.

Each year four important awards are presented at this banquet. They are: The Lola L. Loshe Award; The William Garrett Award and the Outstanding Faculty and Administrator Award.

The Lola L. Loshe Award
The Lola L. Loshe Award is presented annually to a faculty or staff member who is active in student activities in addition to his or her regular university job responsibilities. Nominations for the award should include the person's name, department and position, as well as a resume of the person's involvement in student activities.

The William Garrett Award
The William Garrett Award is presented to five students who have distinguished themselves in student activities at IUPUI. Nominations should include a resume of activities, and any offices held in student activities.

The Outstanding Faculty and Outstanding Administrator Awards
These Awards are given to a faculty and administrator who have distinguished themselves in the furtherance of student activities at IUPUI.

Nomination forms for these awards are available at three locations on campus:
Student Assembly Office - CA 001C
Student Activities Office - CA 322 or Union Building, Ground Floor

Students are encouraged to make nominations for the respective recipients of these awards.

Nominations must be turned in by April 11, 5 pm.
All IUPUI Students, Faculty, and Staff are encouraged and invited to participate in the Student Activities & Honors Banquet. Any groups wishing to present awards during the program should contact Frank Brinkman, Student Body President, to make arrangements to be included in the program. For more information, call 264-3907.