

Sagamore

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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 representa-

tives, 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, artists' studios, restaurants, and small shops, with an overall "railroad" theme.

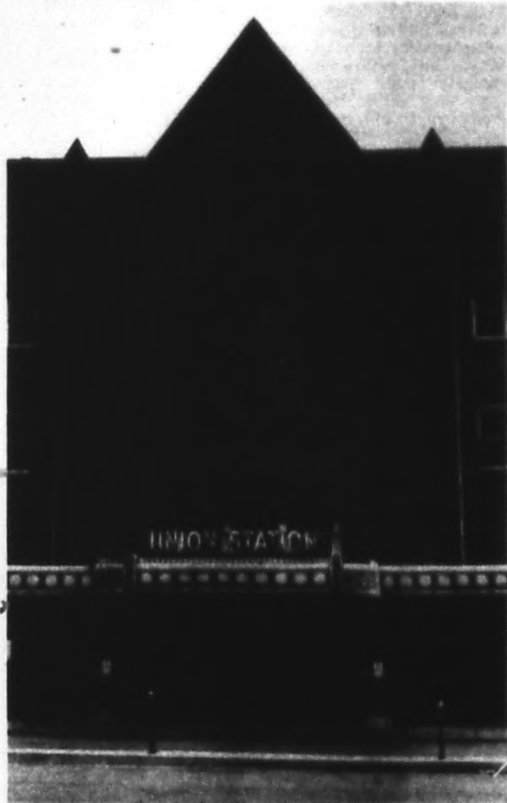
The entire station is presently owned by the F. C. Tucker Company and Conrail, both of whom are willing to sell their interests in the station to the city.

"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, he pointed out.

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 of 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.



Union Station stands ready for proposed renovation. She is due to receive funding in excess of \$14 million. (Photo by David Eddy)

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This Saturday marks the anniversary of Miss Piggy's first job, modeling gloves in a prestigious eastern department store. (Or was it modeling in Bob Evans sausage commercials?)

Selling and buying used cars—it's a game

by Shirley Couts

"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" scrutinized 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 impracti-

cal to price your car according to another like a models 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" price, a price-scale guide published bi-monthly. Each car is evaluated in the "black book" according to the current wholesale and market value for each make, model and year.

This information is available to the consumer in the form of the "blue 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 salesmen are fast-talking for a reason. It is a part of their training.

(continued on page 8)

Shorts

Civic Theatre...

Home, by David Storey, will be presented by the Indianapolis Civic Theatre the weekends of Jan. 25, 26, and 27 and Feb. 1, 2, and 3. The production, which deals with the fragility of the human spirit and its need for a "home," will be directed by Tom Laughter and will feature an open forum after each performance for the audience to meet the cast and discuss the play.

Show times are 8:30 p.m. Friday and Saturday and 2 p.m. on Sunday. For tickets and information, call 923-4597.

Auditions...

Auditions for the Listener's Theatre presentation of "The Sign of the Four" by A. Conan Doyle (a Sherlock Holmes novel) will be held Wednesday and Thursday, Jan. 23-24, from 7-9 p.m. in Cavanaugh Hall Room 507. Readers should come with prepared material (2-3 minutes) and information on their talents. Anyone interested in helping with other aspects of the production are also welcome to come. For further information, call Dr. Bruce Wagner at 264-4935.

ISA...

A special meeting for the International Students Association will be held on Friday, Jan. 25, at the Union Building, 7 p.m. Your cooperation is requested. For more details, phone 264-7294.

Sexuality...

"Female Sexuality, Focus: Fallacies" will be the topic of a Psychology Club meeting on Thursday, Jan. 24, at 7:30 p.m. in the faculty lounge of the Krannert Building, 38th Street Campus. Guest speaker at the meeting will be Haya Ascher-Svanum.

BSU...

The Black Student Union needs volunteers from high school, college, church, social, or community service organizations to serve on the Unity Conference planning committee. Designed to promote unity among the various black organizations, the conference will be held during the annual African American Conference at IUPUI in April.

To register as a participating organization and for more information, contact Raymond Hayes at the BSU, Cavanaugh Hall Room 001-B, 264-2279, before Thursday, Jan. 31.

POLSA...

IUPUI's Student Political Science Association (POLSA) will present the first in a series of roundtable discussion with department faculty and guests on Wednesday, Jan. 23 at 11:30 a.m. in Cavanaugh Hall Room 144. The topic will be "What (If Anything) Did We Learn in Iowa?" and will be presented by Professor Patrick J. McGeever. Guests are welcome to the informal session, and those attending may bring lunch. For further information, contact the Political Science Department, 264-7387.

Psyc colloquium...

The departments of Psychology and Psychiatry will co-sponsor a colloquium entitled "Forms of Validity Evidence for Personnel Selection Programs" on Friday, Jan. 25, at 1:30 p.m. in Krannert Building Room 031, 38th Street Campus. The colloquium will be addressed by Dr. Marvin D. Dunnette of the University of Minnesota, who will describe evidence for justifying the usefulness of a selection instrument or program. Interested students may attend.

Capitol 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 weeks, beginning February 1-2. Individual segments deal with budget preparation, budget execution, and innovation and change in budget systems. All three units will be taught by Prof. Jerry McCaffery.

"Public Management" will begin March 14. Individual units include organizing for management, decision-making, and planning. The teaching duties will be shared by professors Louis Gawthrop, Charles Wise and Keith Baker.

Registration is now through Jan. 25 at the school's Division of Public Service in the Harrison Building, across the street from the state office complex. Interested students may contact Keith Baker, director of graduate programs, at 264-2387.

Hudnut outlines plans

by Ndanga K. Belakushaa

"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.

Speaking to members of the Rotary Club of Indianapolis in his "State of the City" message, Hudnut said the progress of his administration was put in motion two decades ago and that he intends to continue with progress for the city into the 1980s.

"We must continue the revitalization of our downtown," Hudnut vowed, explaining that IUPUI's rapid growth and the new buildings in the downtown area have contributed to that goal.

Hudnut termed the 1970s "good years for Indianapolis, years of growth and consolidation, of harmony and creative tension, of achievement and progress."



"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.

Regarding the immediate future of Indianapolis, Mayor Hudnut emphasized mass transit development, neighborhood development and homesteading, and increased efficiency in the Department of Public Works as being some of his goals.

"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."

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Opinion

letters

Response to Earl Hooter

To the Editor:

This letter is in response to Earl Billy Joe Hooter's opinion on policy abroad, printed in the *Sagamore* on Jan. 16, 1980.

Does Hooter's patriotic propaganda make your heart beat? Possibly he was involved in

LBJ's administration and Vietnam! Someone should provide Hooter with information about locations of a Marine recruiter... a few good men. Volunteer—you're needed!

What's this country made of? Good question, Plato! The one-time mom is now Ms.; baseball

is now pinball; and apple pie is now hashish brownies. Hooter complains about others' apathy. "sitting on their red, white and blue butts," when he is sitting on his writing to the newspaper.

Long live me,
Doug Whiteley
Self-preservationist

our view

Lest we help

For weeks the American television networks turned on their cameras, and the Iranian mobs outside the seized embassy protested 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.

Union debate 'boring'

To the Editor:

Thank you! I sincerely hope that I can take your headline above Robert Sandy's letter in the Jan. 16 *Sagamore* to mean that the endless, meaningless, and terrifically boring debate over faculty unions is through muddying-up your pages? I, and several *Sagamore* readers I've talked to, consider the article after article and letter after

letter coverage to be ridiculous, particularly insofar as it does not reflect student interests.

Basically, what I'm saying is "Who cares?!" The faculty should be able to hassle this out themselves, and I certainly don't care to participate in their nit-picking and name-calling. What's all this preaching about communicating if they can't even talk to each other except through the pages of the student

newspaper.

I think it's about time the *Sagamore* stopped letting itself be used as a forum for all this garbage. Perhaps then the profs will be forced to communicate more directly, and they can get their little problems ironed out. Or maybe, if they can no longer get their names in print, they will decide it all wasn't so important anyway.

M. K. Porterfield



Sagamore

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The Leisure Times

Pearl Harbor explosive rock

Pearl Harbor and the Explosions
(Warner Bros. BSK-3404)
by David Edy

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 a 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 suc-

cessful. 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—good enough to deserve more than a passing glance.

Crime has style

Going in Style
(Warner Bros.)

by Dale Weiser

Poor Joe, Al and Willie. Life just shot by so quickly. Nothing much to talk about, certainly nothing 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 Groucho 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. 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 waistline 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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Hellman's 'Toys in the Attic' flawless production at IRT

Toys in the Attic
(Indiana Repertory Theatre)
by S.J. Cooper

"I suppose all women living together take on what we think of as male and female roles, but my aunts had made a rather puzzling mix-about. Jenny, who was the prettier, the softer in face and manner, had taken on—demanded, I think—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 (a 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, a cute inadequacy, and truth. At the same time, it comments on subjects such as interracial relationships, the traumas of child-

hood, and the destructive power of love.

Directed by John Going for IRT, *Toys* is the story of two spinster sisters who have always wished for the good life, but when confronted by 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 has 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 tainted 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 vehicle; 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. The 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. Kurtz (Marlon 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 either the fault of Brando or

Coppola or both.

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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'Air-Eaters' raid earth

Invasion of the Air-Eaters
(Metagaming, Micro-12; \$2.95)
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 index reaches zero, the Earthlings have lost the game by choking to death.

The Terran player must initially attempt to repulse the aliens with conventional armies and subfleets. 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 set-up 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 utilize the Research & Development rule.

R & D enables the Terrans to develop more sophisticated weapons, such as laser tanks, disintegrator batteries, improved subfleets, 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.

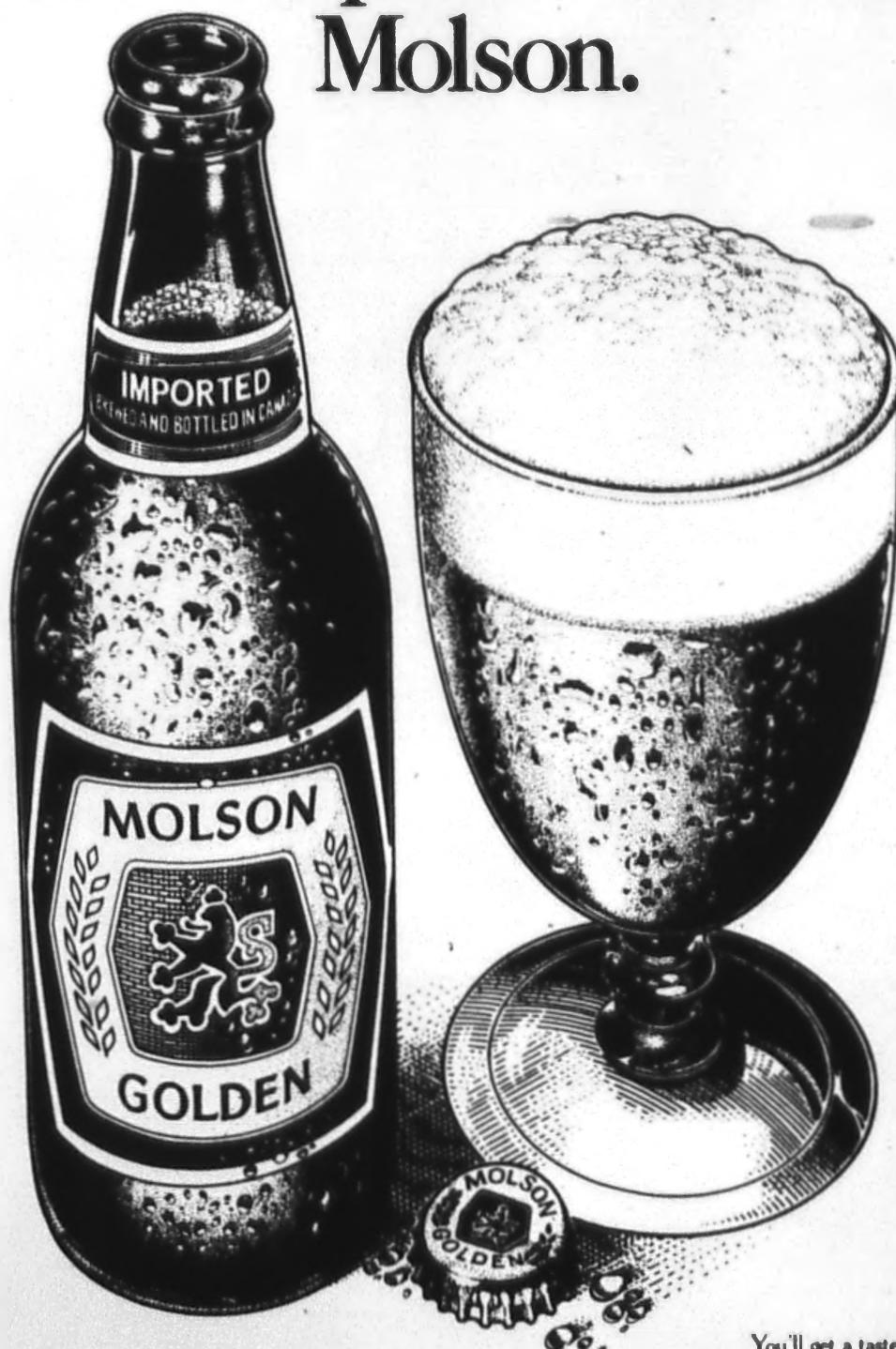
Early game strategy may often revolve around the Terrans trying to protect their industrial hexes and the aliens attempting to devastate them, cutting off the Earthlings attempts to develop new forces and replace old ones. The Terrans should also attack as many of the alien bases beamed down from the mothership, before they can deploy new crawlers or atmospheric converters.

Although the alien player holds most of the cards initially, the game remains enough in doubt until near the end to be exciting and challenging for both players. In addition to the basic game, there is an advanced game which utilizes political considerations, oil production, nuclear attacks, and mothership landings.

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 \$2.95—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 exterior 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 spare 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, preferably without the owner along. Now check the air-conditioner and heater, the radio, and the windshield wipers to make certain 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, regulator), and the belts.

He should also check the lights and instruments, the exhaust condition and the suspension (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, unexplainable 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 deducted 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 emotions.

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.



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