

The Minaret

Vol. LI, No. 17/16

University of Tampa, Tampa, Florida

January 22, 1981

Fire Inspection Gives Falk Bad Review

By STEPHANIE TRIPP
Campus News Editor

What do a leaky window, some exposed wiring, two partially filled containers of combustible liquid, and a huge pile of discarded clothing, boxes, and scrap wood have in common? They are all within 15 feet of one another and they all have the potential to turn Falk Theatre into a deadly inferno.

The University of Tampa received \$250,000 from the David Falk Foundation to renovate the theatre. This will be more than enough money to make the building safe, according to Dan Taylor, a campus police officer in charge of safety education.

Taylor recently completed his three-page report on the safety of Falk Theatre.

"I'm positive it will be safe when the renovations are complete," Taylor said. "Most of the hazards are housekeeping problems — it's a matter of education."

New fire extinguishers have already been placed throughout the building.

The newly-appointed safety director noted that the theatre's disrepair is not the fault of any one individual or group, but is the cumulative result of years of neglect.

"They're good people — they really are," Taylor said, referring to the Alice People, Physical Plant and others involved with the work being done on Falk Theatre.

Butch Coyne, administrative director of the Alice People, said that the theatre company has been consulting on corrections that need to be made on the structure.

"We definitely have to bring it up to health and safety codes — we are deficient in those areas," he said. He added that the renovations will also include adjustments for the handicapped.

"We will sacrifice our office space and move into first floor Spartan Arms space — most of those offices are unoccupied," Coyne said.

Taylor went through the theatre pointing out safety problems. Three outstanding dangers in the house area are: burned-out exit lights, can-

vas material on the walls, and blocked fire exits.

The lights will be replaced, and the canvas removed as part of the scheduled construction. The blocked exits are a problem that can be remedied by simply removing obstacles from the alleys outside of the theatre exits.

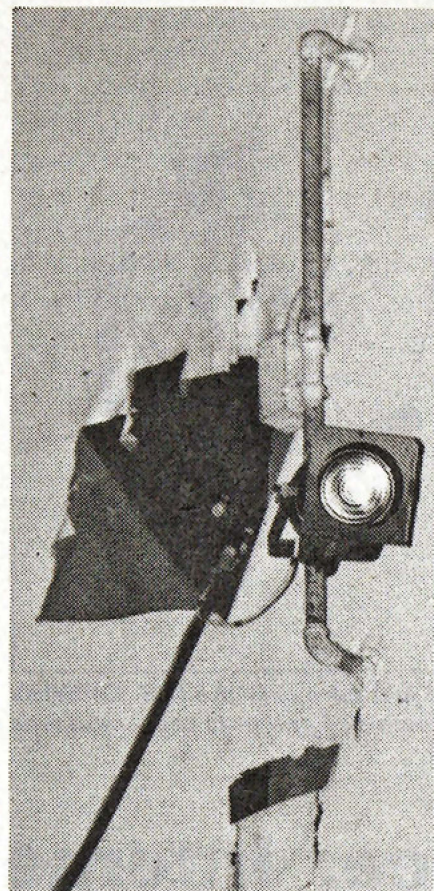
Exposed wiring, flammable materials, and obstructions preventing escape are evident throughout the backstage area.

Other problems backstage are unlit stairways, improper light fixtures, rags hanging over pipes, and many loose cords and wires to trip over.

Taylor said that most of the perils evident in the building are due to carelessness and can be corrected with a "good clean-up."

Clothing and other flammable materials lying around need to be picked up and stored in safe places. Also, debris that could cause people to trip and fall while trying to escape from a fire need to be cleared away.

Taylor suggested that students volunteer to aid in the clean-up.



All three of these photographs were taken recently in Falk Theatre. (Above) Electrical wiring protrudes from torn canvas. (Right) Flammable materials are stored near wiring in basement. (Below right) House seats, resembling tombstones, provide a grim commentary on the fire safety situation at Falk Theatre.

Photos by Tim O'Connor

Fire Prevention Flaws Create Panic In Howell

By PHYLLIS HARKINS
Minaret Staff Writer

When an automobile accident created a panic in Howell Hall recently, questions were raised concerning the fire safety of campus housing.

On Jan. 12, at approximately 11:30 p.m., two men driving at nearly 100 mph crashed into a telephone pole and exploded near the Spartan Arms on West Kennedy Boulevard.

Darleen McGrath, Howell Hall director, said that in the building "everyone was running down the stairwells and shouting 'fire!'"

This incident happened in the midst of UT's new fire inspection program. Campus Police Officer Dan Taylor, newly appointed director of safety education, has looked at Delo and Howell Halls and declared them "firetraps."

Taylor stated that a fire ladder can only reach to the seventh floor of Delo. He also said that Delo is dangerous because if a fire did start, a "chimney effect" could occur. If the doors to the stairwells were left open, the smoke would rise to all higher floors. "Smoke will overcome you before you know it," said Taylor.

Both Delo and Howell are old buildings, dating back to the 1920s. They have no sprinkler systems, but are equipped with smoke detectors on each floor. Delo has no outside fire escapes.

Taylor also mentioned that carpeting and most plastic materials emit toxic chemicals when burned.

Fire prevention workshops are slated for both buildings at which

Taylor will discuss his new evacuation plans and fire drill procedures. "Delo and Howell should be able to completely evacuate in less than three minutes," he said.

The fire alarm system at UT is not connected to the Tampa Fire Department. However, according to Taylor, a pre-planned approach has already been worked out.

Although the stand pipe (hatchet-and-hose fire equipment) is not in operation, Taylor made sure that all fire extinguishers were filled and placed at both ends of each floor. He also issued a work order to remove the lock on the door to Delo's roof.

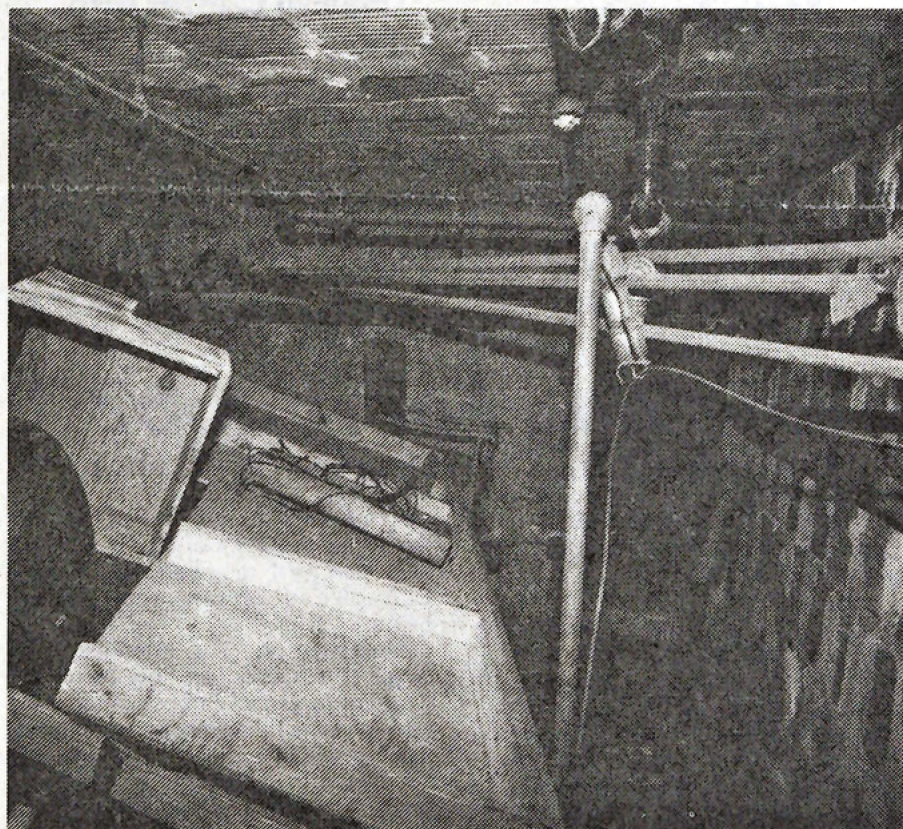
Mike Bira, the hall director of Delo, is working on four separate floor evacuation plans. He also suggested placing an external ladder on the roof that extends to the ground.

Because of the great number of false alarms in Delo, Bira said that some people hide in their rooms rather than leave the building. "We write them up and send them to J-Board if we catch them," he said.

Howell Hall has also experienced fire safety problems. "On one particular floor, someone cut the wires that ran to the alarm box," said McGrath. "I know the electricity in this place is dated, but everything had been reported."

The Tampa Fire Marshall surveyed UT over Christmas break and ordered monthly fire drills in all buildings.

"When an alarm goes off on campus, it's probably a false alarm," said Taylor. "But would you bet your life on it?"



Personals

Heidi—We extend our deepest gratitude to you now that you can finally touch your toes. Who knows what you'll be able to touch by next week. signed,
The entire Women's Crew

Rugrat;

If it had to end, I'm glad that it happened this way. It may sound funny, but I'm proud of the way you handled it. You're one hell of a lady and don't let anyone tell you different. If they do, they'll have me to contend with. Live happy. I love you. The Critic

AD'S and D'S:

May the memories and good times of the past be continued and accelerated under your new national standings. We welcome Delta Zeta and Delta Gamma to UT Congratulations.

PHI DELTA THETA

Miami University, Oxford, Ohio.
Where the best begin. PDT

Congrats to the girl with the starry eyes.

To M & D:

Let she who is without sin cast the first stone. The Driver

A quote that never made it:

#1. Patrick Henry at age twelve:
"Give me puberty or give me death."

Mr. Bendroth:

Do you always make a mess like that when you eat at home?
The 3 Feed-Me's

L.J.

Where's second base??

L.S.

To J.T., Mean Joe, and Rusty:

Roses are red
Violets are blue
If you come back for frolics—
We won't have to miss you!!
M.P., C.P., L.C.

To the DZ's:

Congratulations and best wishes!
From the D.G.'s

J.T.:

We're missing you during this eclipse. The Feed-Me's

Vaseline, Beer, Twinkle, & Black-light Party!!! Watch for details!

Rusty,

Like, What are you doin'?

E.M. Woops

Tom Padell:

Tommy can ya hear me? Who loves ya baby? 3 guesses

MD2—You're the greatest, and I know too.

J.P.

P.S. I am lucky!!!

Murphy

C.G. Taylor



"It is a great money-making idea; we just take over the U.S. Embassy and ask for Six Billion Dollars. It is foolproof and only the Americans would be fool enough to do it."

Special Notice: Interns

CRIMINOLOGY

EDUCATION

POLITICAL SCIENCE

SOCIAL WORK

URBAN AFFAIRS

Applications to the Internship Programs for the Fall 1981 and the Spring 1982 Semesters will be available beginning the week of Jan. 19, 1981, as follows:

Division of Education

Division of Social Sciences

Room 334, Plant Hall

Room 328, Plant Hall

The completed packets should be returned to the appropriate office not later than Feb. 9, at which time an appointment will be made with an advisor.

If you have questions, you may call Ext. 431 for the Division of Education, or Ext. 226 for the Division of Social Sciences.

Math Anxiety

By MARTHA BIREDA

Coordinator of Reading and Studying Skills

Learn how to overcome math anxiety. Attend a Math Anxiety Workshop for 3 weeks, two days per week on Monday and Wednesday, 3-5 p.m., beginning Jan. 26, 1981. Sign up in Plant 307. Hurry! Enrollment limited.

Health Center Info

All full-time students (12 or more hours) are covered by Student Health Insurance. If you are covered, and do not have your Insurance I.D. card please come to the Health Center (Room 204 Delo) and pick one up. All Student Insurance users must be referred through the Health Center, or the bills will not be paid.

Laurel Stewart R.N.
Director

Looking For A Job?

Find Help At The Job Placement Workshop

By NORMA CALTAGIRONE

Coordinator of Career Planning and Placement

Need help with job hunting? Resume writing? Job interviewing? If so, you may want to attend a group meeting sponsored by the Counseling Center's Office of Career and Life Planning. Conducted by Norma Caltagirone, these workshops will be held on an on-going basis throughout the semester, but you are requested to sign up in advance to attend. The one-hour meetings are designed to give you initial information and free handouts, as well as answer your questions on the following topics: job hunting, resume writing, and job interviewing.

Meetings on "The Job Hunt" will be general, providing information on the steps you would take to conduct a successful job search, as well as information on resources you can use to obtain job leads.

Meetings on "The Resume" will focus on one specific tool used in the job search, informing students on what it is and how to write one;

general format, and examples. For individual help or critiques of your own personal resumes, see Norma Caltagirone on an appointment basis.

Meetings on "The Interview" will cover information on how to handle yourself in an on-campus interview—how to dress, length and format of the interview, typical questions you are likely to be asked, and what a recruiter expects of you. Questions about subsequent interviews or off-campus self-initiated interviews can also be answered.

These topics will be covered throughout the semester, with meetings held every Monday at 3 p.m., Wednesday at 1 p.m., and Thursday at 9:30 a.m. Topics will rotate; next week they are "The Resume" on Monday, Jan. 26, followed by "The Job Hunt" on Wednesday, Jan. 28, and "The Interview" on Thursday, Jan. 29. All meetings will be held in 305 Plant Hall. At least three people are needed per meeting or the topic will be postponed until the next scheduled date. Sign up in advance in 307 Plant Hall.

Faculty, Staff, Administration

Pictures for the 1981 Moroccan will be taken on Friday, Jan. 23, 1981 from 9:00 a.m. until 3:00 p.m. in room #3 of the Student Union. Please stop by any time during this day and have your picture taken.

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A Tough "Formula" For Actors To Crack

The Formula stars George C. Scott. It also stars Marlon Brando. Its cast includes Marthe Keller and Sir John Gielgud.

The Formula should be a very good film.

It isn't.

Unfortunately, Steve Shagen has adapted his own best-selling novel into a poorly constructed, cliched screenplay which restricts premier performers, such as Brando and Scott, to attempts at escaping the mediocrity of their roles. In fact, the film eventually takes on the air of a game where one actor tries to top another in his ability to rise above ordinary material. Some of these attempts are quite interesting and there are moments of success, but the audience is always aware of such acting games, and, consequently, they are never able to suspend their disbelief and get caught up in the story. This is a shame, for the story, at least in theory, is intriguing.

Shagen has taken on the oil companies, and he has done it on a very large scale. Throughout the film the oil companies are everywhere: killing people, planting clues, planting agents, and keeping one step ahead of the police. The oil bosses seem omnipotent as well as omnipresent. Thus, what begins as a "routine murder investigation" becomes "George C. Scott versus Big Oil." Scott becomes the symbol of the common man, who realizes he is being exploited but is unable to do anything because of the tremendous scope of the exploiters.

In this manner, the film develops its own charming little paranoia. Big Oil, like Orwell's Big Brother, is everywhere; and not just those who are murdered, but all of us in the audience as well, are the victims. This is the key to what could have made this film work. By devising a murder mystery in which the audience can be listed among the "victims," Shagen has given himself the opportunity to present a fresh, captivating story with guaranteed audience involvement. When Scott, fighting for all of us, faces oil exploiter Marlon Brando with all he has discovered, Brando scoffs. This provokes Scott to threaten, "If I didn't have a son who loved me, I'd take a gun right now and blow your brains all over that wall." This should pull high-grade empathy from all of the exploiters in the audience. It doesn't, because what has happened in the previous 80 minutes has been so unconvincing that we are no longer sure exactly what, if anything, has really been discovered.

Originally, this film was billed as "the movie the oil companies don't want you to see." This was done to cash in on just the kind of paranoia that gave the film all of its possibilities. It's even quite possible that Shagen is right; that the oil companies do possess a viable formula for synthetic fuel and that they will go to any lengths to suppress its release until they have racked-up all the profits they can out of their petroleum. But, if someone wants to make that charge seriously, it will have to be done with a bit less sound and fury. For as the cliches mount up and the plot twists become more obvious, *The Formula* means less and less. Indeed, by the time it is over, it signifies nothing.

Shagen is obviously the guiltiest of the film's production team. He writes as if he has read nothing but Raymond Chandler and, consequently, is unable to produce anything but the traditional hard-nosed, revenge-seeking, tough-talking private eye. His plot turns on such obvious and time-faded devices as the victim writing his dying word in his own blood, and a "wrapping - it - all - up - with - the - complete - story" speech when the detective faces the killer in the end. Perhaps it is a statement



about our times when the only thing that is fresh and believable about Shagen's script is that, once the "killer" is discovered and exposed, nothing can be done to prosecute him, because "he" is a major corporation that is not only above the law, but controls it.

Shagen's dialogue, like his plot, is filled with cliches. Every actor who has played a private eye on TV or in the movies can, no doubt, identify with Scott as he complains, halfway through the film, that he is "tired of being lied to and shot at." Lines like that are embarrassing, and, often rather pitiful in the hands of such respected performers.

Shagen, however, is not the only one guilty of overusing cliches in this film. Director John G. Avildsen has precisely the same problem. Avildsen has nothing new or innovative to offer the audience. He relies on standard shots and typical transitions to carry the film. Unfortunately, his standards need a little raising. Just as Shagen uses verbal cliches, Avildsen uses visual ones. When Scott, as the detective, finally spends the evening with Marthe Keller, the love interest double-agent, it happens on an overnight train trip to Switzerland. The shot for the morning after (we do not see the romantic action) is one of the train coming out of a tunnel. Perhaps Avildsen would be better suited to making Tiparillo commercials.

Avildsen also seems to have a strong affection for George C. Scott's face. We see a close-up of Scott's face at least once, usually several times, in each scene. We see it when Scott is talking, and when other people are talking to him. We see it when Scott is thinking or being thought about. In short, we see Mr. Scott much too often.

Fortunately, the awkwardness of this technique is partially dissipated by the creative lighting employed by cinematographer James Crabe. Crabe uses shadows well and keeps many of the shots at least immediately interesting by his use of light angles and contrast. Crabe is severely limited as to what he is able to do because of the director's aforementioned affection, but he doesn't seem to have added anything to the originality of the shot selection. He is, however, responsible for a few moments of visual stimulation sprinkled throughout the film.

Director Avildsen co-edited *The Formula* with Joan Carter, and both must be held accountable for the film's erratic pace. While some scenes are just poorly cut, such as the opening conference of Nazis, the film as a whole fails to establish any sort of consistency in rhythm. As previously noted, the close-ups on Scott are too long. The scenes between Scott and Keller are dragged out while the two stellar performances by Brando and Gielgud are cut too quickly, making them seem choppy and inconsistent. The one attempt at editing creativity, a dream sequence of Ms. Keller's, is a bit too disjointed. It is bothersome, but not disturbing enough to be effective.

As a final technical note, we should mention the work of Bill Conti (of *Rocky* fame) who did the music for this film. Conti's music sounds nice, but it comes in at the wrong time, and, consequently, is less than effective. His moods are proper, but

his timing is off. Still, one must wonder how much good Conti could have done with such limited material.

Limited material is what plagues not only Conti, but all of the cast as well. As the lead, George C. Scott is given the responsibility of carrying the film from beginning to end. This is an unenviable task. Scott does his best, in his usual offhanded but determined way, but he falls short. He has put on a good deal of weight and looks a bit too old and out of shape for his character. He does have a few moments of believability, especially when he is paired with Brando, and the two can play off of each other. He is also able to reach occasional moments of tenderness with Keller, but he waits too long to realize her guilt (he can't be that slow) and, consequently, their relationship is less than credible. It is a legitimate question as to whether any performer could salvage this role, and Scott does give it a rather professional attempt. For that, he should be commended.

The performances of John Gielgud and Marthe Keller serve as an excellent contrast. While Keller's part is considerably larger than Gielgud's, both are given a shallow character with awkward lines. Gielgud rises out of the muck; Keller does not. Keller gets caught in the mediocrity of her role and turns in a less than stellar performance. Gielgud, however, stays above the average writing by carrying madness and emotion to a degree that it becomes super-effective. His performance lacks subtlety, but it seems that the best way to handle obvious material is with an exaggerated performance. We believe Gielgud when he talks of his crushed pride and his desire for immortality, because he has established himself as an overly-emotional character.

One actor, however, was able to draw subtlety as well as credibility from a mediocre role. Marlon Brando has given us another example of his own creativity by improvising and method-acting his way into the film's spotlight, though he only appears on screen for a brief period. Brando turns the evil, oil-exploiting executive into someone who, although he is ordering murders and suppression of information, is as American as apple pie, Chevrolet, and the neighborhood kid with the red Chevelle up on blocks in the driveway. Brando seems ruthless and untouched by the misery he is causing, yet we can easily imagine him coming home

after work to a happy family and a nice dinner. He gives a versatile performance that is the only thing in the film worth seeing. Brando is still, technically, the master among American actors, even if he seems to be slumming in this role.

Finally, there are two examples of the film's writing that need mentioning. First, for all of you film buffs who offered explanations when we asked where Eric got his fortune in *Fade To Black*, we have another question. If the first murder victim in *The Formula* is an ex-cop who had the formula for 30 years, why didn't he ever tell anyone, or release it? Secondly, one line of this film struck us as particularly poignant. Marthe Keller sums up the world situation to George C. Scott in a single line, and we think it a fair assessment: "One man miscalculates, pushes a button, and we all end up as an accident."

NOTES: There are a number of good films at both USF and Tampa Theater this semester. Coming up shortly as unmissable opportunities are: *Taxi Driver*, starring Robert DeNiro, tonight at USF at 7:30 and 9:30; and *Hiroshima, Mon Amour* and *The Bicycle Thief*, a French double-feature being shown at Tampa Theater this Saturday at 7 p.m. . . . *Taxi Driver* is a classic film dealing with contemporary violence. It is directed by Martin Scorsese, whose latest film, *Raging Bull*, also with DeNiro, is easily the best American film of the season. *Raging Bull* will be coming to Tampa soon. We recommend it quite highly, both for Scorsese's direction and DeNiro's performance. This is the film that should, but won't, win the Oscar. More on this when it arrives. . . . Film buffs might recall *The Bicycle Thief* as being discussed on the boardwalk by Woody Allen in *Stardust Memories*. It is said to be the classic Impressionistic film. . . . Be on the lookout for two films released over Christmas that are two of the finest films seen in years. *Kagemusha*, directed by Kurosawa and produced by Francis Coppola, is a superb Japanese historical film. *From The Life of the Marionettes* is the newest film from Ingmar Bergman and is a cinematic masterpiece. We'll have more on both films later. For now, let's just say "do it Eagles."

Dear Editor (Continued from p. 3)

Because of the darkness of the escape one of the people with me, who had no shoes, along with the rest of us could have tripped over the various debris and garbage on the stairwell. The fire escape is almost as dangerous as staying in the building! I feel something could and must be done about the safety conditions in my building. My question is: "Are all the buildings like this?" The fire escapes should be kept clean and the lighting checked as a matter of routine. I no longer feel safe and I wonder why I pay for this.

Sincerely, A frightened student

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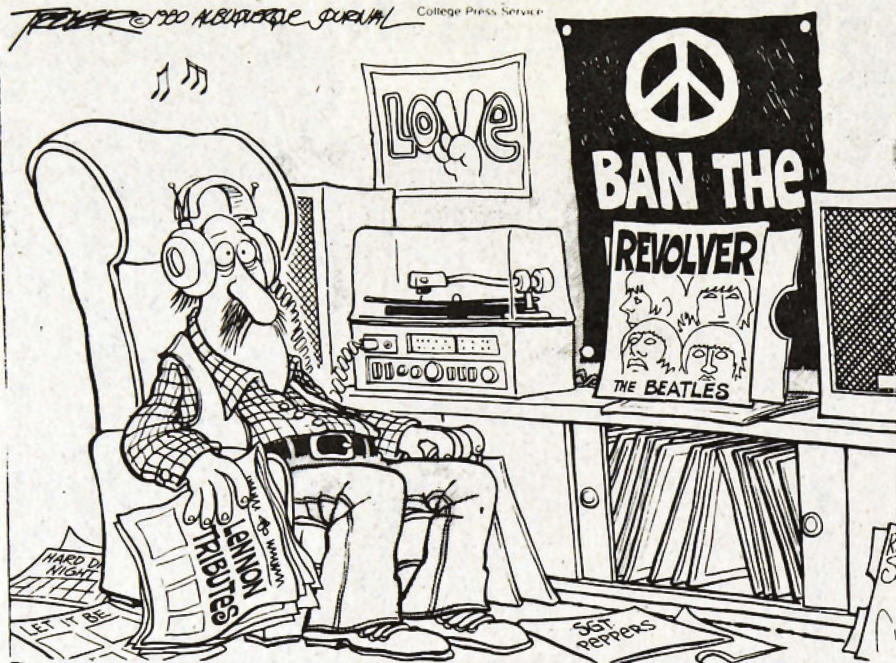
"Just Around The Corner!"

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(expires 2/15/81)





The comedy team of Edmunds & Curley will be performing this Friday evening at 8 p.m. in the cafeteria. There will be live music and food available. The event, billed as "A Night At The Ritz," will cost \$2.50 per student.

Museum Exhibits Military Art

By VICKI STEWART
Minaret Staff Writer

In the past week two new exhibits have opened at the Tampa Museum. The major part of the show is entitled "Call to Arms" and is made up of the work of Edouard Detaille and his contemporaries, etienne-Prosper Berne-Bellecour and Alphonse-Marie de Neuville. In the South Gallery is a smaller exhibit of the works of Kenneth Snelson's "Structures."

"Call To Arms!" is a part of the Forbes Magazine Collection and will be at the Tampa Museum until March 18. The three artists represented here, especially Detaille, have left for us, some of the best artistic documentation of the Franco-Prussian War. Detaille was very concerned with the details in his pictures, even the sketches. His mentor was Jean-Louis-Ernest Meissonier, an artist who felt that detail was so important to military paintings that he once purchased horses of the same breed as those used in a certain battle, so that he could study every detail of their motion. Detaille's own studio was filled with authentic military costumes and weapons, as well as an extensive library of militaria.

Detaille wanted to represent the war as accurately as possible, but he did not feel that it was "permissible to present to the public mutilated cadavers and mutilated wounded—an anatomy museum". Instead, he chose to represent the heroic efforts of the French soldiers, "la glorie" of France.

In collaboration with de Neuville, Detaille produced his two greatest paintings of the Franco-Prussian War. Both of these panoramas are at the Museum. They represent the battles at Champigny and Rezonville.

The artists, in preparation for these paintings, spoke with historians, generals who planned each battle and even interviewed participants who had survived. The paintings are almost photographic.

Also on display with these paintings is a collection of some military costumes, equipment and weaponry. Included is a cannon, which you can pretend to loan, but the Museum asks that you please not attempt to fire it.

After a fascinating tour of the Franco-Prussian War, you'll be ready to see the more sedate art of Kenneth Snelson. Snelson's structures are composed of stainless steel and aluminum wire. He belongs to the Constructivist school. Among the concerns in his art are purity in the structure, order and harmony of the piece.

Only a small collection of his work is in this exhibit. Many of the things which are here are only models of much larger pieces which are found in many places around the world. It is a simple, but interesting collection. Stainless steel bars and aluminum wire put together in such a way to capture your attention and keep you looking until you are even fascinated by their shadows is the work of Snelson.

Both "Call To Arms" and Snelson's "Structures" seem to have universal appeal to all who visit the museum. Each is entirely different from the other, yet each is equally exciting.

Go on out to the museum and have a good time. Between seeing the exhibits, you might even be able to catch a showing of the hilarious, but short movie "Hardware Wars" a parody on "Star Wars". It's playing in the South Gallery near the Museum Store.

Record Review:

Yesshows Bring Back Vintage Days

By CHAD BASHAW
Minaret Staff Writer

If "Drama" seemed empty to some Yes fans, it was because singer Jon Anderson and keyboard wizard Rick Wakeman walked out this summer and were quickly replaced by two young gentlemen who called themselves "The Buggles." The Buggles are Trevor Horn, who took over the vocals, and Geoff Downes who replaced Wakeman. They never really explained just what a Bugle was, or if they're still Buggles, but nobody asked.

Now Atlantic Records has released *Yesshows*. This double-live anthology was recorded with Anderson and Wakeman long before America ever heard of the Buggles. It is Yes at their cosmic best. From a historical standpoint this is a good place for Anderson and Wakeman to get off the YesBus if they're going. Wakeman has left before and returned, but

Anderson was there from the beginning, and seems to belong there. Where else could a cosmic rocker fit in, especially one who wears capes and skips around on stage making gestures like a pope?

The album begins with a slick transition from Yes' eight-year-old recording of Stravinsky's Firebird Suite into Wakeman's clean powerful keyboards on "Parallels" from the album *Going for the One*. Unlike his insane excesses on the 1979 release *Tormato*, his playing is distinctive and to the point.

In a quiet change of pace, the boys dig up "Time and a Word" from the vintage Yes days. If the Spinners did this song tomorrow, it would be solid gold in a week. Anderson and Bassist Chris Squire harmonize beautifully on this piece which deserves the airplay that "Roundabout" has been getting for ten years. Unfortunately the decision was made to

go from this pretty piece into "Going for the One." They were correct in playing something fast after such a slow number, but this was the wrong choice. It tends to drag in places despite Steve Howe's desperate guitar work. Anderson tries to salvage it with vocal flash, but to no avail.

On side two is one long cut, "The Gates of Delirium," from *Relayer*, featuring keyboardist Patrick Moraz, who took Wakeman's place on this cut proves they didn't miss a beat when Bill Bruford left the band several years ago.

"Don't Kill the Whale" begins side three. This fast moving social plea displays Anderson's lyrical prowess:

In a moment of love they will die for their grace.

Don't hunt the whale—dig it.

Only Jon Anderson could get away with using "dig it," a phrase that was buried long ago with

"groovy" and "far out"

The rest of the third side features "Ritual" from *Tales from Topographic Oceans*. As this long concept piece continues on the fourth side, White drums with savage intensity while strange canine growling is heard. The effect is peculiar but nevertheless amusing.

Finally, the band closes with "Wonderous Stories" in which Anderson plays a beautiful mandolin part that ends the album in a quiet, reflective mood. Although Yes usually closes their shows with "Roundabout," they decided to omit the 1971 classic. Since it was on their last live album, *Yessongs*, there was no real need to use it again.

Many critics despise Yes, possibly because people don't like what they don't understand. However, by the time *Yesshows* has played through, it has explained itself quite clearly.

QUILT DEADLINE!

Monday, January 26

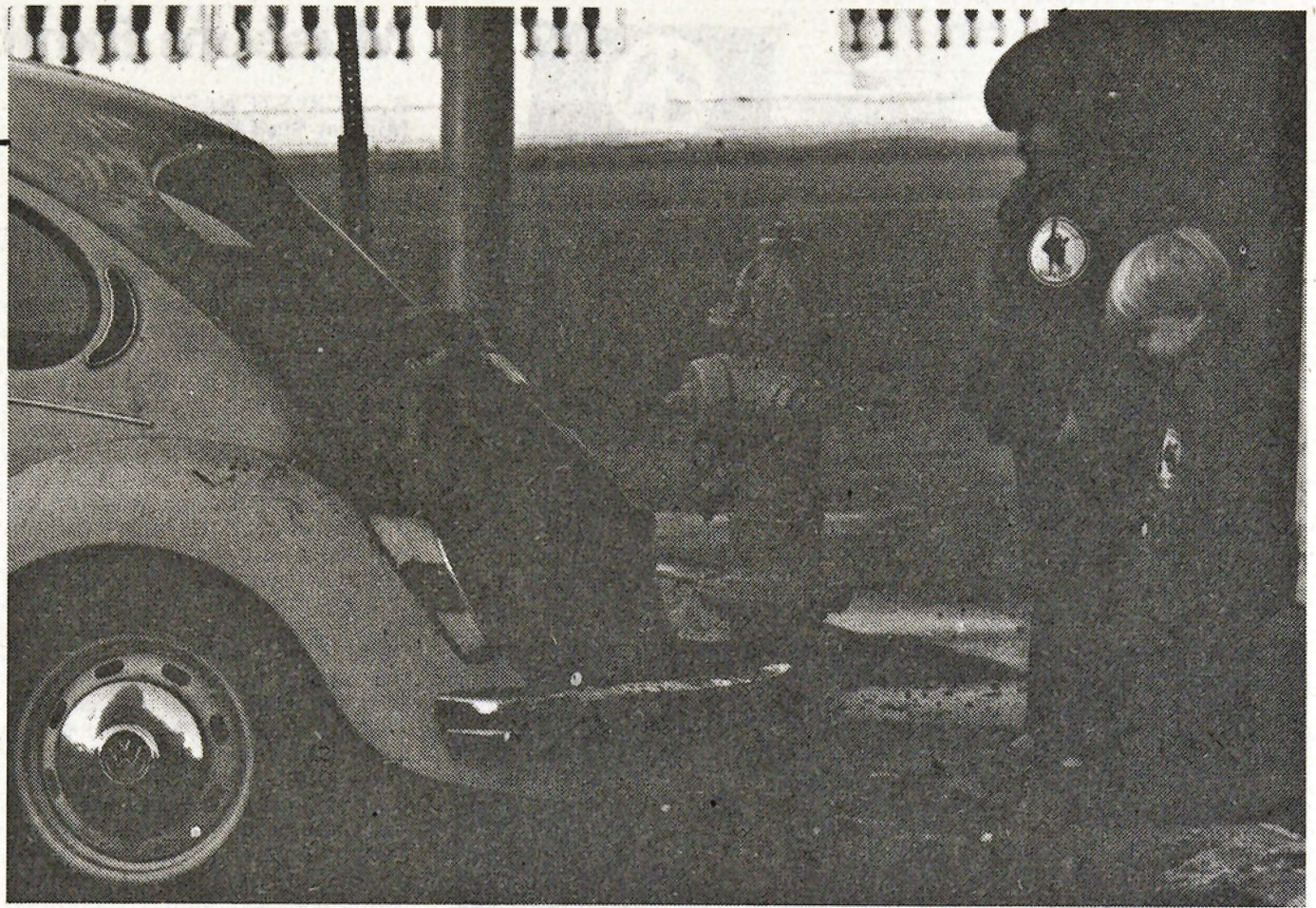
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Two unidentified children stand on the corner of Plant Avenue and Kennedy Boulevard viewing the remains of their father's Volkswagen. On Sunday, an engine fire destroyed the car before Tampa firemen arrived to extinguish the blaze. No one was injured.



Unofficial Compromise Achieved For Bimester

By AMY HILL
Features Editor

Provost Edwin Wilde has unofficially informed Sophomore Representative Rich Turer that all 300- and 400-level courses will remain on the semester system for another two years.

"I presented the original copy of the bimester petition to Dr. Wilde in the final week of last semester," said Turer. "President Cheshire had already visited Wilde that morning on the subject. Wilde said that Cheshire felt it was a reasonable compromise to keep junior- and senior-level courses on the semester system

from Fall, 1981 through Spring, 1983.

When Turer returned from Christmas break, Dr. Wilde informed him that all of the trustees had received the petition, signed by more than 700 students opposed to the bimester. Wilde said at that time that he felt the phase-in, which had been suggested in the petition, seemed fair.

"Wilde said that he was quite sure that this plan would be accepted officially," said Turer.

The idea of the phase-in program is to allow juniors and seniors to take all major courses on the semester system. Elective courses could be taken on the bimester calendar.

"I think this phase-in system, on

which a student might take two semester upper-level courses simultaneously with two lower-level bimester courses could be a popular, successful program," said Turer. "In fact, it might be considered as the long-term solution."

"I'm pleased that the administration considered the feelings of the student body, and I'm satisfied with the compromise."

Turer mentioned that there was some possibility of a third year of the phase-in program, but that the decision had not yet been made by the administration.



University Gets \$1.8 Million In Gifts And Grants

The university received more than 1.8 million dollars in gifts and pledges for the 1980-81 fiscal year, according to the university's development office.

The exact amount, \$1,858,241 was the largest sum ever raised in a year for the university. Not included in that was \$327,521 in federal and state grants for student financial aid.

This accomplishment will be celebrated Friday evening, Jan. 23, when the Minaret Society holds its eighth annual dinner.

The 142 members of the Society pledged a total of \$1,031,950, compared to \$320,000 raised in 1972, the founding year for the Society.

Included in the gifts are the first \$530,000 (from the \$2.5 million anonymous pledge from last spring), \$620,385 for the Forward Fund (for honors scholarships and Bay Area students), and \$250,000 from the Falk Foundation (for renovation of the David Falk Theater).

Also noted was \$100,000 from the Dana Foundation of New York City to cover the transition costs of UT's move to the bimester system.

Hessler Charged With Grand Theft

By PHYLLIS HARKINS
Minaret Staff Writer

Paul Hessler, Rivershore's hall director, was taken to Hillsborough County Court on Dec. 4 and sentenced to five years in prison. Hessler had been charged with embezzling \$85,000.

Hessler was hired on Aug. 22, 1980, to be head of residence life at Rivershore. In March, he was charged with five counts of grand theft.

"We were not aware of the specifics concerning Hessler's past," said Jan Jardieu, director of housing. "We knew he was a lawyer and had had trouble with the bar association of Florida." Jardieu also said that Hessler did not mention his grand theft charges during the interviews, but she added, "I don't think he was covering up."

Jardieu, Carl Hite and other hall directors interviewed Hessler in August. Hite said, "It was my decision and we were short on hall directors."

Hite stated that he had spoken with a number of references, including another lawyer who thought Hessler's charges would be suspended.

"Paul's references were very positive," said Hite. Although both Hite and Jardieu said they were unaware of the details regarding Hessler and his background, Hite said, "We did more checking up on Paul than anyone." Hite was not concerned that Hessler's

prison sentence would lead to bad publicity for the university.

"The articles in *The Tampa Tribune* did not mention Paul in connection with UT," said Hite.

"As far as I'm concerned Paul had paid for his mistake by being dis-barred," said Hite. "Paul had managed well; we had the best year yet at Rivershore."

Jardieu agreed with Hite. "Hessler's influence was a positive one," she said. Donna Greenhalgh, Rivershore R.A. said, "Rivershore definitely benefited from Paul."

A shortage of hall directors has been a major problem for the

Housing Department. "I think hiring Hessler was a good decision—only Delo opened last semester without a hall director."

Hessler is now at Lake Butler transition center, waiting to be assigned to a prison facility.

"Chances are he'll get a minimum detention," said Hite.

The Housing Department is still attempting to find a replacement for Hessler.



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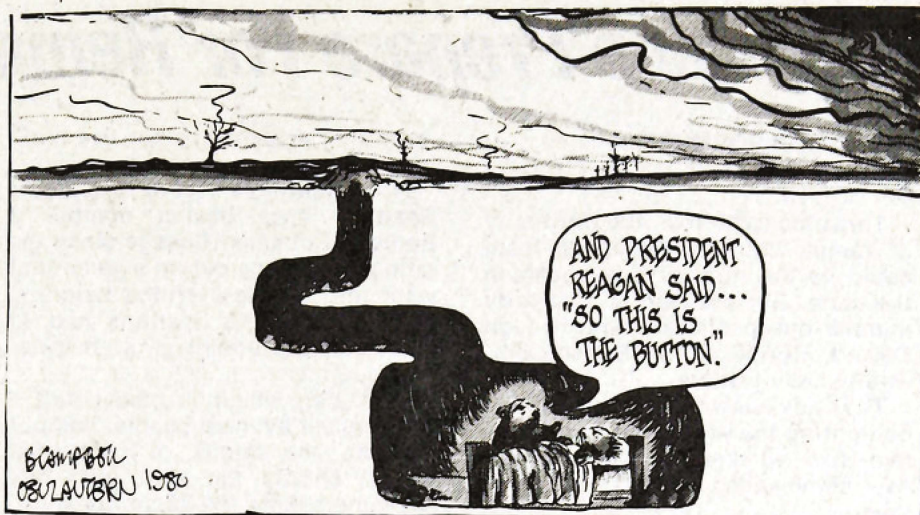
By MYLES SCHWARTZ
Minaret Staff Writer

A new scholarship fund has been started for the University of Tampa by ex-UT football star Freddie Solomon. In 1979, Solomon contributed \$1000 to establish the fund. This scholarship will be neither academic nor athletic, but will go to students who are financially disadvantaged.

Although there have already been donations, the university is planning to begin a special drive this spring to help build the fund. The school will focus their campaign mainly on alumni who were involved in the UT football program during the early 1970s.

A special account has been set up for the fund. Once there is a substantial amount of interest on the money, the scholarship will go into effect. According to Mrs. Joyce Plumley of the Alumni Office, it is not known when there will be adequate finances for the scholarship. Hopefully the program will be able to commence within the next two years.

Freddie Solomon, currently playing professional football with the San Francisco 49'ers, grew up in a poor family and attended UT on a scholarship. He began this scholarship because he felt that other students from low income families should get the same chance he once received.



Nuclear Weapons Facilitate Disaster

By FR. BOB WIESENBAUGH

Alexander Haig, during his recent confirmation hearings in the Congress for secretary of state, said, that we must demonstrate our willingness to use, if necessary, nuclear weapons in the defense of our vital interests. When he was campaigning for president a year ago, Vice President George Bush asserted that there can be a winner in a nuclear war. So the unthinkable is now officially thinkable. To take a step back from this position, I would like to ask if we, with sanity, can think this unthinkable; can we, in other words, sanely plan and prepare for the possibility of active participation in a nuclear war.

The atomic bomb dropped on Hiroshima during World War II killed 140,000 people and wounded an untold number more. Most of these people, were not combat soldiers, but business people, laborers, housewives, babies, students, retired people - civilians. (And even against the enemy's military should we be using such lethal weapons? The military, after all, are people too). Recently, *Time* magazine, printed a scenario for a nuclear attack on metropolitan Boston by Dr. Howard Hiatt, dean of Harvard's School of Public Health. In this scenario Dr. Hiatt asserts that if a 20-megaton nuclear warhead, a modern bomb 1000 times more powerful than the Hiroshima bomb, were to detonate over Boston, it would kill 2.2 million of the city's 3 million inhabitants outright, and the remaining 0.8 million would be maimed, burned or in shock. In time, these survivors would also develop new and virtually incurable ailments such as severe radiation poisoning and reactions to contaminated food and water.

For years, when both the firepower in our nuclear arsenal was much smaller and the weapons to deliver these warheads much less precise,

our policy was to use the arsenal only if we were attacked. We figured that our arsenal had to be powerful enough that we could kill at least 25 percent of the Soviet population and destroy 50 percent of their industry no matter how they attacked us. We outdid ourselves in instrumenting this policy. In 1968, former Secretary of Defense Robert McNamara asserted that 400 megatons of nuclear warheads delivered on target could eliminate 90 million of the Soviets and 76 percent of their industrial capacity. Today, we conservatively possess 31,000 megatons of nuclear warheads along with more-precise-than-ever weapons to deliver them.

Last August, former President Jimmy Carter issued a directive which recognized this increased accuracy we have been able to achieve with our nuclear weapons. No longer do we need to aim our missiles primarily at broad, heavily populated areas; instead, we can aim our missiles primarily at the Soviets' military sites and command centers. It is easy to see why Secretary Hiatt and Vice President Bush can envision nuclear war as win-able. If we strike with highly accurate weapons, we might so seriously weaken or even annihilate the enemy's nuclear arsenal that we need, at worst, withstand only relatively weak retaliation from them or their allies. However, we are still talking about the lives of millions of people and even, if our attack fails, a possible doomsday conflagration.

Is it sane then to continue to rest our nation's defense on nuclear firepower? Can we continue to play Russian roulette with the lives of millions of people? Are not the lives of our own citizens and those of everyone else on our fragile globe more important than those so-called vital interests that Secretary Hiatt is willing to go to war for with nuclear weapons?

Engineers In Demand

By AMY HILL
Feature Editor

Engineers have now surpassed business and accounting majors as the most sought after college graduates.

Starting salaries for young engineers are approaching \$24,000, more than any other major last year nationwide. This has already created an alarming shortage of engineering faculty as it has encouraged young engineers to immediately enter the working world.

The current need for engineering graduates stems from new interest in energy engineering: mechanical, electrical, and chemical engineering. The industry is also moving rapidly into computer-aided design and drafting, creating a strong demand and a prosperous future for the young engineer.

Undergraduate enrollment in engineering dropped dramatically in the 1960s with the rise in popularity of the humanities. But there has been a reverse in this trend as college students look for salable skills in the inflation-torn '70s; engineering enrollment nearly doubled from 1975 to

1980.

More than 100,000 freshmen nationwide (class of '84) are aspiring engineers. Many colleges can barely cope with today's enrollment tide as classes are huge in size and equipment is frequently obsolete.

While the competition is tough for most faculty positions, there are presently more than 2,000 vacancies for engineering instructors across the country. The diminished future of engineering faculty is so alarming that it has led to what a White House report states as a threat to "America's competitive edge."

Industry itself has begun to find answers to the problem by founding their own graduate schools. Some corporations are donating equipment and vast sums of money, and even financing scholarships to individual students. Although the immediate future for the engineer is bright, the long-term results of the industry demand is causing a major problem.

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Spartans Prepare For Rematch With Stetson University

By TONY DeSORMIER
Assistant Editor

This time tomorrow, the University of Tampa women's basketball team could be the number one squad in the state. But the road to that lofty number one position leads through Deland, Florida and the Stetson University Lady Hatters.

The Lady Hatters, who tonight will be fighting the young Spartans to retain their number one ranking, will have some added incentive going for them.

In the previous meeting between the two teams this season, the Spartans pulled out a one-point victory in the final seconds when freshman Dawn Uekerus hit both ends of a one-and-one from the free throw line.

That loss, which came when most UT students had gone home for Christmas, has been the only loss for Stetson to a state Division II rival this season.

Even if the Spartans should lose, they stand a good chance to move up

from their present number five ranking.

Now sporting a record of 6-2, the Spartans have beaten number 2 Bethune-Cookman College since the ratings last came out. In a game that went into double-overtime before it was decided, the Spartans had to overcome a 15-point, first half-deficit.

That win, which is considered a major upset by most people, has put UT into the minds of basketball people around the state and has everyone asking the same question: "Who are those girls?"

And with good reason. Last year, after the team lost Jane Castor for the season due to a broken wrist, the Spartans were a weak, ineffective team that had to rely on a big game from either Joni Vollman, Cheryl "Pinny" Paul, or Catrena Hernandez to win a game.

This year, the Spartans are a team with good offensive balance (five members of the team are averaging over 10 points a game) and have out-

rebounded all but one opponent this season.

Castor is back and healthy, and having an outstanding season. Vollman, who no longer has to worry about scoring 30 points a night to keep UT in a ballgame, has sharpened her shooting ability and developed her defensive skills. Paul, who set a UT single season record in assists last year, keeps rolling along, playing strong defense and is the trigger of the Spartans high-powered offense.

But people around the state knew about them. What most of them didn't know about was the recruiting of Dorrene Wolf and Sandra Lise, a pair of 6' freshmen who have combined to form a fearsome combo which most other teams can't compete against.

Either one would have made UT more competitive than last year. But the two together? Add in Castor and the long-range shooting of Vollman

and you can see why the Spartans are on the verge of vying for the state title.

The Lise/Wolf pairing give UT an almost unstoppable rebounding tandem and makes the Spartans so explosive on offense, it's almost scary. Both fit into Coach Anne Strusz's team concept offense well and can play exceptional defense when needed.

But as these two freshmen shine, the rise of the Spartans to state prominence and (dare we say it?) to the doorstep of national recognition has been a team effort, with all ten players contributing in their fashion.

The Spartans have come a long way in a short year's time, and have an even longer road ahead of them, especially if the above comment about national recognition is to be taken seriously. The Spartans are a young team, playing with an unlimited potential, a proverbial diamond-in-the-rough.

Gray's Football Primer

Get The Most Out Of The Super Bowl

By W. BLAKE GRAY

For those of you who know nothing about football, here is a short glossary of football terms to aid you if your roommate turns on the *Super Bowl* instead of *Gidget Goes to Spanish Harlem*:

Tight end — What designer jeans give you.

Wide receiver — One of GTE's new projects.

Quarterback sack — 1. A rude assault on the quarterback's ribs with a helmet.

2. What they carry him away in.

Left guard — Communist deodorant.

Right tackle — What you need to catch fish.

Right end — Where Gloria Vanderbilt advertises.

Illegal use of hands — What John Gacy's in jail for.

Sudden death — Ronald Reagan's favorite part of the game.

Kicking game — Frowned upon by the ASPCA.

Offensive holding — Often tried by guys on first date.

Defensive holding — Often tried by girls on first date.

Bomb — Ronald Reagan's favorite play.

Screen — What you put in your bowl.

Flare pass — What Andy Solomon would throw if he was a quarterback.

Second down — Often dangerous with alcohol.

Draw play — What coaches use blackboards for.

Facemask — For players with bad acne.

Clipping — What you do to a roach.

Encroachment — This term is funny by itself.

End zone — Robicenti's.

Personal foul — My pet chicken.

Illegal procedure — Rivershore's ball first and fifteen; time to hire a new director.

Super Bowl — What all pot smokers dream of.

Punter — Existential literature for those with an accent.

Chinstrap — Used by cruel parents.

Jockstrap — Used by exceedingly cruel parents.

Jersey — The only place where 2 million people live and only four admit it.

Nose guard — What Jimmy Durante hires private detectives for.

Running game — Difficult when stalking gazelles.

Hashmarks — You can get kicked out of school for these.

Down marker — Graduated medicine bottle.

Sellout — What George Bush did.

Plunkett — How to play a banjo.

Pigskin — Usually thick and impervious to ideas.

Incomplete — What you get if you do your term paper at the UT library.

First round draft pick — Usually goes to the person who buys the first round.

Fullback — Quasimodo.

Free Safety — Nonexistent at Rivershore.

Scalp — Tom Landry.

Finally, here's an amazing statistic to dazzle your friends with — the team that returns the most kickoffs usually loses.

Women's Basketball

Jan. 22	Thurs.	At	Stetson	7:00 p.m.
Jan. 24	Sat.	At	USF	7:00 p.m.
Jan. 27	Tues.		St. Leo	7:30 p.m.
Jan. 31	Sat.		Fla. Southern	7:30 p.m.

Golf

Jan. 23, 24, 25 - Fountainbleu Winter Classic in Miami

Swimming

Jan. 24	Sat.		Ga. Southern	1:00 p.m.
Jan. 31	Sat.		College of Charleston	1:00 p.m.

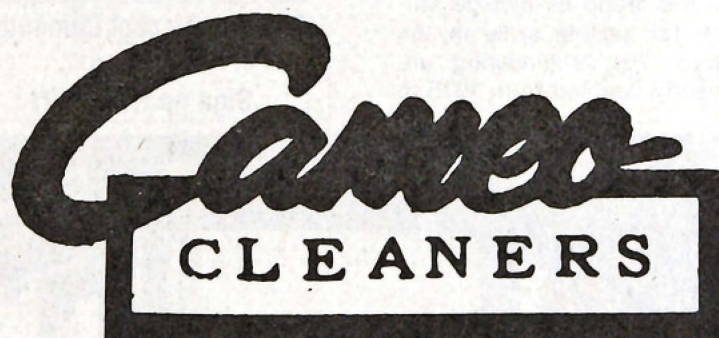
Men's Tennis

Jan. 23	Fri.		St. Leo	1:00 p.m.
Jan. 26	Mon.	At	F.I.T.	1:00 p.m.

Women's Tennis

Jan. 24	Sat.		Fla. International	11:00 a.m.
Jan. 28	Wed.	At	Stetson	2:00 p.m.

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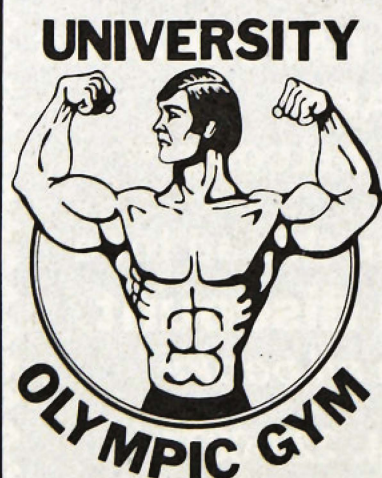
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