

# The Minaret

Vol. LI, No. 7

University of Tampa, Tampa, Florida

October 9, 1980

## Lot Loss Creates Headlines And Headaches

By SHARON WALDRON  
and  
JERRY THOMSEN  
Minaret Staff Writers

They say bad luck comes in threes. Rivershore residents need no convincing. Too many derelicts, not enough protection and a mysteriously disappearing parking lot have made headlines and headaches for the students and the university.

University Police Chief Patrick Schaefer addressed the students at 10 p.m. on Oct. 5, just prior to Channel 13's segment on the pressing problem at UT.

Schaefer said, "The university is taking major steps to eliminate the increasing influx of the street element on Kennedy Blvd."

Those steps include: putting all 11 UTPD officers on 12-hour shifts; recruiting three new University Police officers; contracting for a canine dog and handler; conducting a lighting survey; and negotiating with the Riverhouse restaurant for an off-duty police officer to be stationed there.

The Tampa Police Department's new manpower deployment came at a bad time. Officers' hours were shifted, making coverage in the area less visible. Schaefer said the TPD has insured him of their complete cooperation in eliminating the street

**"Protection of  
our students  
is the number  
one priority."**

—UT President  
Richard Cheshire



element. "Our number one priority," said Schaefer, "is the safety of the students."

The university has yet to remedy the parking problem.

On Oct. 1 Rivershore residents officially lost the use of their 65-space parking lot after the university refused to pay a \$360 rent increase to the Greek Orthodox Church of St. John.

The increase, from \$640 to \$1,000 per month, was according to President Cheshire, "far beyond anything in conscience we wanted to pay." He

added, "We were not about to be skinned."

St. John's Parish Council President Demetrius Halkias notified the university of the increase six weeks in advance. In a letter dated Aug. 13, Dr. Halkias stated, "We find ourselves in a position where we must increase the rent beginning Oct. 1." Tampa judge and Vice President of the Parish Council, Michael Kavoulis said, "We also gave them verbal notice earlier this summer that our taxes (on the lot) went up and we would have to increase the rent." The

lease officially expired on Aug. 31 but UT was granted a one-month extension.

Vice President for Business Affairs Rudy Koletic said the \$75-per-space increase was "a much higher evaluation of rental property than we felt was just and we refused to pay. If they were going to raise the rent over 50%," Koletic said, "They should have let us know last spring."

On Tuesday, Oct. 30, the residents of Rivershore were told at 9 p.m. that as of midnight, the lot was no longer theirs. UT student Rod Cooper told the *Tampa Times*, "The whole big deal is that they laid this thing on us with no warning."

In a student council meeting on Wednesday, Oct. 1, President Cheshire said he was furious that students were not notified earlier. "I apologize on behalf of the university for this shoddy treatment," he said. President Cheshire had difficulty answering many of the students' questions. UT student Rae Towsley commented, "He wasn't prepared to answer them."

George Papageorgiou, co-activities chairman for the Rivershore Hall Council said, "The administration acted in a negligent manner. It is unfortunate that the students have been treated this way. We need that

(Continued on page 3)

### Cheshire Addresses Student Government

By STEPHANIE TRIPP  
Minaret Staff Writer

Rivershore parking and safety were primary concerns of students when UT President Richard Cheshire addressed student government on Oct. 1.

Cheshire explained that the lease on the lot that the university had been renting for Rivershore residents to park had expired and students were now prohibited from using it.

He apologized to residents who had not been informed of the change until the day before it occurred.

Student safety was also a subject that Cheshire spent considerable time discussing. He told those in attendance that he planned to speak to Tampa Mayor Bob Martinez about the increase in crime in the area.

Besides addressing the immediate problems and complaints presented by the students, Cheshire focused on university plans and goals for the school year. The first of these was the de-bugging of financial management, registration, and housing procedure.

Several building and expansion goals were presented in the address. Among these were renovation of the old Florida State Fair Administration Building for use as a student activity center, renovation of classroom space and a major increase in housing space.

Perhaps the biggest change in regard to building and expansion is the necessity for a new indoor sports arena. This need arises from the tentative sale of the land that Howell Gym sits on to Max Factor Corp., who intends to develop it for commercial use.

If the sale goes through, the university must vacate the property by July 15, 1982.



A cool treat for a hot day — UT students grab free Yoplait Yogurt samples.

Photo by Tim O'Connor

## UT Moves To Increase Campus Safety

By JERRY THOMSEN  
Campus News Editor

A casual stroll through the University of Tampa campus is often like stepping into a picture postcard: full of beauty, serenity, and if one is fortunate, safety.

In the wake of greater incidence of local assault, theft, student harassment and even a murder (non-student), the safety of UT students has become a major concern to the university community.

"Protection of our students is the number one priority," said President Richard Cheshire to concerned students at the Oct. 1 meeting of student government. Cheshire said he would do everything in his power to

protect students from abuse, particularly the verbal and physical harassment dealt out by the "undesirable element" outside the Riverhouse restaurant and along Kennedy Boulevard.

Cheshire said he was taking the problem to Tampa Mayor Bob Martinez and would present him with a petition signed by about 150 students. Cheshire said he would also be in contact with the Tampa Police Department (TPD) this week to inform them of the problem.

Students living in Rivershore are particularly subject to the verbal comments of people hanging out near the restaurant. The front page article in the *Tampa Times* on Oct. 4 enumerated several incidents of stu-

dents being abused and solicited by persons described as "homosexuals, prostitutes, vagrants and winos."

To combat the growing problem, University Police Chief Patrick Schaefer has increased the manpower and working hours of the police force, and hired a K-9 patrol for the area around Rivershore. The UT police are now on 12-hour work days that include a permanent walking beat along the north side of Kennedy Boulevard and across to Rivershore. Three new officers have also been hired in a move that will add an additional patrolman to each shift.

The K-9 patrol will be active from 8 p.m. to 2 a.m. every night of the week and consists of a uniformed

(Continued on page 8)



## Phi Kappa Phi

A very successful weekend at Tampa Bay Center! The Pi Kapp made \$466 for Project PUSH (Play Units for the Severely Handicapped). Project PUSH is the national project of Pi Kappa Phi Fraternity. The goal for PUSH this year is \$60,000.

One of our graduating brothers went to New York on Monday to start his new job. Aloha Mitchell Poodle, we'll miss you.

Last week an unsuccessful attempt was made to block our football team from being in the playoffs. There seemed to be some question about what a Social Affiliate was. Our football team boasts a 9-0 record, (not including the two playoff games this week). A record like this has not been seen by a fraternity at UT until 1980. Pi Kappa Phi makes history again. "There ain't no stoppin' us now."

Don't forget to give blood at the Bloodmobile next week.

Murphy's note: Where is the Duke? He was last seen wandering aimlessly on Davis Island.

Aloha,  
Mrs. Murphy

## Draft Conference At USF

By CRAIG HAWKINSON

The Draft....How will it affect you? How does it threaten world peace? The answers to these and many other questions concerning the draft are available to any concerned students from the Progressive Student Union at the University of South Florida. The PSU can provide information regarding draft information and the probability of a future draft. The PSU is sponsoring a Draft Conference on Monday, Oct. 13, at 7 p.m. in the USF University Center, Rooms 255 and 256. If you are unsure about the draft, how it will affect you, its implications or the options open to you, the PSU can provide you with the answers. The conference is open to any and all students. Further information can be obtained by contacting the PSU at CTR Box 2447, USF, Tampa, Florida 33620, or by writing UT Box 1170.

# When In Doubt, Check It Out

By AMY HILL  
Minaret Staff Writer

The Family Planning Clinic located in the Hillsborough County Health Department downtown is the closest available to UT students. Located at 1105 East Kennedy Blvd., the clinic is within walking distance of the UT campus.

The clinic offers a full gynecological exam for \$5, including a Pap smear and one month of birth control pills. Pregnancy testing and V.D. testing are available. The office is open from 8 to 5 weekdays. Birth control clinics are held on Tuesday and Thursday at 8 a.m. and noon. Call to reconfirm at 272-6330.

There is no abortion clinic at Family Planning. However, pregnancy termination is available at the Women's Health Center at 3004 Fletcher Avenue near the University of South Florida. This is a reputable clinic associated with a local hospital. Free pregnancy tests are available on a walk-in basis.

Unlike Family Planning Services, the Women's Health Center is a profit-making organization. According to Tina Johnson, director of the Tampa WHC clinic, it is privately owned by a physician and a corporation.

WHC is open from 8 to 5 weekdays, and from 9 to 3 on Saturday. The birth control clinic meets on Monday and Tuesday by appointment only. The initial examination is \$30. This includes a one month's supply of birth control pills and a prescription for 12 months. Follow-up visits are \$15 until the annual \$30 exam. Call for more information and details at 977-6176.

There is no Planned Parenthood in Hillsborough County.

UT Health Services provides pregnancy testing, though students are sent to the health department for V.D. testing. The name of a local private gynecologist is available from the UT nurse upon request. The exam costs UT students \$18. The average price in Tampa for the same exam is around \$50. The UT nurse is available for advice, and information is easy to obtain. Counseling is available at UT at the Counseling Center, where confidentiality is assured.



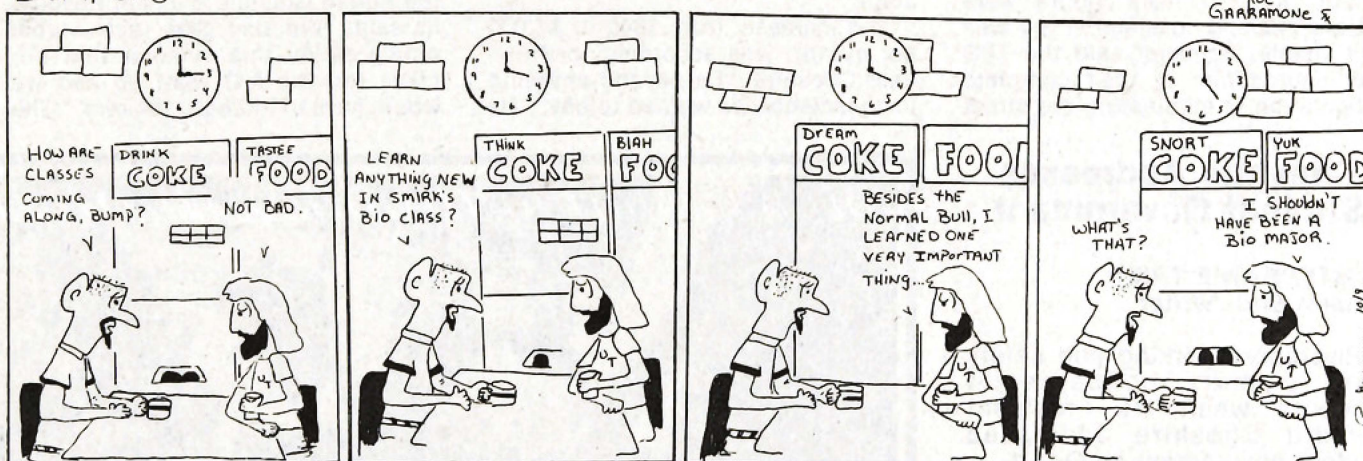
## Newman Club To Discuss Sex

The Newman Club has invited me next Tuesday evening, Oct. 14, to initiate their new discussion series, *Newman Discussion Series 1980-81*, which will attempt to relate current Catholic Church teaching with present concerns of the students here at the University of Tampa. The topic of this first discussion in the series will be "Sex and the Catholic." I will try then, in a short fifteen minute presentation, to show how the Catholic Church views intersexual genital intercourse beyond the traffic rules. We will then leave 45 minutes for discussion by all present.

This is my third year at UT. Sex has been a continual topic in the university's public forum. Two years ago, there was a controversial panel sponsored by Howell Hall on the health related aspects of sex, and last year, *The Minaret* carried several articles by students who praised the joys of sex. I hope that this discussion next Tuesday will help students, aside from the health information necessities, the pleasures of sex, present attitudes toward it, to come to a deeper understanding of this amazing power possessed by all of us.

The discussion will begin at 7:30 p.m. next Tuesday in Room 338, Plant Hall. I hope that you will come.

Bumper®



## Personals

'61 co-ed. Leaky valves but good mileage. No spare tire. Great rear end suspension. Write box 2323.

Is there sex after death?

Okay, Sharon. We won't tell everyone you found love on the floor.

The Staff

Jerry- I heard you wrote about rotifers for the Minaret. (Am I stuttering?)

Ms. Quilt

Since when is one of the commandments, "Thou shalt not park?"

And UT said, "Let there be lots..... on campus."

Hey, Rivershore! I hear there's this place on MacDill with a circular driveway and plenty of room for 60 cars. Go for it! Tell 'em St. John's sent ya!

For Sale: Great air conditioner, surrounded by a '74 Monte Carlo. Lots of room for a comfortable ride for six passengers to the beach or Dale Mabry. Advertised at \$1,575. UT special, \$53 off. 254-3231 (ask for the Prof.).

Runaround

Can you account for the trouble on Rock Island? You can drive my car back to the USSR.

Congratulations Chuck Bieberich! One of the Sept. winners at the Hair Hut receiving your next hair style FREE!

The Hair Hut.

PCP'ers

Rules for lab precision,  
Measure with a micrometer  
Mark with chalk  
Cut with an axe

E.Q. Librium

Stamp out stupid club  
LOU,LOU! Where are we?

Mangrove crab

Al & Lori

Have you talked to Miss Piggy lately?

Get tucked in tonight!!!! Box 2754.

Whip it-baby-whip it good!

Hey ya'll

How the heck are ya?

Bach-

If you can't Handel it, don't go for Baroque! Try to compose yourself. I'll accompany Your Song.

Discontinued

To All The Guys That Have Taken Advantage Of Me: Rob, Scott C., Eric V., Jim H., Chuck, Art, John, Eric G., Scott and all the others.. THANK YOU!

The Hair Hut

Catch the KKY/TBS Funky Rock Band at the coffee house, Sat., 8:30 in Plant Hall. Be there. Aloha!

It is the beginning of the end. Live it up, or you'll never live it down.

Last week for Delta's Tuck-In Service. Get your requests in now.

Buttons: Personalized, lucite-covered, 2 1/4" diameter, high-quality, in any quality. Contact box #1100, or see samples in the Bookstore.

LOST: Communication between administration and students.

Life, liberty and the pursuit of parking.

The Parkers on Parker.

ATTENTION RIVERSHORE: United we stand, divided we don't park!!!

Thanks for the warning, Rudy. The Parkers on Parker.

CRITTER: What are you? Repeat, "I am..."

M.P.,Would you like a Roll? The Feed Me's

Bubble Gut: Do the worms taste good?

CRITTER: Next time use better bait, you'll catch better, non-bearded fish.

J. Gelehalia, Communicate with the com-mode lately?

Pillsbury: Too bad you lost at the track. You could have been rolling in dough. D. Og

Rock: Where are you? We miss your moustache and curly chest hairs. The Boys

Hooves: Face the truth. Science is the way to go. Change your major. U No Who

J. Call, How could I forget to give you a personal. "30 Krystals to go, hold the meat please." I. M. Sick

J.V., get a real job, not that strange racquet. You're into.

There were times when dripping saliva used to turn me on. But now I'm allergic to amylase.

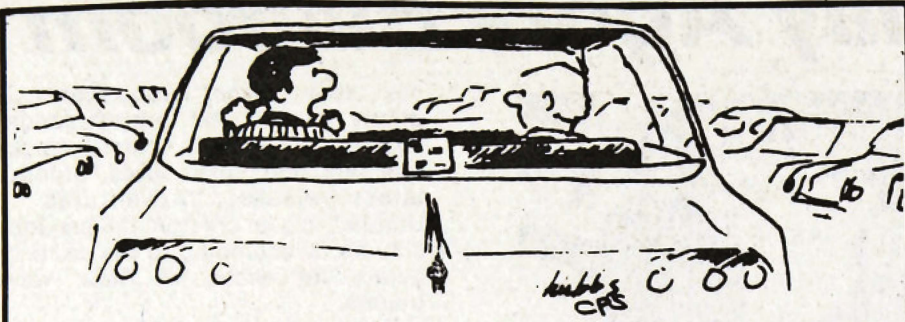
Ron Garon is planning a surprise visit to UT. Stay tuned to WTUN and watch for details. It is also rumored that he is selling his land under the Cass Street bridge. The lot includes a 1969 Ford Falcon (less tires). Watch for the future auction.

Riverhouse Street Bums: Wanted: one homecoming queen. Send photo and application to *The Minaret*, Box 2759. Vital statistics necessary. Bust size optional.

Tom — Pittsburgh got lucky, too bad you don't.

Mr. Growl, "You're cute." Miss Quilt





WELL, ACTUALLY, IT'S A SIX YEAR PROGRAM — FOUR YEARS OF COURSES, TWO YEARS TRYING TO FIND A PLACE TO PARK!

## Editor Says "Lots"

The University of Tampa's refusal to submit to the coercion of St. John's Greek Orthodox Church resulted in the loss of the Rivershore Tower parking lot. We agree that the \$360 rent increase was objectionable. Indeed, the attempt by a non-profit religious organization to ambush a private university suggests an absence of integrity. We assume that church officials will have difficulty explaining avarice when they arrive at the gates of heaven. However, we feel that the administration acted irresponsibly by withholding information from the students.

The university criticized the church for not notifying them of

the increase last spring. And yet, the students, who are directly affected by the decisions of the administration, were the last to be told. Even if the administration was bluffing, in the hopes that the church would reconsider, the students had a right to know. Their safety was jeopardized by the outcome.

It is apparent that the university has failed to conduct serious negotiations to secure the Rivershore lot. Should the students suffer because of a lack of contingency planning on the part of the administration?

When will the administration realize that students are not particularly fond of surprises?

## Headlines (Continued from page 1)

lot...students are willing to make financial sacrifices in order to keep it."

Cheshire indicated that responsibility for informing the students rested with the Dean of Students and the Housing Office. A reliable source informed the **Minaret** that the dean was instructed to "hold off telling the students." According to Koletic, the students were not told because "we were waiting to see if the church would reconsider."

Judge Kavouklis said the church was going to stick to the figure. "They never acknowledged our letter of Aug. 13," Kavouklis said. "I would think the administration would have wanted to discuss the issue, but we never heard from them."

On Sept. 19, more than one month after notification of the increase, Koletic sent a letter to Dr. Halkias which read: "Please accept this letter as our formal notice to discontinue our leasing arrangement for the parking lot at 120 Parker Street effective Sept. 31, 1980. Unfortunately the university found it difficult to meet the new leasing rates for 1980-81. **Please be assured that our students have been properly notified of this change.**" Ed. The letter was sent 11 days before the Rivershore residents were informed.

The displaced students were told to park in the resident spots on campus or in the newly constructed 70-space lot by the fairgrounds. Dr. Carl Hite, dean of students, said, "We didn't want to say anything (about the Rivershore lot) until the fairground lot was complete. We were looking for options. We were hoping the church would change their mind."

When Rivershore Tower first opened in 1977, residents used the 52-

space lot across from the Tribune building. Dean Hite said the lot was a disaster. "It was not well lit and there was a security problem. The students hated it," he said. According to Cheshire, the university was going to sell the lot to the Tribune and use the proceeds to buy the church's lot. However, this never materialized. He said there was "a considerable disparity between the selling price of our lot and the purchase price of theirs."

President Cheshire said the church is presently asking \$300,000 for the lot. Kavouklis said, "The university expressed an interest (in purchasing the lot) at one time, but there were never any serious negotiations and we never had any specific figure. We never said we would sell and they never said they would buy."

President Cheshire and Vice President Koletic said they would like to see Rivershore decommissioned as soon as the university has replacement housing on campus. When asked if this affected the university's efforts to obtain parking for Rivershore residents, Cheshire replied, "I don't see the two as being related. One is a long-range plan and the other an immediate problem."

At the student council meeting, Cheshire said there were 35 overload bedspaces available on campus for anyone who is not happy or feels unsafe at Rivershore.

Rivershore resident Cynthia Zaparka said, "I've seen most of the dorms on campus. I like it here. Rivershore is one of the best dorms we have. 'It's close enough so that it's convenient but far enough away so that we have more freedom. Having a parking lot made it even more convenient," she added.

## Legal Advice Available

By STEPHANIE TRIPP  
Minaret Staff Writer

A legal advocate program has been established at the University of Tampa to aid students in off-campus legal problems.

Students needing help with consumer matters, landlord-tenant disputes, and other situations can consult Krista Miller, who will serve as director and legal advocate.

Miller will determine the nature of a student's problem and, if necessary, set up an appointment with one of two attorneys who are volunteering their time.

The attorneys, R. Jeffrey Stull and James L. Watson, will be available for about three hours each per month. They are not there to represent students legally but to give advice. If a student needs legal counsel, he/she will be directed to the Hillsborough County Lawyers' Referral Service.

The idea for the program came from Miller, who presented it to

Dean of Students Carl Hite. Hite agreed with Miller and set up the program.

"Students today more than ever need legal advice," he said, "particularly out-of-state students who do not know Florida law."

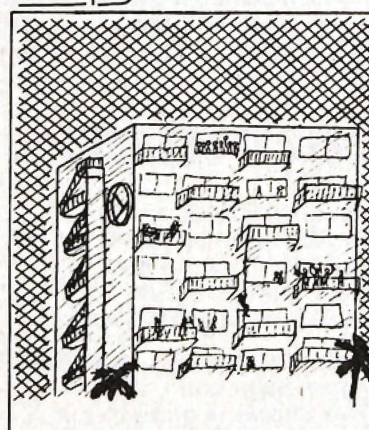
Hite mentioned alcohol, drug paraphernalia, tenancy, consumer, and traffic laws as being of particular interest to UT students.

Hite said that the program will not delve into campus legal matters, which should be handled through the university's judicial system.

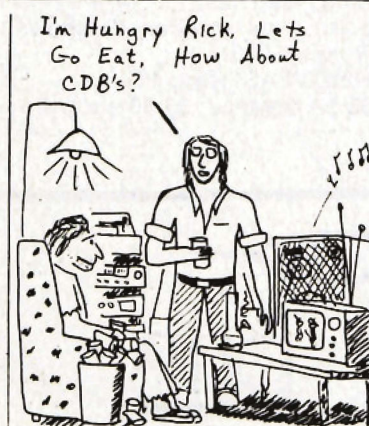
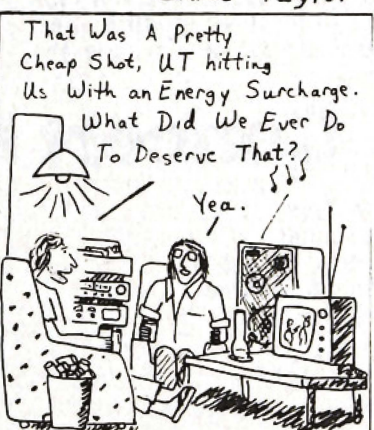
The operation will be funded with money generated from student fines, which previously went into the university's general fund. Last year fines totaled over \$1,000.

The Legal Advocate office is located in Plant Hall, room 500. The hours are Tuesday, 9 a.m.-12 n. and Wednesday, 1 p.m. - 5 p.m. Phone extension 310.

Murphy



Chris Taylor



### The Minaret — Fall 1980

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Staff Artists: Jane Cook, Rocco Garramone, Chris Taylor.

The Minaret considers articles from all interested persons. All material submitted must be typed and have the writer's name and box number on each page.

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## Out of State Students...

Remember to order your absentee ballots from home states for the November 4th election.



# Todd Rundgren To Play Agora Ballroom

By DEAN BRODER  
Minaret Entertainment Writer

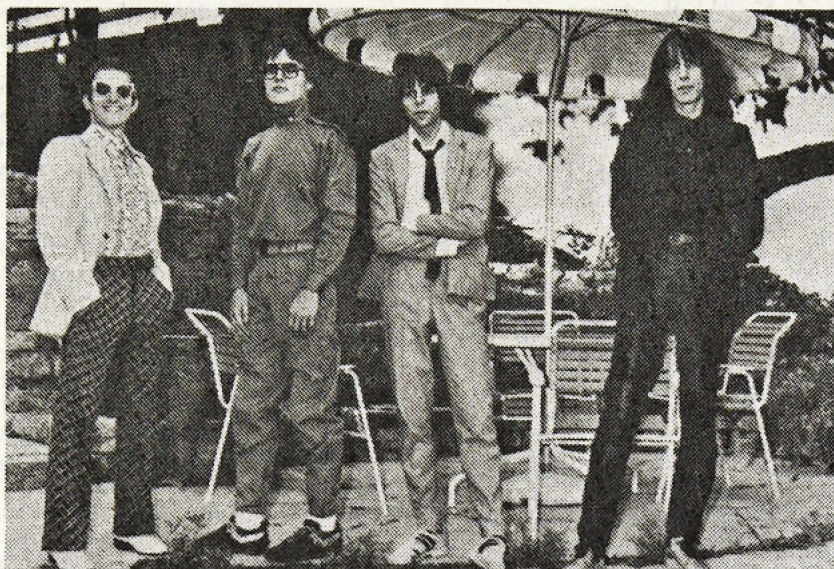
His music has been described by one rock critic as "futuristic synthesized space meanderings spun around soul-influenced accessible backbeats."

By themselves, those words are vague. Todd Rundgren may or may not agree. "What sounds good to me though, might not be too much for somebody else..." Todd once said. "I just put on what I think sounds good. Anyway, at what point does the noise end and the music begin? At what point does sight end and sound begin? The lines get blurrier and blurrier all the time..."

Rundgren's albums won't ever sell multiple platinum. Radio stations won't ever mention him in their hourly celebrity polls. Teen magazines won't spread him across their centerfolds. His fans are wedded to him in one of the strongest affinities in rock today. His cultish followers are not the average and commonplace, and they're rewarded for that in original ways, like the poster from the 1974 *Todd* album created from the collected names of "postcard respondents" to his *A Wizard, A True Star* LP of the previous year. Todd also squeezes more music on one record side than anyone in the music industry (35 minutes on one side of his *Initiation* LP, compared to the industry average of 20).

Rundgren's musical career actually goes back to the late 1960's, when as a teenager he performed with a small band called *Woody's Truck Stop* in his hometown of Philadelphia. His first real success surfaced over ten years ago with a band he founded called *Nazz*, whose sole hit, "Hello It's Me" rose to the top of the charts. Todd wrote that song at the age of sixteen.

Two more albums followed before the band's breakup, *Nazznazz* in 1969 and *Nazz III* in 1970. Months after, Todd released a solo album under the



**TODD RUNDGREN'S UTOPIA:**  
(Left to right) John Wilcox, Roger Powell, Kasim Sulton, and Todd Rundgren.

name *Runt*. Rundgren became one of the first multi-faceted, self-contained recording artists in the industry, writing all the material, singing all vocals, playing drums and filling all guitar tracks. "We Gotta Get You A Woman" was the *Runt* hit single, which pushed a second solo release in 1971 entitled *Ballad Of Todd Rundgren*.

In 1972, Todd's magnum opus, *Something/Anything* was released and spawned three FM radio classics: "I Saw The Light," "Couldn't I just Tell You," and a remake of the *Nazz* hit, "Hello It's Me," earning him his only gold record at the age of 22.

His next few albums, *A Wizard, A True Star* (1973) and *Todd* (1974), revealed Todd's new and unique humanized fascination with the synthesizer. "I got bored with everything I knew how to do, and wanted to learn something else," he admits. 1974 marked the founding of "Utopia," his first group since *Nazz*.

The innovative Rundgren conceived synthesized imagery was introduced on their first album, *Utopia*. The members of the band have changed completely in the six years of its existence, but now is a stable unit with Todd on guitar and production, Roger Powell on keyboards and trumpet, bassist Kasim Sulton, and drummer John Wilcox.

Utopia's second release, *Initiation* (1975), contained the elaborate studio production of "A Treatise On Cosmic Fire," and was followed during the same year by *Todd Rundgren's Utopia, Another Live*. One year later, the album *Faithful* was released which consisted of letter-perfect renditions of old favorites like The Beach Boys' "Good Vibrations," The Beatles' "Strawberry Fields Forever," and Bob Dylan's "Most Likely You Go Your Way and I'll Go Mine."

1977 found Utopia releasing an album ascent into fantasy entitled *Ra*, based on Egyptian mythology. Their

next album, *Oop! Wrong Planet*, is grimly realistic with "protest songs" against government, cities, corporate liars, and broken loves. Utopia's latest release, "Adventures In Utopia," is a far cry from the previous albums, succumbing to the contemporary influences of "new wave trauma."

Rundgren's last solo effort was *The Hermit Of Mink Hollow*, released in 1978. A double live album entitled *Back To The Bars* is a collection of Runt favorites culled from small club shows. (Several cuts were recorded at the Agora Ballroom in Cleveland). The album captures the true spontaneity of a Rundgren show.

Rundgren not only produces all of Utopia's albums and his own solo efforts, but considers his production/engineering talents a service for hire. In 1973, Todd supervised Grand Funk's mammoth hit singles, "We're An American Band" and their rendition of "The Loco-Motion." Daryl Hall and John Oates used both his production and guitar talents on their 1974 *War Babies* album. Perhaps Todd is best known for his recent production of Meatloaf's *Bat Out Of Hell* album still high on the charts with gold certification.

Rundgren has another road of expression, video graphics. For the past several years, Todd has added another dimension to his tours by showing his video works of fantasy sequences built around geometric forms played during Utopia tunes.

Rundgren has strived to be unique since the beginning of his career. He is constantly adding to his style of music, the ways he's writing and performing. And he has remained immune to contemporary influences, especially with his solo efforts.

Todd Rundgren plays two benefit shows for the John Anderson Campaign Committee along with Ian Hunter and special guests on Sunday, Oct. 12 at the Agora Ballroom in Tampa. Shows are at 8 and 11 p.m. Tickets are \$10.

## Concert Roundup

**PAT BENATAR**  
Bayfront Center  
Sunday, Nov. 16, 8 p.m.  
\$5.98 Limited Advance  
\$6.98 General Admission

**VAN HALEN**  
Bayfront Center  
Friday, Nov. 14, 8 p.m.

**STYX**  
Lakeland Civic Center  
Sat. & Sun., Jan. 17 & 18, 8 p.m.

**GAMMA**  
Curtis Hixon Hall  
Friday, Oct. 31

**ALLMAN BROS. AND  
HENRY PAUL BAND**  
Lakeland Civic Center  
Sat., Oct. 25, 8 p.m.  
\$8.50 General Admission

**TODD RUNDGREN/IAN HUNTER**  
Agora Ballroom  
Two Shows: 8 p.m./11 p.m.  
Sun., Oct. 12  
John Anderson Benefit Shows  
Tickets: \$10  
HEAD EAST, Oct. 14  
\$5.50 advance, \$6.50 showtime

## Tampa's First Record Collector's Swap Meet

Curtis Hixon Hall

Sunday, October 26

10 a.m. to 6 p.m.

Admission is \$1.00

## Rathskeller Baseball

### Playoff Special

Happy Hour prices during the games

Monday Night Football

Happy Hour prices till the first touchdown

## Rathskeller Now Open At Noon For Lunch

Roast Beef Sandwich..... \$2.10

Turkey Sandwich..... \$1.95

American or Swiss Cheese Sandwich.... \$1.35

Ham and Cheese Sandwich..... \$1.95

Chips..... 25¢

Pretzels..... 30¢

Popcorn..... 30¢

**No Waitress Service**

**No sandwiches "to go"**



Food, Games, Darts & Package  
Open 7 Days A Week

**Pitchers - \$1.50**  
w/ad  
Limit - 1 per student

**THURSDAY NIGHT  
LADIES NIGHT**  
7 p.m. - 11 p.m., 2 for 1 drinks

**Tuesday Night  
COLLEGE NIGHT**  
7 p.m. - 11 p.m., all drafts  
45¢ with UT I.D.

4 p.m. - 6 p.m. Monday - Friday  
Attitude Adjustment  
**ALL BEER 10¢ OFF**

*No Bums or Winos Allowed!*

Monday & Wednesday — Dart Leagues!  
Friday & Sunday — Dart Tournaments!

Large Screen TV  
Come Watch The Bucs!

You can have  
a good time  
at  
THE TAROT PUB

"Finest Dart Pub in Tampa"  
1212 W. Kennedy Boulevard  
4 blocks West of Campus  
251-9271

Barmen from UT  
Mary Mott  
Sandy Daly  
Alison Rice



**Stardust Memories:****An Exquisite Dose Of Reality**

Mr. Allen has done it again.

America's most consistent filmmaker has pieced together another intricate example of quality cinema. After giving us two of the best films of recent times in *Annie Hall* and *Manhattan*, along with the emotionally striking *Interiors*, Woody Allen has brought his physical and meta-physical wonderings to a peak in his latest effort, *Stardust Memories*.

Using the same semi-autobiographical style that Fellini gave us in *8½*, Allen presents us with the world as he sees it. It is made up basically of three types of people: the critics, who drone on and on about what is wrong with his movies ("they're not funny, anymore"); the fans, who are fanatical in their worship to the point where they dissect every nuance of every film for symbolism; and the people in Allen's personal life. This last group consists primarily of himself and the ladies that he surrounds himself with.

Allen's view of the masses is bleak. They are all freaks of one sort or another. They're too busy worrying about the latest trend and too ignorant to even be concerned about the important questions of life. These are the questions that are plaguing Allen. No longer is he content just being a comic. He sees too much suffering, too much coldness, too much concern over trivial matters. He needs to know why. Why should he continue making films if nothing is going to change?

But this is a film of questions, not of answers. Allen is not merely being morbid. His concerns are genuine. He passes his frustration as a filmmaker and as a human being down to his audience. For this reason this is not a comfortable film. One leaves it with all the *angst* that one feels after many of Bergman's films. However, *Stardust Memories*, like life, is, at times, a comedy.

Allen, through all of this madness and confusion, still makes us laugh. His humor is not easy. We laugh when he is trapped in a train car with a gruesome collection of humans, but there is something very real about his fear as well. Throughout the film we laugh at the same time when we are feeling uncomfortable about our laughter. Perhaps this is because so much of the movie is very true.

At one point in the film a producer tells Allen, "Too much reality is not

what the people want." But, as is echoed later in the movie, this is exactly what Allen gives us. In the mode of Bergman and Fellini, Allen shows us the truths that we would rather ignore, asks us questions that we would rather not answer.

Through all of these struggles Allen never loses control. He plays with his audience's mind, both as director and writer. We are taken in and out of reality. Allen moves us from film to reality, from inside his mind to inside our own. Around all of this he weaves a complex story of love and romance, complete with the inimitable Allen paranoia.

As a writer, Allen is able to strike a series of sensitive chords in his audience. He creates a film that is impossible to criticize without falling into one of his traps. If one tries to assign significance to the film, one becomes exactly the kind of freakish fan, without talent of one's own, that Allen parodies. Likewise, if one tries to point out the film's flaws, one is the insensitive critic that Allen treats so harshly. This is just one in a series of unsolvable dilemmas contained in this film.

There is the typical Allen Craziness amidst all of this. He signs a fan's left breast, and hears an idea for a comedy based on the Guyana mass suicide. His chauffeur is arrested for mail fraud and Allen has a conversation with visitors from another planet. But even these scenes are shrouded in the greys and blacks of Allen's camera and of the state of mankind.

As a director, Allen has once again established himself as the most artistic American director currently working. He shows particular adeptness at controlling the pace of this movie. One of the things that makes this film work is the fact that it has no consistent pace. There is no comfortable tempo that we are able to attach ourselves to when we watch this film. Let us use, for comparison, *Apocalypse Now*, which was paced as a smooth, flowing, slow film and *La Cage Aux Folles*, a very fast-paced, quick-hitting comedy. *Stardust Memories* cannot be placed near either of these extremes. It has no consistency and this adds to its discomfort. Allen plays with us, giving us a fast-paced bit of comedy, immediately followed by a slow piece of fatalistic philosophizing.

Allen accomplishes this pacing with the help of editor Susan E. Morse. Morse obviously adhered tightly to Allen's painstaking specifications. However, her work is, in its own right, very well done. A particularly masterful piece of editing is accomplished in a scene where one of Allen's girlfriends tells him an extremely painful goodbye. The constant quick cutting and repetition of lines during this scene make it excruciatingly effective.

The real technical master involved with this film is cinematographer Gordon Willis. Willis, who has done all of Allen's later films, along with both of *The Godfather* films, seems to have truly found his niche with Allen's black-and-white motif. Willis' lensing is invigorating and often unexpected. Particularly exciting are Willis' use of white walls with dark costumed actors and his use of sil-



T.O.

houette lighting. Willis manages to capture more subtlety in his various soft shades of grey than seems to be possible, even in color. He consistently finds, with Allen, exciting ways to view the most seemingly ordinary scene, making this film as intriguing to look at as it is to watch.

Willis has also allied with set designer Mel Bourne to create some beautiful settings. Allen's New York apartment is a marvelous collage of photo-murals and white-on-white. The pictures this setting provides are striking in contrast with the old style hotel that is used for much of the film's action. Much of the film, incidentally, is shot in Ocean Grove, N.J. This is a tribute to Messrs. Allen and Willis, who show us that something very tasteful can be made even in New Jersey.

Keeping with the quality of the movie is the assorted music that Mr. Allen uses. Dick Hyman provides us with several beautiful piano pieces. Allen also uses a pair of Django Reinhardt tunes as well as Musorgsky's *Night on Bald Mountain*. But most impressive is the use of Louis Armstrong's music. When Armstrong sings *Stardust* we learn a good deal of what this film is about just by looking at one actress and listening to his music. Armstrong's combination of heavy blues and light dixieland is a perfect representation of this film. Much like at a New Orleans funeral there is the sad reality of life and death and the outright gaiety that the mourners share after the funeral. The laughter may, at times, seem irreverent, but it is always honest.

Along with all of this technical creativity come at least three very worthwhile performances. The first, of course, is that of Mr. Allen. In his unmistakable style of Brooklyn paranoia, Allen plays himself very well. Swimming amidst a sea of Fellini-like faces and Bergmanesque settings, Allen seems a bit out of place, providing us with a delightful irony that

continues throughout the film. Allen gives us a glimpse of his own life-style here, showing us a bit of what it is like being Woody Allen and why he needs more out of life.

Two other fine performances are given by Charlotte Rampling, as Dorie, Allen's first girl, and Marie-Christine Barault as Isabelle, Allen's second girl. Barault uses her heavy accent and European manner to create a highly credible and intriguing character. Her part is somewhat limited, but she makes the best of it.

Rampling, however, has quite a fine part and she develops it very well. She is not only a very beautiful woman, but very talented as well. Her performance during her break-up with Allen is painfully credible, and her neuroticism is convincing. Rampling has a marvelous face and her beauty is used to its fullest by Willis' delicate camera-work.

The only flaw in this film is the performance of Jessica Harper, who seems content to mimic Diane Keaton. Her role seems to have been written for Keaton and Harper simply copies the mannerisms and timing of Keaton. We would have liked to see Jessica Harper put more of herself into the role.

People who are familiar with Allen's films will also recognize a few other faces in the crowd, including a few *Annie Hall* extras, Tony Roberts, Louise Lasser (Allen's ex-wife), and, for the T.V. buffs, *Saturday Night Live*'s Laraine Newman.

Over all, Allen has given us another impressive and creative effort. He has succeeded in doing himself one better every time he has set out to make a film, and one has to wonder how much better he can get. He has placed everyone in his audience in some form of alienation. He has attacked his fans, his critics, his studio heads and his women, and he has left us all feeling very uncomfortable. Perhaps, for Woody Allen, all this means is that his latest film, *Stardust Memories*, has succeeded.

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**NOTES:** Tampa Theatre is showing Terence Malick's visually beautiful film *Days of Heaven* this Sunday at 8 p.m. This film won an Oscar for its cinematography. . . . Tampa Theatre is also continuing its Katherine Hepburn Festival with a double feature tonight. *Desk Set* starts at 7 p.m. and will be followed by the classic *Guess Who's Coming To Dinner*, with Spencer Tracy and Sidney Portier. Hepburn and Tracy are one of the most effective screen couples of all time and this is some of their finest work. . . . The USF Film Art Series continues tonight with *The Man In The Glass Booth*. USF is also showing *A Slave of Love* next Wednesday. Both films will begin at 7:30 with a late show at 9:30 p.m. . . . On the live performance side, The Alice People begin their new season here at Falk Theatre one week from tomorrow, Oct. 17. Their first show is *Ten Little Indians*, a stage interpretation of Agatha Christie's mystery classic *And Then There Were None*. Curtain is at 8 p.m. . . . Finally, The Fez Society showed *Rebel Without A Cause* last Friday morning. There was an appreciative crowd. Further film showings will be announced.



# Tampa Ballet Proves Enchanting

By CHRISTINE EDBERG

Falk Theatre was alive with activity this past weekend, Oct. 2-5. UT's company-in-residence, the Tampa Ballet, opened their season with a group of strong and promising dancers. The program proved to be stylistically varied and by all indications, this season should be a successful one for the Tampa Ballet.

Michael Vernon's "Preludes and Images" opened the program (British choreographer Vernon also set last year's successful "Nutcracker" for the company). Accompanied by Bach preludes, the dancers enter the stage one by one in the gait of ordinary street people in street clothes.

Images are of tough, worldly-wise young men and women with

the inevitable underlying sexual tensions. Trying to relate to one another, the boys become mocking, the girls indifferent.

At one point, a couple in white, Christine Hay and Miguel Romero, dance dream-like through the men and women-somewhere out of time and place. Their fluidity and peace with one another becomes a vision of the street people.

Slowly but surely layers of clothing along with layers of defense are shed. By the end of the piece the dancers move together in the most basic black leotards in coupled ensemble movement. A little more confidence and projection by the dancers could have made the work even more enjoyable.

A dramatic contrast followed with Ginger Prince's "Lifeline." One's attention is immediately

captured by modern music and the curtain rising on an obscurely lighted male figure. He is very still except for some movement around his head. Suddenly he appears to be two men. The lights slowly reveal a rope hanging on the other side of the stage with a woman (Susan Taylor) hanging upside down. Her body swirls and twists, is one with the rope.

The conflict which ensues is within the man's inner self. He is trapped, he grasps, he fights the undefined. The three dancers personify the struggle with some very modern and interesting partnering (male and male, male and female, or all three building upon one another.)

At times one cannot detect where one body ends and the other begins. At one point the lighting is such that the dancers become pools of red and green light-molecules of energy pulling, fighting. The man reaches and holds fast to sanity in the end.

The concluding two pieces on the program provided an important uplift and release of tension for the audience. Tom Pazik's "Tzigane," danced by Caron Osborn and Frank Hay, is a bright, continentally-flavored duet full of daring lifts, literally breathtaking at times. The choreography and its execution make it hard to believe the two are real people, to the delight and amazement of the audience.

Tchaikovsky, *Concerto* was another jubilant offering. Fast



whitehead CPS

paced, joyous, and confident describe the piece, which uses eight dancers. A screen projection of non-descript colors augmented the dance. More than one member of the audience left the theatre humming strains of Tchaikovsky.

All in all, the choreography and lighting effects were rich and varied, the dancers strong and full of promise. Imagine, a little enchantment along Kennedy Boulevard.

## Eckerd Faculty Featured At Scarfone

By JANE COOK  
Minaret Staff Writer

If you haven't yet stopped by the Scarfone Gallery to view the King-Schauweker-Wisniewski exhibition, you'd better hurry. The show closes Oct. 10 as the gallery prepares for an exhibition by the Fine Arts faculty of Eckerd College. The new show will open with a gallery reception Friday evening, Oct. 17, from 7 to 9 p.m. and will run through Nov. 14. The featured artists--James Crane, John Eckert, Susan Harlan, Dennis Olsen, Margaret Rigg and Arthur Skinner--will exhibit recent works of various media.

Painter and cartoonist James Crane is recognized for his accomplishments as a writer as well as a visual artist. Crane, whose cartoons illustrated *Motive* magazine in the 50's and 60's, is the author of *Parables* and four books of cartoons. He is listed in *Who's Who in American Art* and in *Contemporary Authors*.

Before John Eckert turned his full attention to pottery 11 years ago, he worked in a variety of media, including acrylics, photography, and photosilkscreening. His experience in two-dimensional media influences his work in the third, evident in his treatment of clay textures and his patterns and colors of slips and glazes.

Susan Harlan creates the illusion of space by her sensitive use

of line and shape in color xerox, lithography, and drawing. Her many accomplishments include working as a federal courtroom trail artist this year for WTVT Channel 13. The design-conscious artist recently participated in the All Florida Art Competition 1980, which was held in the Scarfone Gallery.

Well-known internationally, printmaker Dennis Olsen works in color etchings. Before coming to Eckerd, Olsen taught in Florence, Italy. His work has been displayed in American exhibitions as well as those in Switzerland, England, Italy, the Netherlands, and Norway.

Margaret Rigg finds her principal mode of expression through calligraphy. Her education concentrated on painting and graphics, and like Crane, she also worked on *Motive* magazine; from 1955-65 she was its art editor.

Arthur Skinner etches, but he mainly works with the pinhole camera to produce unique images. he has exhibited in Italy and England as well as throughout the United States.

The six artists, each with a unique interpretation of visual experience, should provide the public an interesting visit. The exhibition is free and open daily Monday-Friday, 9 a.m.-5 p.m. If you would like more information, contact Dorothy Cowden, director of the Scarfone Gallery, at 253-8861, ext. 217.

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# Ten Little Indians To Raid Falk

By STEPHANIE TRIPP  
Minaret Staff Writer

Whodunnit?

In this case, it is *not* the butler but Agatha Christie who concocts a chilling murder plot this Halloween.

The Alice People's production of *Ten Little Indians* will premiere Oct. 17 and run through Nov. 1.

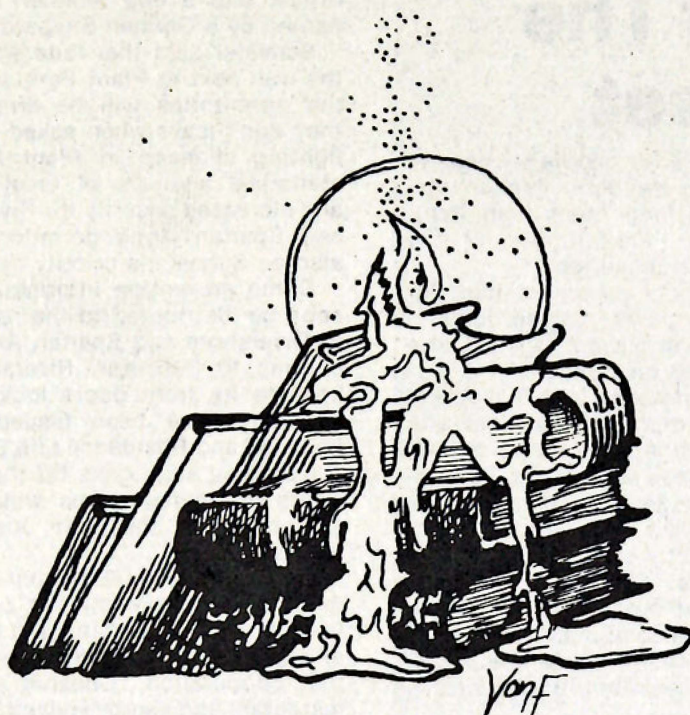
The Alice People have been working hard to establish themselves with big goals for the future.

"We're desperately trying to become the professional resident theatre in the area," Ken Raskoff, the company's new administrative director said.

The Alice People received three grants to bring them closer to achieving that goal. The first two were from the Florida Arts Council and the National Endowment for the Arts. The third grant was from the Foundation for the Extension and Development of American Professional Theatre. They were one of four theatre companies in the nation that received it.

Raskoff said that the grants as well as a substantial increase in attendance (their audience picked up 9,000 people last year) has enabled them to plan for major improvements.

Among these is the proposed hiring of Equity (an acting union) actors, he said.



Raskoff added that the company's efforts are expected to enhance the quality of performances.

"From now on, all of our performances are going to be great performances," he said.

The first production of the '80-'81 season, *Ten Little Indians*, is an eerie tale of revenge by an unknown killer

who picks off victims in a pattern reflected by a children's nursery rhythm.

The potential victims cannot escape because they are stranded on a lone island off the coast of England (in the midst of a raging storm, no less).

The artistic director, Tom Kartak,

is a new arrival to the company. Bates Brooks, another recent addition, will play Vera Claythorne, the female lead, and John Povilaitis will play Captain Phillip Lombard.

Other members of the cast include: Robert Hatch, Cherie Wallace, Patrick Doyle, Art Langan, George Walker Skye, Joy Ryan, Julio Vivas, David Kingsley, and Mortimer Brown.

The group now resides at UT's David Falk Theatre. Raskoff said that the Alice People would like to increase the number of students in their audience.

All members of the university community are admitted to Alice People performances free of charge.

Several additions have been made to the Alice People since last season. They are: Brooks; Raskoff; Kartak; Kingsley; S. Richard Ehrendt, who is doing lighting for *Ten Little Indians* and is a feature performer; and Pamela Bailey Powers, who is Design Assistant for *Ten Little Indians* and is also a feature performer.

Other productions scheduled for this season are the plays *Butterflies Are Free*, *Absurd Person Singular*, 1984, and the musical *Stop the World — I Want to Get Off*.

Further information and ticket reservations can be obtained by calling the theatre box office (256-7911).

## TRACK TRICKS: The Cars - Panorama Elektra 5E-514

By ROBERT FREEDMAN  
Minaret Staff Writer

In the summer of 1978, a hit record came out of Boston and swept the nation. The single was entitled "Just What I Needed," and the band was called *The Cars*.

At this time *The Cars* were the house band for Boston's Rathskellar, a popular concert club where many acts such as David Johanson launched their tours. With the success of their new hit, their debut album "*The Cars*" was at the top of the charts. *The Cars* mixed elements of new-wave and pop rock and roll and opened the way for other bands of the same genre to success. Among them, *The Motors*, *Brahm Tchaikovsky*, *The Records*, *Mink Deville*, *The Knack* and *Tom Petty and the Heartbreakers*.

*The Cars* had several trademarks. First there was the effective, straining vocals and songwriting of rhythm guitarist Ric Ocasek. Another was the simplistic ingenious keyboards of Gregg Hawkes. Hawkes flavoured *The Cars*' music with subtle touches of synthesizer, strings and saxophone. Another major factor was lead guitarist Elliot Easton. In the days before the cars, Easton refused to play for the various heavy metal bands that requested him. Instead, he would only play in country and western groups. We hear his country influence in his solos such as the one in "Just What I Needed" where he employs Memphis scales and

other country riffs. The solo in "Best Friend's - Girl" also displays a countrified technique.

"I didn't want to mess with my Rock and Roll," Easton says in an interview with George Gruhn of Guitar Player magazine. He waited for the right band - *The Cars*.

Easton's country licks phrased alongside the melodies of Ric Ocasek and contrasted with Hawkes' keyboard coloring made the cars sound like no band before them.

Their second album, "Candy-O," was also very successful. They managed to steer away from the first album to avoid cloning themselves but they still kept the style contrasts working for them. Their hit "Let's Go" did not have the shock value of "Just What I Needed" but they kept the vivacity and feeling in their music. "Candy-O" did have some things that "The Cars" did not. In songs such as the title cut and "I Got a Lot on My Head" they seemed to reach a higher level of intensity.

Their latest release, "Panorama" is a disappointing album. First of all, every song on the album follows the same type of pattern. The album is a drastic departure for the band from their first two albums. In every song, Ocasek sings in almost a complete monotone. Each song starts out in a 1-2-1 chord progression and bridges no more than a full tone into the chorus making the songs stagnant and flat. They totally lack the color their old songs had. Easton's solos are not nearly as creative as his old

ones because the songs don't give him any room to work and he must adhere to the two chord changes. Hawkes seems to have the same problem, he puts some nice touches of strings in here and there but he has little to work with this time.

Ocasek's lyrics have improved somewhat. His topics are not as light as his earlier work. The only problem is that in every song he sings in broken up sentences and removes the effectiveness of his lyrics.

Ocasek also makes his vocal deliveries inconsistent with the background tracks, his vocals are a much more painful moan than before, and he goes off key quite often. For a taste of some new lyrics, the song, "Getting Through," provides some interesting moans.

I don't want to be your party doll

all flaked up in tinsel town  
circus mouth shooting all directions

with tv ads that sell erections

Ocasek's lyrics are beginning to hint at esoterica, and in some parts they even lean towards punk. For the most part, Ocasek has grown lyrically.

Summing it up, the album lacks the enthusiasm and spirit that we felt in "Just What I Needed" and "Let's Go." It seems that *The Cars* are striving for a higher form of simplicity that they are not yet ready for.



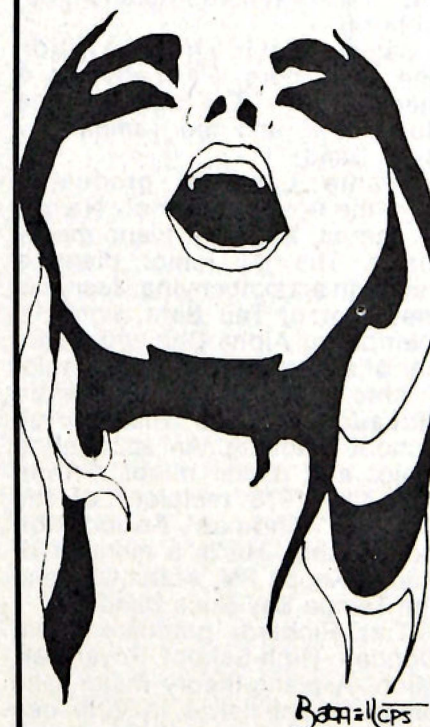
## Movie Committee

By RALPH GONZALEZ  
Junior Senator

Last weekend, 2001 drew an average crowd of 54 people per showing, with a total attendance of 162. Stanley Kubrick truly out — did himself as he did to most of the UT students present. I myself still can't figure out who's on second. HAL was obviously on third. This weekend, the movie committee moves back into an academic environment with the Paper Chase, playing both Friday and Sunday at 8 p.m. Also working to bring you better movies, a new sound system is planned for this weekend.

## Bay Area Top 10

1. Queen "The Game" (Elektra)
2. "Urban Cowboy" Soundtrack (Asylum)
3. Pat Benatar "Crimes of Passion" (Chrysalis)
4. Jackson Browne "Hold Out" (Asylum)
5. George Benson "Give Me The Night" (WB)
6. "Xanadu" Soundtrack (MCA)
7. Molly Hatchet "Beatin' The Odds" (Epic)
8. "Christopher Cross" (WB)
9. The Cars "Panorama" (Elektra)
10. Kenny Loggins "Alive" (CBS)



## Attention Campus Organizations

Applicants for Homecoming Skits and Queen contests are available in Room #1, University Union. They must be returned by Oct. 22 at the General Assembly meeting.

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## Satire

# Come Out Of The Career Closet

By LAURIE NOLLER  
Minaret Staff Humorist

Looking for a part-time or full-time job? If you've been up to the sixth floor of Rivershore, you've probably noticed my job bulletin board is now divided into six bands of colors. That's because I ran out of paint. (Almost) truthfully, I am hoping to make distinctions between **stereotypes** of jobs.

Based on your interests and personality (or lack of), you are probably more attracted to one **stereotype** over another. Your past experiences (count 'em!) may have bare threads running through them and my hope is that in selecting your present part-time or summer jobs, you are testing out these experiences for your future (if any) occupation.

According to John L. Snidlehoot, a professor from Rubonia Tech who has studied occupations for almost three days now, there are five basic categories of occupations and people:

**Idealistic** - these are creative jobs where people work with words, music, or art. Prepare to starve. Ideal for English majors, who wonder "Is there life after UT?"

**Infestigative** - these are jobs that work people instead of jobs people work. Become a parasite—borrow a dollar for a cup of coffee; sell Bibles to widows. You too can hang out with the gang at Riverhouse restaurant.

**Social** - these are jobs where

people work with people — healing them (hence the term "social diseases"), teaching them (heh heh), helping them. Prostitution, for one example, is a social job.

**Masochistic** - these are jobs for demolition crews, contortionists, crazed football players, and UT students who eat on campus.

**Titlistic** - these are jobs that sound much more important than they are. Tell your friends "I am the co-ordinator of sanitation engineering in Tampa" (i.e. garbageman). One drawback — the pay, like your actual importance, is directly proportional.

Some jobs fall directly into one category, but most jobs fall in between or are a combination of two or three categories. For example, **idealistic** employees often turn to **infestigative** work.

I will be describing these differences in incredible detail in my next 36 "Career Closet" columns (named after my dorm room). I will thoroughly examine the differences in all five types of occupations. If you can't possibly wait 36 weeks to find out which category you fall into, come up and see me sometime in the Minaret office (she said with a smile). There are several questionnaires available to help you see where your interests are highest and whether they are correlated to Snidlehoot's types. A \$35 processing fee is required.

**Note:** This is not serious; this is satire.



## Quartet Presents 20th Century Music

Music will weave the night as the newly formed Contemporary Music Quartet performs an evening of 20th century music Wednesday, Oct. 22, at 8:15 p.m. in the Ballroom. Four student musicians will present a program of unusual solos and duets: James Feist (trumpet), Jeanie Locicero (piano/harpsichord), Steven McLaughlin (saxophone), and Tara Richards (piano/harpsichord).

James Feist is a trumpet major. The Harrisburg, Pa. native is a member of Phi Eta Sigma, Kappa Kappa Psi, and the Tampa Bay Bucs Band.

Jeanie Locicero graduated from the Academy of Holy Names in Tampa, and is a piano-theory major. The UT junior plans a career in accompanying. Jeanie is president of Tau Beta Sigma, a member of Alpha Chi, and a winner of a Presidential Scholarship.

Also from Tampa, Steven McLaughlin is a Plant High School graduate. An accounting major and music minor, Steven was the 1978 recipient of the Dorothy Thomas Foundation Scholarship. He is a member of Kappa Kappa Psi, Alpha Chi, and the Tampa Bay Bucs Band.

Tara Richards graduated from Dondero High School, Royal Oak, Mich. A piano-theory major, she plans to specialize in 20th century piano literature. A member of Alpha Chi and Tau Beta Sigma, Tara also won a Presidential Scholarship.

The combined talents of these four students promise to make the performance an exciting experience, so don't miss it.

## Forum Slated

Today, at 7:30 p.m. in Room 3 of the University Union, the Student Political Organization of the University of Tampa will be sponsoring the "Presidential Candidates Forum." A representative from each major campaign will be present to introduce their candidate's platforms to the student population.

The representatives will each present a ten-minute opening speech to set forth and clarify the positions undertaken by the three men running for president. A question-and-answer session will follow during which questions will be directed to each representative in a predetermined order. After each question, rebuttal time will be allowed to the other two panelists.

Everyone is invited to attend the Forum which is designed to help clarify and define the issues offered by today's political leaders.

Carter, Reagan and Anderson may never debate together, so the SPO is bringing you the next best thing—the Presidential Candidate's Forum, today at 7:30. Don't miss it!



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## Safety (Continued from page 1)

officer and a dog handler, accompanied by a German Shepard.

Schaefer said that loiterers along the wall next to Plant Park and near the dormitories will be arrested if they don't leave when asked. Future lighting changes in Plant Park, a statistical analysis of local crime, and increased security for Rivershore and Spartan Arms dormitories are also on Schaefer's priority list.

Crime prevention information will soon be distributed to the residents of Rivershore and Spartan Arms according to Schaefer. Rivershore is keeping its front doors locked and residents have been issued keys. Housing and Residence Life Director Jan Jardieu said locks for the lobby doors of Spartan Arms will be installed within the next couple of weeks.

The Riverhouse Restaurant, a focal point in the problem, has been informed of UT's dilemma and Schaefer says, "WE have been assured of their cooperation." Cheshire said the restaurant and nearby Hyland Plasma Donor Center are at the root of the problem, and said the restaurant should "serve a better clientele or close down." The university owns the building and land occupied by the Riverhouse.

Schaefer stressed the need for any and all incidents to be reported to the campus police. "We need students to report incidents to give us a true concept of what is happening," he said, adding, "What's been reported (already) has demonstrated a clear need for additional patrols."

The recent loss of the Rivershore parking lot may also aggravate the

problem because of the likely increase in students walking between there and campus.

Campus safety has become a prominent issue following the Sept. 21 attack on a female UT student by a man wielding a bottle. She was struck on the face as she walked along the Hillsborough River near the Tampa Tribune building. Her attacker escaped. Three female students were also chased across Kennedy by two men in broad daylight on Oct. 2. The women escaped unharmed and they reported the incident to TPD.

On Sept. 24, a man broke into the office of Dr. Robert Buckley, a new assistant professor of mathematics and science, and took about \$1000 worth of stamps from his collection. The alleged thief then took a hair dryer and clock radio from a student's room in McKay Hall. He was later arrested along Kennedy Boulevard by a suspicious Tampa Police officer who stopped him for routine questioning. The officer arrested him when a name on the hair dryer didn't match the suspect's identification. Buckley brought part of his collection to UT because he thought it would be safe. His apartment had been burglarized a couple months earlier.

On Sept. 11 the Body of 70-year-old Joseph Q. Votaw was removed from the Hillsborough river near Kennedy Blvd. Votaw was struck on the head and thrown into the river in an apparent robbery attempt. A suspect was arrested a few days ago and has been charged with first degree murder.



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**UT Now Ranked 7th Nationally****The Beat Goes On: Soccer Team Stretches Wins To 7**

By **ROCKY HARMON**  
Minaret Sports Editor

Last week, it looked as if the party might be over for the UT soccer team. After winning six straight games by the combined score of 36 to 6, it was time to sober up for the upcoming game against the number one rated team in the South, Florida International University.

But after last Friday's 1-0 win over FIU, there is good reason to believe that this season's party might never end. With the victory over FIU comes bragging rights for the state of Florida and an almost certain national ranking. All this because a young Spartan team peaked at the right time and completely dominated a highly respected FIU side.

In fact, the Sunblazers were out hustled for the entire 90 minutes. The lone scoring play of the game came only minutes into the game - a play mapped out by Coach Jay Miller the night before. On a throw-in, Mike Fall tossed the ball to a streaking Steve Savage. Fall's long throw caused the FIU

defense to shift towards Savage, who coolly headed the ball onward over the surprised Sunblazers to an anxious Rich Bergold. He knocked the ball home from five yards out for what proved to be the winning goal.

The Spartans executed other plays as well. Savage, Bergold, Fall and Pete Johanson were able to control the flow of the game from their midfield positions, while the back line of Mark Putnam, Joe James, Frank Fuchs and Jim Willenborg shut out a usually potent FIU attack.

The high pressure UT applied with its early goal was never let up by the well-prepared Spartans. Said an out-of-breath Savage, "This really was a team effort. We worked hard for it. All 11 players hustled for 90 minutes."

UT now stands at 8-1 with national recognition forthcoming. As the season progresses so will the importance of each win. Now, UT is the team to beat. Says a beaming Coach Miller, "Yes, we have arrived." Says a tired Steve Savage, "We deserve it."



UT's Alfonso Smith (#10) moves past FIU defenders in last week's key contest with Florida International. The Spartans went on to win 1-0.

Photo by Steve Horn

**Spartan Soccer Team Has Come A Long Way**

By **TONY DeSORMIER**  
Minaret Assistant Editor

St. Petersburg Times sports writer John Meyer, in an article entitled "A Bombing Run, Or Just A Bomb?" (Oct. 6, 1976) had this to say about the sports program in general at the University of Tampa:

"UT's Spartan furnishings are a story in themselves, just another chapter in a dismal story at the school. The powers-that-be at UT have wiped out the football team, the basketball team, and the wrestling team already, and those sports which remain get about as much support as Earl Butz would at a meeting of the NAACP."

"UT's parttime soccer coach, Alex Pringle, also a kicker of some note with the Tampa Bay Rowdies, has an impossible task. The university hires a Rowdie and says 'Now we've done our bit,' and that's about all the support the soccer team gets. Even their uniforms don't match."

This appeared in the Dec. 9, 1976 issue of the *Minaret*, written by then assistant-editor Russ Ikerd.

As the song goes, "If they could see me now!"

Just last Friday, the UT soccer team took a major step in gaining national recognition by beating the number six-ranked Division II team in the nation, the Florida International Sunblazers.

There are some similarities between this year's team and the group of misfits of 1976. There are also some major differences.

The uniforms match, except for an occasional pair of pink shorts or a shirt with half a number missing.

The team has changed residence from Phillip "Stubble" Field to the old fairgrounds. The title leaves a little to be desired, but after John Seavy and crew are

done, the old fairgrounds field is transformed into one of the better looking, better playing surfaces in the area.

The team itself still has a tendency to border on the loud side off of the field. More than one person has been hit by an ice cube launched by one of UT's finest.

But on the field, oh how they've changed!

Led by head coach Jay Miller, the University of Tampa Spartans are a hard working, hard pressing team, with a tenacious defense and an explosive offense.

Miller didn't have much to work with when he was hired in the summer of 1977. He replaced Pringle and came to the university a relative unknown. His credentials were impressive (a National High School Coach of the Year an "A" ranking from the United States Soccer Federation, the highest ranking possible; a working association with the Tampa Bay Rowdies, and the United States National and Junior National teams), but outside of soccer-people-in-the-know, no one knew or cared who he was. Most people thought it to be another half-hearted attempt by the university to make it look like they were trying to build a program.

Miller took a team of freshmen and a few returnees and proceeded to do what most people thought impossible. That year Miller's team won 11 out of 14 games, beating Florida International and the University of Miami, among other strong opponents.

Last year, with the notable additions of Peter Johanson, Joe James, Craig Scarpelli, and Frank Fuchs, the Spartans fell a game short of gaining an invitation to the national post-season tournament, while breaking into the southern ratings for the first time. The next step would be to gain some national recognition.

(Continued on page 10)



Head Coach Jay Miller congratulates Junior Carl Fredrickson (16) after last Friday's 1-0 win over Florida International.

Photo by Jerry Thomsen

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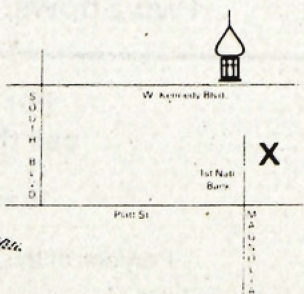
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# Volleyball Team Continues Inconsistent Play

By **TONY DeSORMIER**  
Minaret Assistant Editor

The UT volleyball team continued a rollercoaster ride through its 1980 season last week by losing a pair of matches that they appeared to have won, then winning a third match in less than 40 minutes.

Last Wednesday, Oct. 1, the Spartans traveled to Bradenton to play in a tri-match with Hillsborough Community College and host team Manatee Junior College.

The Spartans were scheduled to play HCC in the second match of the night. Playing without the services of veteran Jane Castor, the Spartans appeared to have everything well in hand, winning the first game 15-8.

## Spartan Soccer...

(Continued from page 9)

Immediately after last season's end, Miller was hard at work, trying to find the pieces that were missing. The defense was solid, with James, Fuchs, Scarpelli and company, but the offense needed some help. Johanson and freshman Mike Fall provided a strong nucleus, but some others would be needed to help share the work load.

Miller went back and looked at some of the players that he coached in high school and the US Junior National team. At his old high school, he found Keith Fulk. Fulk had been the Pennsylvania scoring champion that year and would provide some added offensive punch to the Spartan attack.

From the Junior National team, Miller found Jon Peterson, Jim Willenborg, Steve Savage and Alfonso Smith. Peterson's transition game made him a natural to play midfield. Willenborg and Savage had reputations for being hard working, physical, defensive-minded players. Smith had sprinter's speed with adept ball-handling abilities.

With these additions, Miller knew it was time for UT to make its move into the national spotlight. In an interview with Mick Elliot of the *Tampa Tribune*, Miller went on record as saying:

"Our goal is to make the final four. I've told the players that we should not lose a game this year. If we do, it's because we beat ourselves or we weren't properly prepared."

To date, the Spartans have lost a single game, 1-0, to Air Force Academy in the Colorado College tournament.

The Spartans are averaging just under five goals a game, while allowing only one. At this rate, Miller may be right.

The way it looks now, only the Spartans can beat the Spartans.

But things started to fall apart in the second game. HCC jumped out to an 11-3 lead. The Spartans came back, however, scoring eleven straight points to go ahead 14-11 and have the game and match point at hand.

HCC came back to win that game 16-14 and win the third game 15-4.

UT tried to regroup its forces for the next match against the Manatee Lady Lancers. Again, it looked like UT had everything under control, having leads of 9-3 and 14-11 in the first game, only to allow Manatee to come back to win 16-14.

But the Spartans came fighting

back in the second game, racing out to an 11-1 lead and coasting to a 15-4 win. Just as things looked like they were going UT's way, Manatee grabbed a 7-0 lead in the third game.

But to the credit of the team, the Spartans fought back, scoring 12 points to MJC's one. It just wasn't meant to be UT's night as Manatee won the third and decisive game, 15-12.

Three days later, Saturday, Oct. 4, the Spartans were supposed to play host to Flagler College and St. Pete Junior College.

With St. Pete J.C. dropping their volleyball program, it changed from a best-of-three match to a

best-of-five match between the two remaining teams.

Starting at 2 p.m., UT made short work of the women from Flagler, winning the first three games in less than 40 minutes: 15-5, 15-1, 15-5.

Playing well as a unit, the Spartans dominated from the start. The Spartans rode the strong serving of sophomore Joni Vollman (23 points and 7 aces) to an early afternoon victory.

So the story continues...the Spartans swing between the opposite ends of the spectrum, from a team that doesn't know how to win, to a team that possesses a passion to thump its opponents, and back again.



UT's Rich Bergold (#14) takes a shot against Florida International last Friday. Bergold scored the only goal of the game to give UT the win.

Photo by Jerry Thomsen

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