

Monday, October 15, 1984

Au Courant— the trend



Photo by Rikki Connelly

The fair through different eyes

Participants see fair from within

By Rikki Connelly

The Texas State Fair is more than corn dogs, the Midway, roller coasters and a football game that is more of a rivalry between two states than two universities.

There is another side of the fair that the public usually doesn't see. The nameless faces that serve the food, clean the grounds and take the money give an often different view of the fair.

Bill, who didn't want his last name printed, works as a ride attendant and travels on the state fair circuit. He said the traveling leaves little time for relationships and that lasting friendships are rare.

"Most people think traveling would be fun. Sometimes it is, but most of the time it's hard, especially when it comes to friends," Bill said.

Last year's tragedy, when a car flew off the track of a midway ride killing one person and injuring others, has not dampened the spirits of many people. "Some are a bit reluctant to go on a few of the rides, especially the ones that are crazier and fast. But most of the riders have heard about the new, stricter codes on safety," Bill said.

This year the rides are carefully inspected and spontaneous inspections are conducted frequently.

To work in an atmosphere like a fair takes patience, physical fitness, knowledge of machinery and the ability to understand people. One of those abilities is learning how to handle unruly people. Bill said that most of the people are at the fair to have fun, but when they overdo the liquor, Bill won't allow them on the rides.

"People try stupid things when they're drunk, like standing up or taking their safety belts off," Bill said.

Other hassles come from parents who want to take small children on rides. Bill said there is a height requirement because small children can slip through the belts. "Some parents try to take four- or five-month-old babies on rides," Bill said.

The day of the football game between the University of Texas and Oklahoma University, as well as the first and last weekends are the most profitable for the fair. Bill said that he enjoys watching the sea of orange and red come into the fair park. "You know the green is going to follow."

If there is ever trouble in the park, Bill said he can count on someone getting the police.



Big Tex stands guard over the entrance to the midway at the State Fair of Texas, going on this week in Dallas.

"Everyone knows that trouble for one person can hurt everyone's business. The police are really good about being there quick if you need them," Bill said.

John and Wanda Winters also work at the State Fair, but it is not a full-time lifestyle for them.

"Some people have been here as long as 30 years. It's a family business for us. . . . It's like one big family."

During the fair, the Winters run five funnel cake stands. John Winters has worked for the Santa Fe Railroad for 35 years and plans to retire soon. The Texas fair is the only fair they work.

The Winters started working at their concession stand 12 years ago for a friend. They bought him out and three years ago added a Pennsylvania Dutch tradition: the funnel cake.

Funnel cakes are doughnut-like pastries that have powdered sugar sprinkled on top. "In the Ozarks (where the Winters learned to make them) they put cherry pie filling on top. Some put apple or raspberry and others put cinnamon on them," Wanda Winters said.

The Winters run The Dock, The Cantina, The Chuckwagon and two other stands. They pay the State Fair between 20 and 25 percent of their take. The rent varies according to where the stand is located within Fair Park. Stands that are close to the entrance and the Cotton Bowl pay more than those in remote areas.

"Some people have been here as long as 30 years. It's a family business for us. Our four daughters, two sons-in-law and many friends help us. It's like one big family," Wanda Winters said.

The couple was the first to bring funnel cakes to the Texas State Fair. "Most people ask what they are," John Winters said. "Once they've had one, they come back every year."

Wanda Winters said many people have seen the money that comes in but not the work. "We plan for over three weeks to get everything ready. It takes two weeks to get cleaned up after the fair," she said.

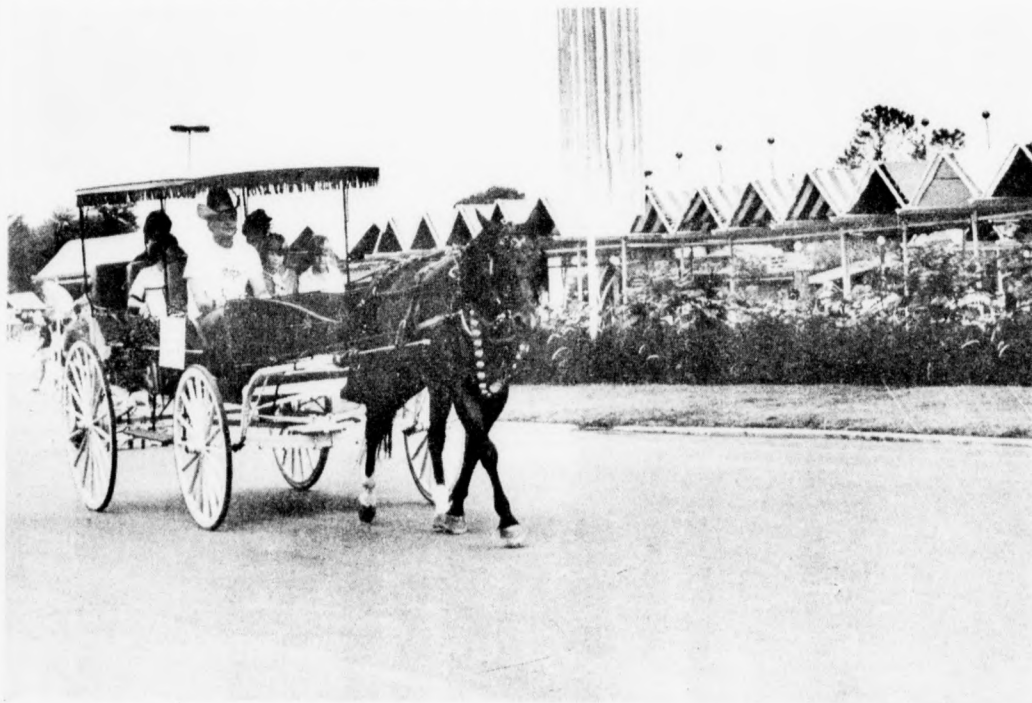
The Winters usually work from 8 a.m. to 11 p.m. and often don't have time to take a break. "We bought a mobile home so we don't have to travel home to Grapevine every night."

The football game is "like a fire drill" according to John Winters. "We sell lots of beer that weekend. If OU wins the game, we do better," John Winters said.

Fair goers are known for their consumption of edibles. Last year the couple stocked their stand with 1,800 pounds of roast beef, 3,000 pounds of chips, 600 gallons of Cheese Whiz, 300 gallons of jalapenos, 750 cases of beer and 50 cases at 30 pounds per case of funnel cake flour.

Even with the hard work and sacrifices, the money may be luring to some people. According to Wanda Winters, however, the work is not for everyone. One of their daughters agrees. Wanda Winters said that her daughter once told her, "Mother, no one will ever marry me because they would know they would have to work at the fair!"

The State Fair will run through Oct. 21.



A surrey ride provides an different form of transportation to fair goers.

Photos by Rikki Connelly

Museum an appeal to plane buffs

By Rodney Furr

I came over the hill just south of the compound, the first thing that caught my eye was the huge tail of a bomber. The closer I got, the more aircraft I could see. A few moments later, I was turning into the parking lot of the Southwest Aerospace Museum.

Located about five miles north of Interstate 30 and sandwiched between General Dynamics and the northern end of Carswell Air Force Base sits a small, virtually unknown collection of Air Force airplanes. Founded by the now defunct Museum of Aviation Group, the museum has been in existence since 1972.

As it turned out, the aircraft that first caught my eye, a Convair B-36 "Peacemaker," was the very first ship to be acquired by the museum. Built in Fort Worth, the B-36 was the largest combat aircraft ever to fly. There are only a few left now, and most are in worse shape than the museum's model, which sat in a field for close to 50 years before it was the acquired by the museum.

The B-36, along with the museum's other aircraft, now sit in a state of deterioration. The museum's vice president, Jim Clower, said that when an aircraft is retired, it is usually stripped of all its valuable parts, thus leaving it in a less than perfect condition.

Located amid the aircraft displays is a small trailer that serves as a combination indoor museum, hobby shop and main office. The

most interesting attractions are the ejection seat pods from a B-58 "Hustler." These can be strapped on, giving the museum visitor a feel for what it was like to be on long eight and 10 hour missions.

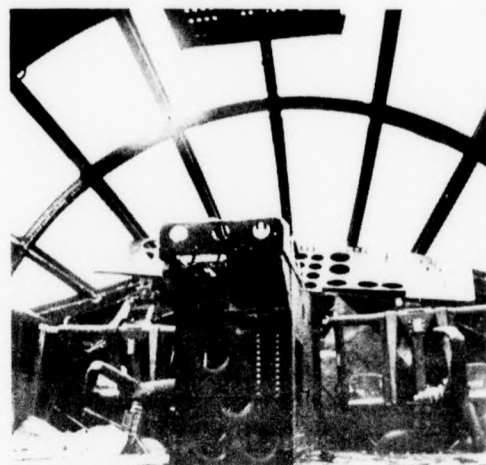
Outside, the quiet was interrupted by an occasional bomber, fighter or tanker taking off from Carswell's main runway.

In addition to the B-36, two other large, hulking warriors of yesterday caught my attention. One was an old "D" model of the B-52 "Stratofortress." The "G" and "H" models of this same aircraft are still the mainstay of the U.S. Air Force's strategic bomber force. The other was a KC-97 "Stratofreighter," which was retired in 1979 and replaced by Boeing's KC-135 "Stratotanker."

The museum is not without a complement of fighters. Scattered about the field are four fighters and one trainer. The fighters consist of a North American F-100 "Super Sabre," a Republic F-05 "Thunderbird," a Northrop F-89 "Scorpion" and a North American F-89 "Sabre." The condition of these aircraft range from excellent to really bad. One plane, the F-100, has a bird's nest where the seat ought to be. The trainer aircraft is a sturdy little "A" model of the Lockheed T-33 "Shooting Star" series. In service since the late 40's, this jet has been used for flight training, photo reconnaissance and ground attack.

Two aircraft in the collection have earned their share of awards and records. The B-58

was the world's first supersonic strategic bomber. It was in service from 1960 until early 1970. The other current record holder is one of only five models ever made. It is the single-prop-engine XQM-93. With a wing span of 57 feet, this glider-like plane was designed as a low-cost alternate to satellites and high-performance aircraft. Although it never got past the experimental stage, hence the permanent "X" attached to its name, it did make manned and unmanned flights for the Air Force and Navy.



The deteriorated cockpit of a B-36 bomber evokes thoughts of past battles. Photos by Donna Lemons

Each of the aircraft on display seems to take on a separate personality. The big bombers are silent, stern giants, that once stood the nation's guard. The fighters almost seem to be straining at their wheel chocks, endlessly waiting once again for a crew chief to "kick the tires and light the fires."

The 10 displays represent over three decades of Air Force technology. Most of the aircraft are on permanent loan from the Air Force Museum in Dayton, Ohio.

The Air Force does not loan its relics out to just any organization. "The one criteria is that you must be a non-profit group," Clower said. "We always have been. We operate off visitors' donations and money from our members." More than 50 people are now members of the museum. Anyone can become a member of the museum. The basic membership dues are \$25 annually.

The museum is about 20 minutes from TCU and can be found by driving west on Interstate 30, then taking exit 341 North for about five miles. Operating hours are 10 a.m. to 3 p.m. Thursday through Saturday.



The painted teeth of an F-105 fighter provides an unsettling welcome to museum visitors.

Au Courant

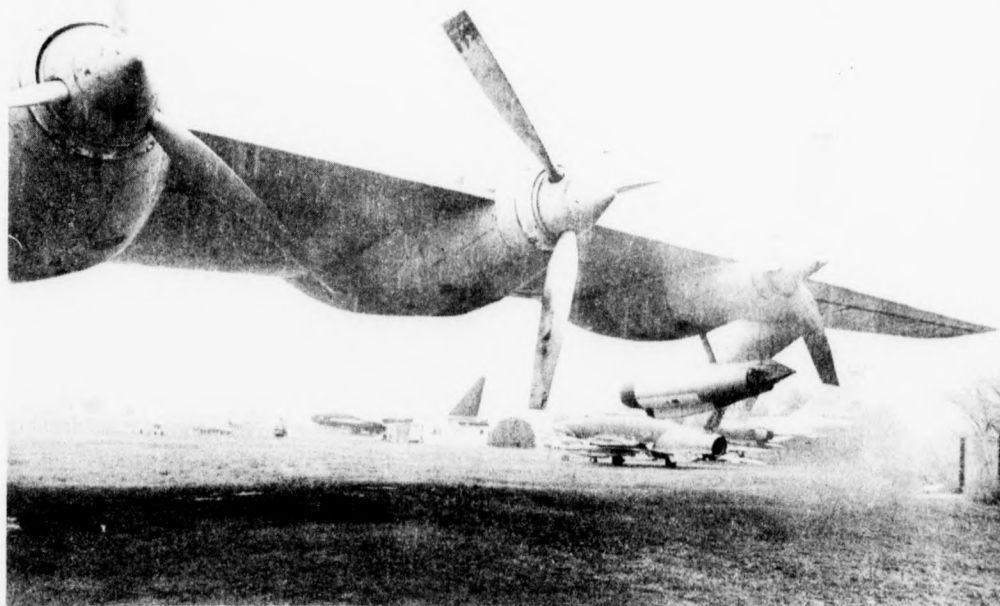
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An enormous wing is part of the B-36 bomber on display at the Southwest Aerospace Museum.

Turner's album marks comeback

By Stan Wonn

When Ike and Tina Turner divorced in 1976, many people assumed the Turners' days of fame, outside of having a place in music history, were all but over.

Tina's latest album, *Private Dancer*, is the culmination of her recent comeback efforts. If this album is any indication, she's back as a force in her own right.

With the exception of the terrific title track and "Steel Claw," both done with Dire Straits, the album is produced and the music performed by British technopoppers. But this is no technopop album. Instead, *Private Dancer* is a trip into Turner's rhythm and blues past, as well as a peek into her potential as a true "rocker."

The big hit on the album is "What's Love Got To Do With It," a cynical ballad that demonstrates a certain vulnerability. This song definitely deserves to be a hit, but another equally great song is Turner's version of Al Green's "Let's Stay Together."

It's no surprise that Turner's version shot to the top of the British charts. Green's "Let's Stay Together" is a classic, but Turner's vocals and the brilliant arrangements of Heaven 17's Martyn Ware and Greg Walsh make Turner's a truly moving piece.

"I Might Have Been Queen" could perhaps be an autobiography of Turner, with its theme of being defeated, yet not conquered. After recalling her past, Turner insists she's a "soul survivor." Who's to doubt her?

The Fixx's producer, Rupert Hine, joins with members of the band on "I Might Have Been Queen" and "Better Be Good To Me," in which Turner tersely demands respect—and gets it.

Contrasting with Turner's rougher side are the moments of tenderness in "Show Some Respect" and "I Can't Stand The Rain." In the latter song, Turner finds the rain "bringing back sweet memories" of lost loves.

The album has two weak cuts—David Bowie's "1984" and "Steel Claw." Although

Turner does an admirable job on both, she seems somehow out of place with them. With "Steel Claw," you have Turner working hard to keep up with the blazing pace the Dire Straits band sets. Except for Turner's vocals, the only notable thing about "Steel Claw" is a brief guitar solo by Jeff Beck.

"1984" comes right after "Let's Stay Together" on the second side, and marks the end of the rhythm and blues part of the album. Bowie has had some great works in the past, but "1984" is not among them. It reminds me more of the mediocre stuff we hear a lot of these days.

The title cut ends the album on a strong note. "Private Dancer" is a slow, jazz-like number that particularly suits the setting of the song—a run-down dance hall. Mel Collins' saxophone play particularly stands out.

Some albums grow a little older each time they are played. This one, however, gets better with every spin of the disc. And that, if nothing else, is an endorsement.

—at hand—

Monday

Peter Hodgson, chairman of TCU's Department of Music, will present a program on the English organ in Robert Carr Chapel. The performance, part of the Concert Series, will begin at 8 p.m. The public is invited at no charge.

Friday

An array of modern, jazz and classical ballet works will make up TCU's fall dance concert tonight through Sunday, Oct. 21. "Continuum" is a modern dance work concerned

with sequence and order. The three-movement suite will be danced to the accompaniment of prepared tape by Wendy Carlos, who used his knowledge of acoustics and computers to create electronic music. The abstract choreography by Ellen Page Garrison will be highlighted with lighting design by Jeff Flowers, a graduate theater arts major from Fort Worth, and costume design by Kristin Reintsema, a ballet major from Saratoga Springs, N.Y. The concert will be presented at 8 p.m. in the Ed Landreth Auditorium. Reservations at \$4 for general admission, \$2 for senior citizens and non-TCU students, may be made by calling 921-7626.

—within reach—

Wednesday

One of Europe's most renowned orchestras makes its Fort Worth debut tonight as the Fort Worth Symphony Orchestra Association presents the **London Philharmonic** in the 1984 "Premier Event of the Season." Under the baton of Maestro Klaus Tennstedt, the London Philharmonic has won numerous international recording awards. The 7:30 p.m. concert at the Tarrant County Convention Center Theater features Beethoven's Symphony No. 3 in E flat major. Following the concert, there will be a gala party at the River Crest Country Club benefiting the Fort Worth Symphony Orchestra Association. Tickets for the concert are priced from \$9 to \$25 and may be ordered through the central ticket office at 335-9000. For further information on the post-concert party, contact the Symphony Office at 921-2676.

Friday

Texas-born playwright Patricia Griffith's comic play, "Outside Waco," will open tonight at Dallas' Theater Three. The play concerns the individual trials and joint problems of three middle-aged sisters who live with their father outside Waco, Texas. Performances will continue through Sunday, Nov. 18. Reservations can be made by calling the theater at (214) 871-3300.

Fort Worth's **Caravan of Dreams** will present "Thirsty," a mime show by Andre and

All Week Long

Performances of "Billy Bishop Goes to War" will continue through Saturday, Oct. 20, at Stage West. Basically a one man show with accompaniment, "Billy Bishop" chronicles the exploits of Britain's highest-scoring World War I flying ace. Guest artist Jim Tasse portrays the Canadian-born flyer, as well as 10 other characters, as he relates in story and song the events leading Bishop from his scalawag youth through legendary air battles. His career with the Royal Air Force culminated with 72 air victories and his decoration, in a single ceremony, with the Victoria Cross, the Military Cross and the Distinguished Service Order. The play examines the course of a young man trying to escape the plight of the footsoldier, only to unwittingly become a symbol used to glamorize and popularize a war he begins to enjoy almost too much. "Billy Bishop" will run Wednesdays and Thursdays at 8 p.m., with Friday and Saturday performances at 8:30 p.m. Ticket prices are \$6.50 and \$7.50. Reservations can be made by calling 332-6238.

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"What's a few beers?"

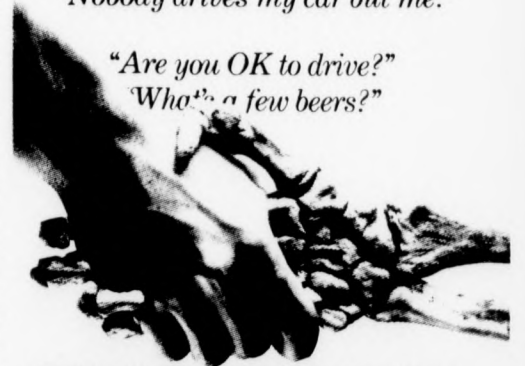
"Did you have too much to drink?"
"I'm perfectly fine."

"Are you in any shape to drive?"
"I've never felt better."

"I think you've had a few too many."
"You kiddin', I can drive
with my eyes closed."

"You've had too much to drink,
let me drive."
"Nobody drives my car but me."

"Are you OK to drive?"
"Who's a few beers?"



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