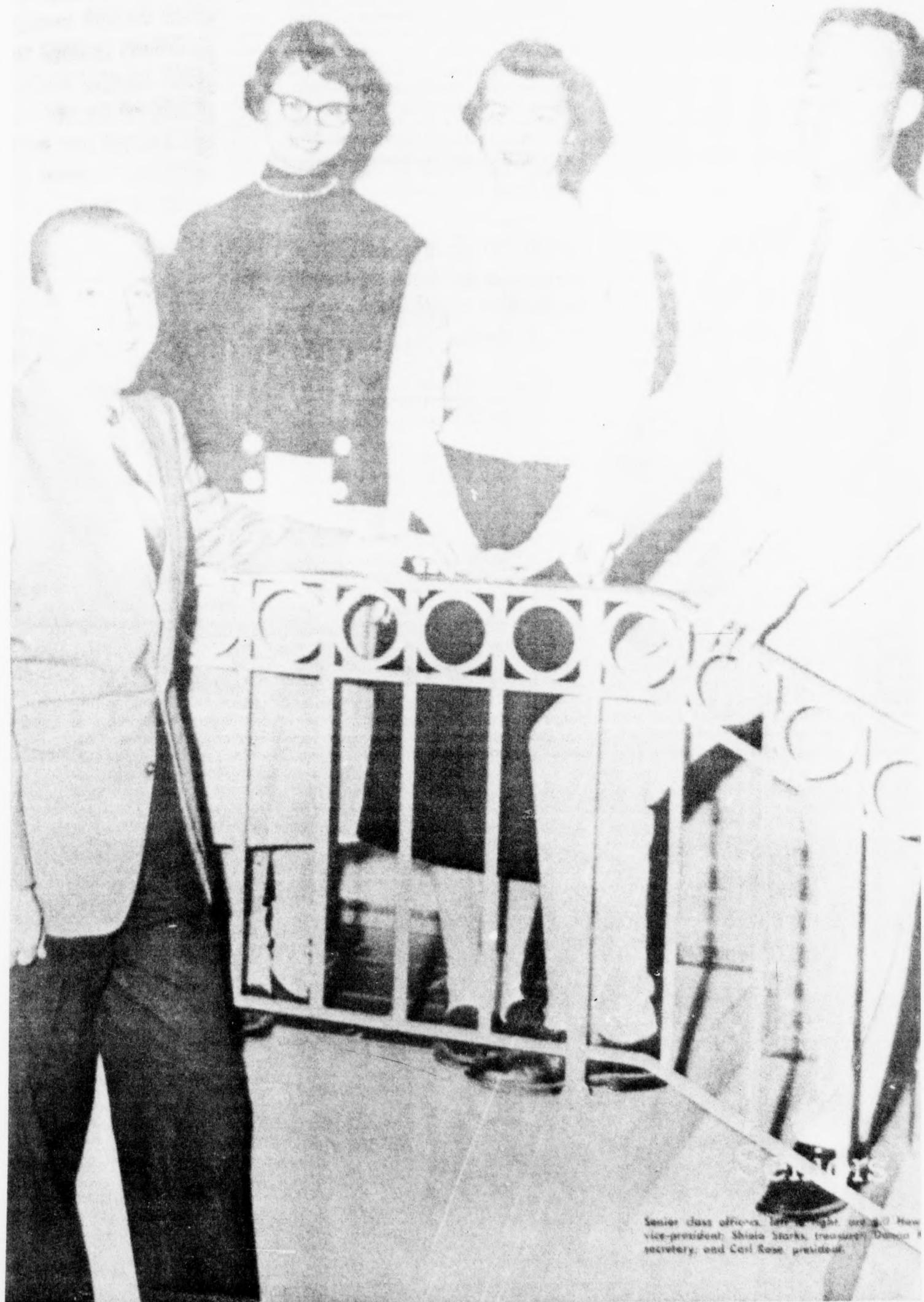


Monday, November 12, 1984

Au Courant— the trend



Senior class officers. Left to right, top and New vice-president, Shelia Starks, treasurer, Damaji I. secretary, and Carl Rose, president.

Come along on trip to the 1950s

Former band player remembers

By Rikki Connelly

They were hopping, bopping and there was no stopping the TCU Horned Frogs in the 50s.

Guys wore pink and gray and girls wore dresses. Dances were the big thing on campus and no one looked twice when two girls danced together.

The Southwest Conference was smaller. Houston was not in the conference and the only threat to TCU was the University of Texas.

In 1952, TCU traveled to California to play the University of Southern California. Amon Carter sent TCU's marching band to California to cheer the team on.

Charles Matney, who graduated in 1954, was part of that band. "It was very exciting. Lewis Gillis was director. We had a very small band as only guys were allowed to join. We had 48 marching members," Matney said.

Even though TCU came back in the fourth quarter, TCU lost to USC 26-24.

Usually, the band, student body and team traveled by bus or train, depending on the length of the trip.

When TCU went to Dallas, they went by bus. Once every two years, the band traveled to Houston and College Station.

Freshman initiation was common. Band freshmen were initiated on the first train trip. "We had to do silly things. I had to stand in front of the baggage cart. Some had to put raw eggs under their armpits and people would push them back and forth trying to break them," Matney said.

Traveling on a train was a new experience for many students. It was also an opportunity to be mischievous. "Someone would be pulling the emergency cord on the trains to make them stop. There was too much happy water," he said.

At home, the band formed at Ed Landreth Hall Auditorium and marched down to the stadium. If the team won, the band turned their caps on backwards and marched back to

the auditorium.

The Frog Pond was the local hang-out. The Frog Pond was a drug store with a soda fountain at the front. The popular drink in the 50s was the "Croaka-Crola." A soft drink was a nickel.

The Big Band Era was slowly fading and country music was becoming popular. Rock and roll only caught on at the end of the decade.

Men's pants fit loosely and had pleats in the

'We had to do silly things. Some had to put raw eggs under their armpits and people would push them back and forth trying to break them.'

—Charles Matney, 1954 band member

front. In the mid-50s, the zipper shirt was the fad.

Girls were not allowed to leave their dorm rooms after 10 p.m. To get around that, men started torch light pep rallies. "The guys would get a torch and go between the two girls' dorms (Foster and Waits). The girls would hang out their windows. Sometimes the hall mothers would let them go out on the front porch," Matney said. "We would sing, cheer and then disband. It was a lot of fun."

Classes were 50-minutes long. There were Monday, Wednesday and Friday classes or Tuesday, Thursday and Saturday classes.

If teachers were feeling generous, they would let the band people out early. If they weren't, said Matney, you learned how to change into a uniform very quickly.

In 1950, tuition was \$12 an hour. It was raised to \$13 the next year.

In 1954, the Board of Trustees voted on letting fraternities and sororities on campus. One student, Dave Allred, made anti-Greek posters and campaigned to keep them off campus. According to the 1954 *Horned Frog*, apathy was rampant even then. "Many people agreed with the sign (saying Greeks should not be allowed on campus). Many didn't. Most didn't care," Matney said.



Charles Matney today teaches band at Westwood Elementary.

Photo by Rikki Connelly

The 1950s were prosperous and growing years for TCU. The Board of Trustees put together a 10-year package for building and improving the campus.

The building program was set at \$5.2 million. The money was for a new field house, a new men's dorm, a school of business, renovating the stadium, reconditioning the administration building, Clark, Jarvis and Goode Hall and doubling the size of the library.

In 1952, Winton-Scott Hall was completed. In 1953, the stadium was expanded. The upper deck was added and a press box able to accommodate 200 people was added. The Football Writers of America cited Amon G. Carter stadium as "one of the most improved in the nation" in 1958.

More than one million dollars was authorized for the Brown-Lupton Center. A cafeteria and kitchen was completed in 1954 and the whole project was finished in 1955, at only \$200,000 over the original cost.

Jarvis was renovated at a cost of \$250,000. Pete Wright was built for \$500,000 borrowed from local banks as a self-liquidating project.

In 1958, the original Brite College of the Bible was remodeled and assigned the School of Education. That year, the groundwork was begun for a new Brite Divinity School.

The physical looks of TCU have changed, the student's have not," Matney said. Matney's son Mark attended TCU. "The majority are still here to better their education."

Of course, some believe it would be nice to repeat some of the history of the 1950s. TCU has not attended a Cotton Bowl since 1957 when it tied Air Force 0-0.



Members of the 1952 Horned Frog Band await their train on their way to California to play at the TCU-USC game.

'Dresser' strong on rare emotion

By Duane Bidwell

The essence of TCU's latest theater production is captured in one line: "No, I've not been happy. Yes. It's been worth it."

"The Dresser," by Ronald Harwood, is Theater TCU's fall offering. The play takes place during England's 1941-42 theatrical season. Henry Hammack, the play's director, calls it "a tribute to the great actor/manager tradition that went on in England. . . ." It is much more than that.

The tradition of which Hammack spoke is that of a theatrical troupe run by one man who is also the star player of the troupe. Such groups played in England from the time of Shakespeare until the end of World War II.

The troupe in "The Dresser," led by an old Shakespearean actor known only as Sir, has its problems. It is war time. Supplies are minimal. Actors, having been taken to serve in the military, are scarce. As soon as a theater is booked, it is bombed by Nazi forces.

In this setting, Sir is struggling to keep his dignity. He realizes that he is dying, and his dreams have not been reached. Played by graduate student Douglas Hoppock with feeling that cuts straight to gut level, Sir bounces back and forth between reality and senility, facing his own failures while trying to deal with the people who rely on him.

Norman, Sir's dresser, is basically a "nanny" to the actor. He dresses Sir for his roles, fixes his tea and comforts him during attacks of melancholy. As a man who has devoted 16 years of his life to Sir, Norman must keep the old man together through one more performance of "King Lear."

Junior Barry Rowell gives Norman just the right amounts of bravado, insanity and drunkenness to make the audience cringe as it views the developments between the old man

and his closest friend. Norman must also help Sir find peace with his other relationships, constantly reminding the troupe that it is a "family."

Her Ladyship, Sir's wife, is one of the people that Norman must deal with. Graduate student Mary Bugg endows this woman with loyalty to Sir and just a touch of self-pity, bringing her to life as a very believable character. Her Ladyship could have been an American film starlet. Instead, she stuck with Sir. In the play she gives endless performances as Ophelia, King Lear's daughter. She is too old for the role. As the show proceeds and she begins to see that her life and dreams have been hopeless from the beginning, she grows to resent her husband.

'It is a nice mix of sentimentality, pathos and humor.'

—"Dresser" director Henry Hammack

Madge, Sir's stage manager, also feels resentment toward the old actor. Giving up 20 years of her life because she loves him, Madge must come to terms with the fact that Sir is dying and that her life, like his, is hopeless. Madge is played with a wonderful touch of coldness and cruelty, which crumbles in the end, by senior Katherine Wilson.

The supporting cast members—from sullen Oxenby to the comic Geoffrey Thornton to innocent Irene—do a more-than-adequate job. Their abilities and pacing make the show, as a whole, what it is.

Director Hammack said that the play has "a good, strong, advanced cast." One is tempted to ask if he is prone to such understatement.

The cast of "The Dresser" achieves a height of emotion that is rare, even in the best of college performances. The cast members' sense of pacing and execution make what could be a boring play into an exciting drama. The disintegration of the lives that rely upon Sir is executed in a nearly flawless manner.

Part of this is the natural, non-contrived direction of Hammack, coupled with a script with which it is hard to find fault.

The play first ran in England, later moving to New York. Following its New York run, a movie was made of the show which met with critical acclaim. "'The Dresser' was never a blockbuster as a play or a movie, but it was a hit," Hammack said. TCU's production carries on that tradition.

The entire show takes place in the wings of a small theater. David Cole, a graduate design student, has created a set with stark, angular lines that evokes a bit of a chill. This feeling is offset by the warmth of worn bricks and old furniture. The set complements a chill in the play but adds that touch of warmth evident throughout the performance.

"The Dresser" is a warm play. Its characters are very human, reflecting a full range of emotion that makes them believable. Although the play's overall mood is somber, touches of humor gleam throughout. "It is a nice mix of sentimentality, pathos and humor," Hammack said. He added that audiences won't be disappointed unless they expect to see a comedy.

"The Dresser" opens Tuesday, Nov. 13, and will run through Nov. 18. Curtain time is 8 p.m. nightly. Tickets are available at the Student Center information desk. TCU students with ID get in free. Admission is \$4 for the general public and \$2 for senior citizens. For more information and reservations call the theater box office at 921-7626.



Graduate student Douglas Hoppock stars as Sir, the last of the English actor/managers, with graduate student Mary Bugg as Her Ladyship in "The Dresser."

'Body Double' demands patience

By David Alan Hall

Writer-director Brian De Palma, the man who gave the world "Dressed to Kill," offers audiences another suspenseful thriller with his new film "Body Double." Unlike its predecessor, however, "Body Double" is obviously intended to do more than thrill and scare.

As the title implies, De Palma seems to want to do two things with this film. First to entertain his audience, second to dispel traditional Hollywood romantic images and replace them with more realistic views.

Set in Hollywood, the film revolves around a two-bit actor who is out of work and looking for a job. He runs across another actor. This meeting leads the two down a trail of seduction, mystery and murder.

De Palma's script is well-conceived, at least to a point. It's the director's use of figurative language, however, that makes this film move. And because the picture is centered in Hollywood, it can easily take cracks at the motion picture industry. The script sets up a series of revealing parallels between the legitimate movie industry and the pornographic film business. De Palma not only suggests that they are alike in many ways, but proves the two inseparable.

This similarity is perhaps best seen in a brief encounter between a porno queen and a legitimate movie actress. While discussing an upcoming movie, the actress, never realizing that the picture in question is X-rated, takes several "acting" tips from the porno queen.

This is De Palma at his best. He proves that an important point can be made without resorting to blood and guts. The segment is well-written and acted. This scene alone is

worth the price of admission.

Slow to start, the movie eventually rewards the audience's patience with several startling twists and revelations. When the time comes to explain the significance of these fantastic events, however, De Palma is less than satisfying. It's obvious that he did so much to impress the audience in the beginning of the picture that he ultimately wrote himself into a corner and became trapped by his own cleverness.



-at hand-

Monday

Performers from throughout the Western Hemisphere will be on campus to participate in a **Brazilian Music Fest**. The program will begin at 2 p.m. in Ed Landreth Auditorium with "Introduction to Brazilian Music," pre-

sented by Peter Schoenbach, chairman of the music department at Wayne State University. Other lectures will be held at 3 and 4 p.m. At 7 p.m. a symposium will be held on Brazilian music. The day-long program will close with a concert at 8 p.m. by Caio Pagano and John Boulder.

-within reach-

Friday

Casa Manana Playhouse will present Rudyard Kipling's **The Jungle Book** at 7:30 p.m. Tickets are \$4.25 and are on sale at the Casa Manana Box Office. The performance will be repeated Nov. 17. Reservations can be made by calling 332-6221.

All Week Long

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

A miniature replica of the **White House** will be on exhibit at the Texas Girl's Choir building at 4449 Camp Bowie Blvd. through Nov. 18. The 60-foot model is the only hand-carved scale reproduction of the presidential residence. Each detail, from the ringing telephones to the lighted chandeliers, is authen-

tic. Call the Texas Girl's Choir at 732-8161 for more information.

-Au Courant-

Au Courant is a student publication produced by the Texas Christian University journalism department every Monday of the semester year, except for review and finals weeks. Views expressed herein are solely those of the staff and contributors. *Au Courant* is located in Room 291S of the Moudy Communication Building, Texas Christian University, Fort Worth, Texas 76129.

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De Palma is too smart to take a cheap way out, so he does the next worse thing—he shifts gears and stops, leaving both the movie and the viewer lacking a fulfilling resolution. It's almost as if De Palma believed a satisfying conclusion would have detracted from the meaning of the picture. This problem is the film's fatal flaw.

The dramatic symbolism and storytelling don't work together. Scenes are cleverly integrated, but the result is more confusing than satisfying. Much of the plot is contrived to make a point, and most of the drama inherent in that plot, at least from a storytelling standpoint, is muddled and ultimately lost.

There are several action scenes in the movie, and many work well. There is even a brilliant moment of good old-fashioned cliff-hanger suspense when the film's killer tries to murder a woman with a giant electric drill.

Technically, the direction and cinematography are smooth and captivating. The audience is treated to a generous amount of moving shots, which help the film's slower moments. The editing is tight and crisp, and, for the most part, well-paced.

The bottom line is that the film is partly revealing and partly entertaining, but never satisfying. As a director, De Palma makes his point brilliantly. As a storyteller, he fails miserably. The film is doomed to be on the video shelves very soon. Perhaps it can find its audience there.

"Body Double" was released through Columbia Pictures and is rated R for language, violence and excessive erotic nudity. The film runs slightly over two hours and is currently playing at UA Hulen, Seminary South and Las Vegas Trail theaters.

FAMOUS LAST WORDS FROM FRIENDS TO FRIENDS.

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



**DRINKING AND DRIVING
CAN KILL A FRIENDSHIP**