

Au Courant

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Bartender Deals in Good Spirits

By Sharon Jones

James Dawson has thought about writing a book on his life as a bartender. After 27 years of mixing martinis and Manhattans and seeing lives on the rocks, he figures he could write two or three.

It's a fiercely cold Wednesday night in Fort Worth. The chill factor has convinced most native Texans to stay home in hopes that the Yankee weather will move on from lack of hospitality. Those of a heartier nature have ignored the frost warnings. A few of them have come to Abernathy's restaurant to spend some time with James.

James is a solidly built man with lively black eyes and a perpetual smile. His customers call him the best bartender in town.

"James treats people like they want to be treated," said Steve Burke, one of the bar's regular customers. Robert Nix, a TCU student and fellow bartender, said, "He knows how you're feeling before you say anything, and makes a drink to go with your mood. He's what a bartender should be."

A stone's throw from the TCU campus, Abernathy's is located in a chunky beige building sandwiched between a fast food franchise and a used-book shop.

Inside, amber colored light filters through clouds of cigarette smoke and reflects off the rows of liquor bottles and stacked glasses that surround James. An assembly line of chilled mugs wait to be filled with beer from the tap. Bowls of broken pretzels are set out along the bar.

Customers occasionally glance up at the basketball game being shown on the television set in the corner. The tilt of a glass or a barely detectable nod signals James that the customer wants to talk.

"I've got a philosophy about bartending," James said. "People want conversation. I talk to anybody about everything, and I don't meet strangers."

His introduction to the bar business came in 1953 at the Mubach Hotel in Kansas City, Mo. The pay was \$1.25 an hour plus meals. In 1966 a friend offered him a job at the non-commissioned officers' club at Carswell Air Force Base. James has worked at a half dozen places in Fort Worth since then, but considers the seven years at Abernathy's as his favorite.

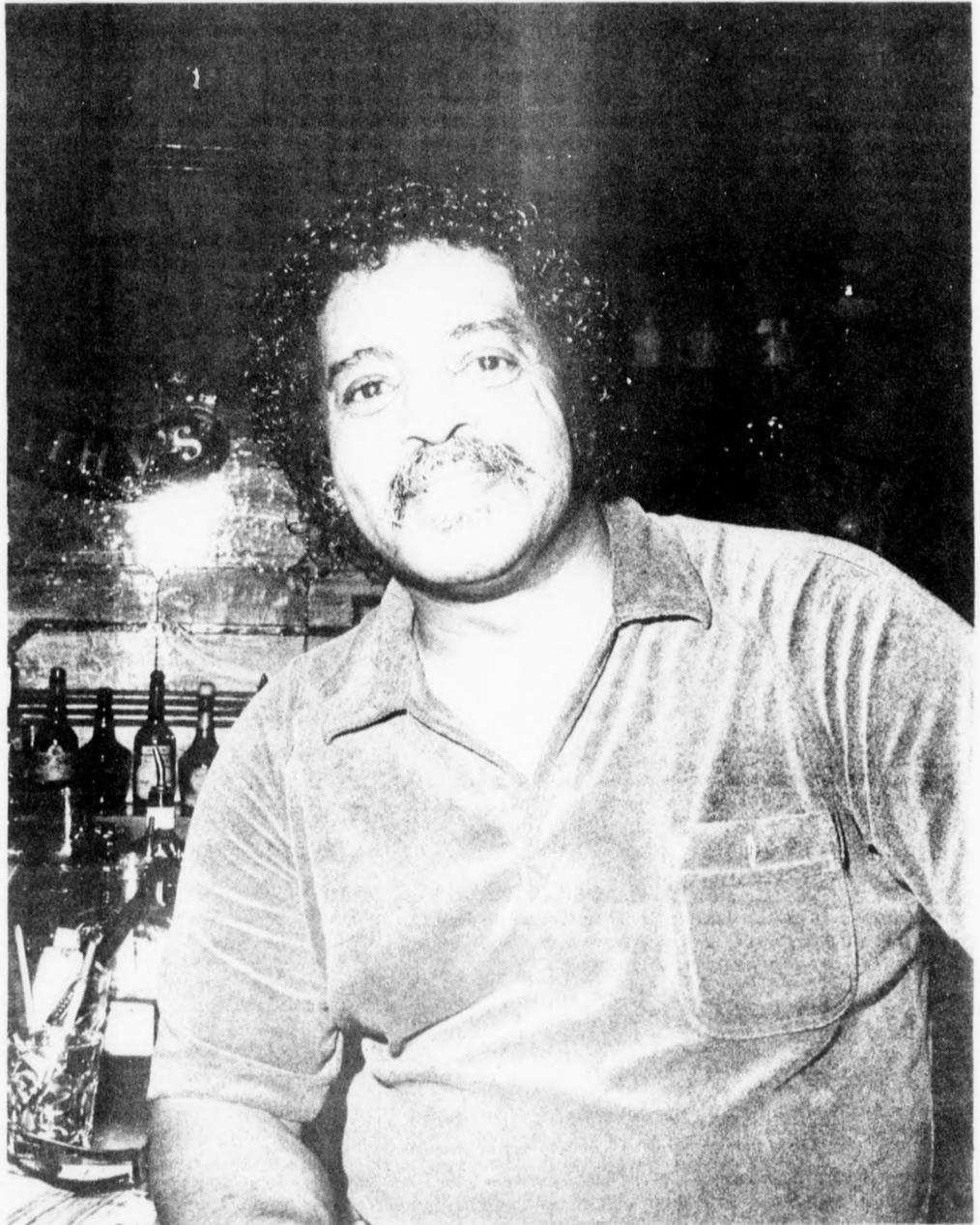
"We get doctors, lawyers, celebrities and just regular people in here," James said. "I like to talk to them all."

A couple of years ago Clint Eastwood had lunch at the restaurant. Before leaving he reached across the bar, shook James' hand and told him his drinks were the best he'd ever had.

"We get quite a few Dallas Cowboys," James said. "One night this big guy walked up to the bar—it was during TCU recruiting season—and I said, 'Are you one of TCU's new recruits?' and he said, 'Shoot no, I'm Too Tall Jones.'"

But it's the regulars that James prefers. For the lucky ones, he will invent a special drink with mysterious, never-to-be revealed ingredients.

The Bradley Special, he said, "was named after a fellow about 67 years old. He used to



Abernathy's bartender, James Dawson, has been in the business for 27 years. Since he has begun working at Abernathy's he has served drinks to Too Tall Jones and Clint Eastwood, who told him it was the best drink he had

ever had.

James prefers the regulars, though. For some of the lucky customers, he will invent a special drink with never to be divulged ingredients.

park his car around back so his wife wouldn't know he was here. One evening he came in and ordered a big steak; right when I set it down his wife walked in. He pushed the plate away, paid his check real quick and got out. He hasn't been around for awhile."

James moves leisurely behind the bar while he tells his stories. However, his hands are always busy—popping beer tops, emptying ashtrays or performing a hundred other chores necessary to keep the libations and conversations flowing.

His friends have come to expect him behind the bar Monday to Friday. "When he's not here everybody complains," Abernathy's manager Diane Beaver said. "He was off for a week and all I heard was, 'that's not the way James does it' and 'when's James coming back?' I have no idea what he does to keep everybody coming back, but nobody can take his place."

"Sometimes people get lonely and they just need a good listener," James said. "I see a lot of them drink too much. When they do, I'll haul

them off and talk to them."

James has had his own problems with drinking too much. "I'm a confirmed alcoholic," he said. "But I haven't had a drink in 10 years. The doctors told me they couldn't cure me. I had to cure myself."

He hadn't planned to become a bartender. James had studied nutrition and expected to work as a dietician. His greatest ambition, however, was to be a high school coach. "I'm a sports fanatic," he said. "I used to play all the sports in high school—football, baseball. I go to all of TCU's games and I like to get away to the horse races."

Eventually James hopes to open a place of his own. Not too big, just a friendly neighborhood bar where folks can drop in for a first-class drink and a bit of conversation.

On those fiercely cold Wednesday nights of the future, no doubt James' pub will have an ample supply of friends and satisfied patrons.

He's already made plans to hire the best bartender in town.

'Mischief' Typical Teen Movie Save Money; Watch 'Happy Days'

By Donald Graves

"Mischief" is a comedy about young love that will undoubtedly remind you of a half dozen other movies you saw just like it. It is, however, dramatic, funny, sexy and sometimes emotionally touching.

"Mischief" was written by Noel Black and is based on many of his experiences growing up in a small Ohio town. As a matter of fact, the movie was filmed in Nelsonville, Ohio. Nelsonville is one gas station larger than Mayberry, N.C., and the malt shop has one less

flavored shake than Arnold's of "Happy Days."

The Twentieth Century Fox film stars Doug McKeon (Henry Fonda's fishing partner in "On Golden Pond" in his first grown-up role) as shy Jonathan Bellah, newcomer Chris Nash as the rebellious Gene Harbrough, Catherine Mary Stewart ("The Last Starfighter") as Gene's heartthrob Bunny Miller and Kelly Preston as Marilyn McCauley, the object of Jonathan's adoration.

Jonathan, a 17-year-old high schooler, is trying to speed up his dull life. He's a typical-bore,

afraid-of-girls, wears high-top Converse tennis shoes and a plaid shirt. He would be a shoo-in to play a nerd role, but McKeon is a good actor.

The perfect solution to Jonathan's problems rides a Triumph motorcycle and has absolutely no problem with girls or being cool. Gene becomes Jonathan's best friend, mentor and occasional rival. However, Gene's charm and personality were exhibited in the wrong places more than once, and most people in Nelsonville don't think he has a future.

By now you should be getting the picture. Jonathan believes in Gene and hopes his worldly friend can advise him in dealing with the opposite sex.

Of course, these movies always have a beautiful female to make things interesting, but in "Mischief" there are two for the price of one. Jonathan is head over heels for dreamgirl Marilyn, and Gene has finally met his match in Bunny.

Bunny may be the true backbone of the movie. She is lovely and sensitive but strong-willed enough to challenge some of Gene's cherished misconceptions about women. Her character injects a bit of modern-day female dominance into an everyday old-fashioned movie.

Kenny Brubaker, Bunny's boyfriend, is a frat-boy bully in training and has the wealth to do as he pleases around town.

I won't tell you the rest of the story; go see it if it snows again and we're out of school for a few days. Otherwise, stay home, watch "Happy Days" and save yourself some bucks on Coke and popcorn.



Jonathan (Doug McKeon) uses the techniques taught by a friend to meet girls. Here he receives attention from his dream-girl Marilyn (Kelly Preston) in the movie "Mischief."

WHAM! Bam; Thank You, Dallas

By Karen Anderson
and Steve Roth

It was just after 11 p.m. when all the fifth-grade concertgoers, in their WHAM! paraphernalia, with their parents, who were also in WHAM! paraphernalia, left the warmth of the concert hall to enter the cold night and begin their journey home.

We scrambled out of the car into the insane parking lot of the Bronco Bowl in Dallas that Friday night as kids ran around shrieking about how great WHAM! had been.

We missed the concert, not because we were late. We missed it because we never had tickets.

As the masses rushed through the cold to get to their cars, we headed for the stage's back door for a chance to meet the most powerful force in music today—WHAM!

We were not 100 feet from the door and the limousines parked by it when a security guard barked for us to go back. We hesitated. As tough, hardnosed reporters we had an obligation to society. It was an ugly job, but somebody had to do it.

An 18-year-old girl named Stacy told us that the same guard had just beaten in the windshield of the car after the driver ran over his foot. We decided workman's com-

pensation could only go so far. So we stopped.

The guard even went as far as to jump in front of a speeding diesel cab. The man was prepared to sacrifice everything for the heart throbs.

Waiting took its toll. Some of the people left. A group of girls got in the car and sang their version of "Wake me up before you Go-Go." Oh boy.

We were prepared to beat the masses to the story.

"WHAM! left 45 minutes ago," the guard yelled to the crowd.

"Obviously a plot to fool the naive," we said to ourselves.

"I don't care about you," the guard said. "Neither do these guys. They are afraid that somebody will touch them."

We smelled a rat.

What was the deal, what could these two hairdressers-turned-teen idols be hiding? We pondered the unanswered questions that surrounded the mysterious duo known simply as WHAM!

But as we were thinking, the coffee was turning cold and the night was pitching a black tent over the Bronco Bowl.

Lesser men would give up, we decided.

So we did.

Bellamys Enjoy the Road

they grew up with had told them they could never do.

Such accomplishments as performing for audiences of up to 90,000 people and producing nine albums since their career as a duo began some 10 years ago have given the brothers much opportunity to prove those people wrong.

David said their newest album is not much different from the others they have done, although "just the substance of the songs has a little more meat to it. This album has a lot more continuity, and overall, the songs are much better."

He also said this album, for which the duo wrote most of the songs, does not have the wide variety of musical styles on it that the others seemed to have. This particular LP sticks to a country-rock style.

David says there is one song in particular on the album he thinks most of the fans will like, and he hopes it will become a hit.

"It's very strange," he said. "It's not like anything we've ever done, and it's very unlike most country songs."

The song is called "Old Hippie." David says it is basically a country song that tells a story.

"This album is just chuck full of good little tunes," he said.

Two New Rock Albums Provide a Change

Passion Puppets
Unique New-Wave
Sound Storms On
'Beyond the Pale'

By Norm Freiburger

With the new wave scene ever expanding, the variety of groups to choose from is increasing as well. The Passion Puppets is one of those groups, and its new album is titled *Beyond the Pale*.

The band is from England and has a definite concept of what new wave is all about. The Passion Puppets do not sound like U2 or Simple Minds but instead seem to draw on their own talents to form a unique sound that separates them from most other bands.

Beyond the Pale has not moved from my turntable for about a week. The band is musically tight. The songs seem to have a purpose, and each song carries its own mystique.

"Like Dust" is a cowboyish melody that has been supplemented by heavy drums and good synthesizer playing. "Terminal Culture" relies on a saxophone riff for its main melody. Throughout the album, concise bass playing adds greatly to the consistency, and the guitarist is right on with his rhythm fills.

All in all, a pleasurable album from start to finish. So if you are ready for a rock 'n' roll alternative, this album comes highly recommended.

Another Band
Out of Georgia

By Rob Thomas

What the members of the Georgia-based band, Guadalcanal Diary, were thinking when they named their band is a mystery.

The name makes them sound as if they would be playing something closer to hardcore punk than what they actually play. Western psychedelia is probably the best description of the music, although even that isn't totally correct. Like another Georgia band, R.E.M., Guadalcanal Diary mixes a lot of the sound of the Byrds with new-wave trappings.

Walking in the Shadow of a Big Man, their debut album, is incredible. The album gives American guitar-oriented, new-wave fans somebody who shares their heritage to listen to.

The "Big Man" in *Walking in the Shadow of a Big Man* is God, and half the songs on the album are of a religious nature. The album includes perhaps the first power-chord version of the Sunday school standard "Kumbayah." Guadalcanal tends to get pretty self-righteous in "Why do the Heathen Rage," but "Sleepers Awake" is a truly inspirational, powerful anthem.

Songs like "Watasi Rodeo" and "Pillow Talk" are full-fledged, window-down, sing-along-while-driving classics. Both songs are refreshing coming after the more spiritual songs.

Pick up Guadalcanal Diary's debut album and say you listened to them before they got big.



Au Courant

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Vince and the Valiants Not the Same

By Cheryl Gwynn

"The world takes itself too seriously, and we try to point that out, that's what we do."

That's what Vince Vance and the Valiants do—they show the world how to have a little fun. And how do they do that? They do it with comedy and music and a performance that leaves the audience screaming for encore after encore.

The performance that leaves people wanting more also got them banned from Fort Worth for six months. They were banned simply because the audience began rioting at Spencer's Palace,

where they were playing.

"We got people excited and they rioted over at Spencer's Palace," band leader Andy Stone said. "A few people got excited and started going crazy and fighting."

Stone, who plays keyboards, sings and dances, is the only original Valiant left. He believes the band is one unit—acting as one individual rather than seven separate individuals. And how does Stone characterize the band? As a "hard-rock '50s group."

The costumes and mannerisms of the band make it hard to believe that Vince Vance and the Valiants are any type of '50s group.

Each member has his own distinctive identity on stage, while still working as one unit.

The most noticeable and un-'50s-like member is The Hood. The Hood, guitarist and vocalist, dresses in a black leather-jacket, pants and boots. And, of course, the never-removed mask that hides his true identity.

"If you take a picture of everyone's shoes they wear on stage, you'd have a great personality profile," the Professor said. The Professor sings, dances, tells jokes and wears fluorescent blue shoes and Frank 'N' Furter style "Sweet Transvestite" costume.

Tchoupitoulas, who plays

guitar and sax, is also known as the Swami. He could easily be mistaken for a guru.

Other members include Little Nicky Vance, lead guitarist and vocalist, who carries on the surname of the band; bass player and vocalist Luke Strange—need anyone say more—and Raymond Blanchard, who plays drums, watches over the rest from behind.

Vince Vance and the Valiants have been together 14 years. Although the members have changed, the band has stayed together, even after a complete change of all the members excluding Stone in 1974.

There have been performance

changes also. No longer are they the rigid precision dance team they once were. Now they are a group of innovation, says Stone.

The audience has changed as well.

"People have changed over the years," Stone said. "When we used to come to TCU, there was more of a '60s crowd, and this is a '50s crowd. By that, I mean people used to come to listen and now the crowd comes to dance."

The songs the band plays are easy to dance to. Included in their show are original Valiant songs: "I Want to be Wherever You Are," "Bomb Iran," "Hostage Crisis" and "Pulse of the U.S."

"The Killing Fields" Makes Adrenalin Flow

By Rob Thomas

"The Killing Fields" will make you sweat.

From the the first explosion (three minutes into the movie), the two-hour-plus film about United States involvement in Cambodia is guaranteed to keep you on the edge of your seat.

"Killing Fields" is a true story based on a *New York Times Magazine* feature by correspondent Sydney H. Schanberg about his friendship with Dith Pran, a Cambodian colleague Schanberg had to leave behind after the Khmer Rouge revolutionary takeover in what is now Kampuchea.

The movie's cinematography is incredible. The battle scenes, the mob scenes and the panoramic scenes are all breathtaking. "Killing Fields" does not romanticize war, and a stable stomach is necessary to get through some of the violent scenes. And there are plenty of those.

The story goes into great detail about the suffering of the Cambodians at the hands of both U.S. and Vietnamese forces. Schanberg, played by Sam Waterson, is angry that the U.S. administration is covering up the bombings in Cambodia, and he is angry about the evacuation procedures that forced him to have to leave his friend Dith Pran in Khmer Rouge hands. Pran is played brilliantly by Dr. Haing S. Ngor, an actual refugee from Khmer Rouge terrorism.

There are probably five diffe-

rent scenes that could serve as the sole climaxes of ordinary films. Add to those scenes the knowledge that this movie is based on a true story, and the audience can't help but feel the adrenalin flow.

Waterson has received an academy award nomination, while Ngor has been nominated for best-supporting actor. The two share the screen most of the time, and Ngor could probably give Waterson a run for his money in the best actor category.

The movie slows slightly in the second half when Schanberg and Pran are separated. There are too many scenes that show Schanberg moping around four years after he has left Pran, and it also seems illogical that he would torture himself with videotapes of violent Cambodian scenes in his New York apartment.

After Pran and Schanberg are separated, the movie details Schanberg's search for Pran through various relief organizations (although he did not know if Pran was still alive), and Pran's struggle in a Khmer Rouge re-education and work camp and his eventual escape.

The limitations are minor, though, because they build up to the most tearjerking scene of the decade at the end of the movie.

How To Get to Bill's

The address of Bill's, a Dallas record store, was not included in the feature article on the store last issue. The address of the store is 8132 Spring Valley Rd.

The Comic Strips

The Campus Underground

by Todd Camp



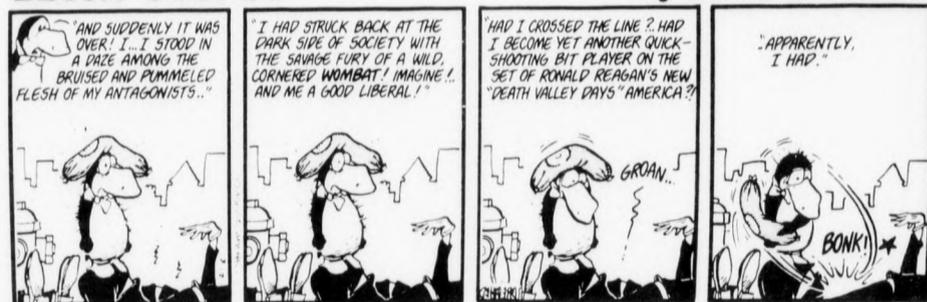
UNIVERSITY

by Frederick Allen



BLOOM COUNTY

by Berke Breathed



MONDAY	Billy Bob's	Silver Creek	Caravan of Dreams	Richie Cole
	Caravan of Dreams	Robert Ealey and the Blues People		
TUESDAY	Billy Bob's	Silver Creek	Caravan of Dreams	Robert Ealey and the Blues People
	Caravan of Dreams	Robert Ealey and the Blues People	The Hop	Red Young
WEDNESDAY	The Hop	Red Young	Billy Bob's	Silver Creek
	Caravan of Dreams	Robert Ealey and the Blues People	Caravan of Dreams	Richie Cole
	Programming Council	"Private Benjamin" and "Stripes"		
THURSDAY	The Hop	Red Young	Billy Bob's	Silver Creek
	Billy Bob's	Silver Creek	Caravan of Dreams	Richie Cole
	Programming Council	"Private Benjamin" and "Stripes"		
FRIDAY	The Hop	J.B. Strut	Billy Bob's	Roy Clark
	Caravan of Dreams	Richie Cole	Programming Council	"Private Benjamin" and "Stripes"
SATURDAY	The Hop	J.B. Strut	Billy Bob's	Earl Thomas Conley
	Caravan of Dreams	Richie Cole	Programming Council	"Private Benjamin" and "Stripes"
SUNDAY	Billy Bob's	Duane Phillips and the Catch		

"Stripes" this weekend at the Programming Council

Calendar

Phillip Mosier Opens His "Sorority Series" Today

Phillip Mosier will present a photo essay entitled "Sorority Series" beginning today in the Faculty Lounge in the Moudy Communication Building.

An artist's reception will be held at 7 p.m.

Mosier has spent the past year taking pictures of sorority activities—both official and unofficial.

"I wanted to show sorority life in a way that the girls themselves haven't seen it," said Mosier.

"I feel society in general tries to over-indulge in leisure activities. My photography shows how we are. The bottom line is that people in our setting should stop and look at ourselves and stop taking so many things for granted. My pictures may have sexual connotations to some, but I feel it is our environment that stimulates sexual promiscuity... my photography merely shows it," he said.



"Sorority Series 5"



"Sorority Series 7"

Au Courant

Bellamys Enjoy Their Work

By Stephanie Cherry

Traveling around the world has changed David and Howard Bellamy's views about a lot of things, but their success hasn't affected their basic attitudes toward life. They're still the same down-home country boys they were when growing up.

"My thoughts on fashion, philosophy, religion and every other thing you can imagine have been twisted around because I've been exposed to so many different cultures," David said, "but I don't think it's changed my basic values at all."

The Bellamy Brothers will be exposed to more of a variety of cultures this year as they prepare to spend several more months on the road. The duo has embarked on another tour, this one to promote an album that will be released soon.

The brothers, who are famous for such songs as the 1976 gold record, "Let Your

Love Flow," "If I Said You Had a Beautiful Body Would You Hold It Against Me" (1979) and the more recent hit single "When I'm Away From You," began the new tour with a performance Saturday night at Billy Bob's.

In a telephone interview, David said he and Howard haven't chosen a name for the new LP yet, but it will be called either *Season of the Wind* or *Howard and David*.

David said the current tour will last through the end of this year, with the duo spending three or four weeks at a time on the road. After a few days at home, they will go back on the road.

He said they typically spend some 250 days a year traveling and making appearances.

"We like the road in a lot of ways," David said. "It has a lot of disadvantages to it too, of course. The travel is real hard, and I don't get to see my kids enough," he said. "They're probably the thing I miss most when I go on tour."

David has four sons between the ages of 1 and 7.

"I joke with my two oldest little boys and tell them to hurry up and learn how to play guitar so I can quit playing and start managing them," he said.

Yet neither of the brothers, who live in Florida, are eager to give up their current lifestyle.

"I think we'll keep on performing until they start throwing rotten tomatoes... either that or until it kills us," David said.

"It's vital for us to be a live band—for us to play our music live and not just record it. You have to support the records, too," he said.

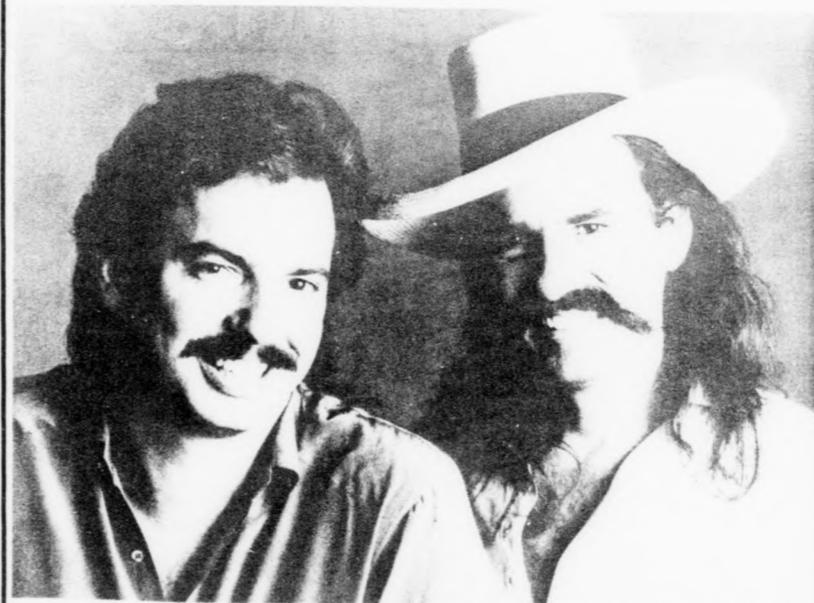
In addition, David said there is "some strange drive that makes you keep going on."

He said the money and fame they receive in their careers are nice, but they aren't the primary reasons they decided to get into the music industry.

"I really don't think it's the reason we keep doing it," David said. "Having a career in music is a very elusive thing, there's almost no way to perfect it, and you just keep on trying to do just that."

He said part of the reason they chose this particular career may have been the determination to do something everyone

(Please see "Bellamys" on page 3)



David and Howard Bellamy, the Bellamy Brothers, played at Billy Bob's Saturday night. In a special phone interview done before the show, David tells some of his aspirations for the Bellamy Brothers.



Abernathy's Bartender

James Dawson keeps Abernathy's patrons happy with special drinks and warm conversation.