

A REMINDER FROM THE VA



DENNIS the MENACE by Hank Ketcham

WHEN I GROW UP I'M GONNA BE A **VETERAN!** EVERYBODY TAKES GOOD CARE OF **THOSE GUYS!**



Know your rights & privileges?
CALL THE VA OFFICE TODAY
TOLL FREE

Slowing down is more than just a safer way to drive. It's also a great way to save gas and money. You'll get about 20 more miles from every tank of gas if you slow down from 70 to 55 mph on the highway.

ENERGY.
We can't afford to waste it.



U.S. Department of Energy

HOW TO GET BETTER MILEAGE FROM YOUR CAR...

Obey the 55 mph speed limit.



Keep your engine tuned.



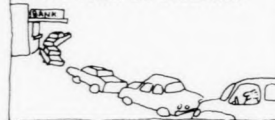
Avoid hot rod starts.



Drive at a steady pace.



Don't let the engine idle more than 30 seconds.



And when buying, don't forget the fuel economy label is part of the price tag, too.



For a free booklet with more easy energy-saving tips, write "Energy," Box 62, Oak Ridge, TN 37830.

ENERGY.
We can't afford to waste it.

U.S. Department of Energy

Au Courant

English Professor Opens Juan's Restaurant

By Erin O'Donnell

Juan Hernandez is in the same frame of mind as many seniors this time of year. It's time to graduate. So that's just what Hernandez said he did Wednesday, April 10, by celebrating the grand opening of his own restaurant, Juan's Restaurant.

After an eight-year reign as the well-known entertainer of Joe T. Garcia's Restaurant, the English professor at TCU said, "It was just time to graduate."

Hernandez' "commencement" has turned out to be the beginning of a true family affair. His mother Mimi Hernandez, who is graduating with a bachelor's degree in art from TCU this May, works in the kitchen where her recipes from Mexico are prepared from scratch. She is also credited with the paintings that decorate the establishment, located in the former People's Restaurant building at 6471 Camp Bowie.

Francisco Hernandez, an attorney and Hernandez' father, is joining his son in "putting their professions on pause" in order to pursue the restaurant business. He greets patrons at the restaurant while Francisco Hernandez Jr., a 20-year-old pre-law student at TCU, and Daniel Hernandez, 15, have their fingers in the pot as waiters.

Estela Hernandez, wife of the owner, holds her position behind the cash register, but may eventually move into the kitchen to assist in food preparation.

In addition to being the restaurant's namesake and owner, Hernandez serves as the primary entertainment during both lunch and dinner hours. "I'm very interested in the entertainment business, so

that's what I'll be emphasizing," he said.

Hernandez said he has plans to expand the restaurant's entertainment from poetry readings to flamenco dancers on stage. "We want to be a party place," the singer explained.



Juan Hernandez entertains his customers at Juan's Restaurant. Hernandez was a long time entertainer at Joe T. Garcia's before opening his own restaurant. The whole family is getting into the act. (PHOTO BY DONNA LEMONS.)

Spending large amounts of time launching this venture will cause Hernandez to place his teaching profession on the back burner. He said that he probably would not teach for another year until the business is off and running, explaining that, "I'm still very interested in the entertainment and in writing, but somehow this just seemed to be the right thing at the right time," he said. Administrators have left doors open for Hernandez to continue teaching in the future, he said.

Hernandez said he sees the business as a chance to work for himself in his own place. "Every time I was on television or radio, I always told everyone that that was the best place in town. And now I think I've got the best place in town."

The restaurant and bar's hours are from 11 a.m. until 2 p.m. for lunch and from 5 until 10 p.m. for dinner, seven days a week. The menu consists of one Tex-Mex dish, and six dishes that Hernandez considers

"real, homemade Mexican food that hasn't made it up here yet." Lunches are priced under \$5, while the average cost for dinner is \$6.75.



Page 2 Story

Three On A Hill

Music for another generation

Monday, April 22, 1985

Au Courant

Monday, April 22, 1985

Page 2

Three On A Hill Makes It Feel Like Fire

By Rob Thomas

Studio time is expensive.

It costs \$125 an hour at Summit-Bernett Recording Studio in Dallas.

The members of Three On A Hill, a Dallas rock band composed of a 17-year-old, an 18-year-old and a 19-year-old, are spending their studio time arguing about french fries.

"No, I'm serious Mark. I ordered fries," says lead singer/guitarist Peter Schmidt to bass player Mark Fischer, who is polishing off a large order of Burger King fries.

"If you didn't get your fries talk to Stan, because I told him right before he left that I wanted fries," answers Fischer.

Stan Morris, the band's 21-year-old financial backer, roadie, light-man and gofer, walks into



"Sometimes I get angry on stage," says Three On A Hill singer Peter Schmidt. "But it's a good kind of angry." Listen for Three On A Hill's release "Feels Like Fire" on "The Difficult Listening Hour" tomorrow night.



Seventeen-year-old Robert Miller says he prevents Three On A Hill from sounding "wimpy." Miller has been drumming for seven of those years. Mark Fischer performs on stage wearing a cardigan sweater and slippers. He tried

the studio.

"Look, I got as many orders as were written down," he says.

The french fry debate becomes moot as Robert Miller finally decides he is satisfied with the way his drums have been miked. It's time for the band to go to work.

Three On A Hill is recording a single, "Feels Like Fire" backed with "Train," that they plan on releasing in Dallas. Morris has set up the lighting the band normally uses on stage in the studio to keep the band's adrenalin flowing.

Schmidt begins warming up by playing U2's "Party Girl." He then moves on to "I Will Follow." Miller follows him on drums. After a few measures they quit.

"I like that one," says Miller. "Why don't we record it?"

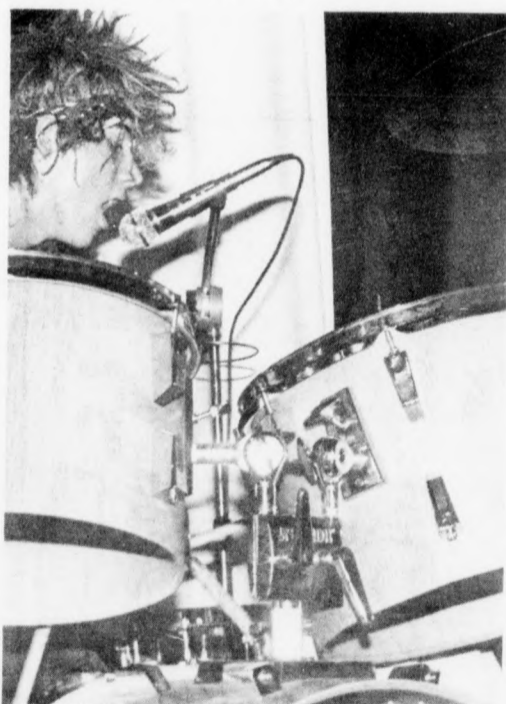
Three On A Hill has been playing the Dallas "new music" club circuit for less than two months. The clubs feature mainly punk, but they also include reggae and other forms of innovative music.

Punk is still conceived by most of society as a nihilistic, violent youth movement led by musicians with no morals and less talent. That connotation has made the clubs and Three On A Hill leery of describing themselves with the term. When the punk movement began, the music mirrored the fury of the crowd. Some of the style of punk has remained the same. The music and the attitude have changed.

The descendants of punk can be musically talented and still play with aggression. Songs don't have to be spiteful. They don't have to be played at the speed of light. The people Three On A Hill plays to are the new romantics—optimistic, pacifistic and setting and living up to their own set of morals.

It's a culture the band members fit into, and their music complements.

Three On A Hill's music is aggressive with a living, beating, breathing spirit. The songs express doubts, but are ultimately resurgent. Most importantly, they are honest.



growing his hair long, but it made him look too much like John Taylor of Duran Duran. The band performs in Dallas "new music" clubs including the Twilite Room and the Theatre Gallery. (PHOTOS BY ROB THOMAS.)

"I don't mind telling some people that we're a punk band, because they know what it means. It's just playing with no limitations, no barriers," says Schmidt.

Each band member has been playing more than seven years. Breaking musical barriers is easier with a lot of talent.

After Three On A Hill's first live show at the Twilite Room in Dallas, the live music coordinator, Hank Tolliver, told the band, "You're gonna be the biggest thing in Dallas."

He still maintains that.

"In the vein of music they're doing, they're the best I've heard. They've got a lot of energy. Some of the older bands have lost that," says Tolliver.

"You would think that with how fast things are happening for them, they would get big heads, but they are still really polite."

An important step in making it as a band for Three On A Hill is developing a following that attends most of their shows. It keeps club owners happy and attracts the attention of promoters.

"They've done a good job of that. They're really starting to get a following—not only of the younger kids, but with the older crowd as well. People who haven't seen them before come up to me after their shows and say, 'Man, they are really great,'" says Tolliver.

'I don't mind telling some people we're a punk band, because they know what it means . . . no limitations, no barriers.'

Peter Schmidt

While the unmixed version of "Feels Like Fire" fills the studio, Schmidt is speaking above his recorded voice. He pretends he is doing a David Frost interview. His hair is long and red and usually stands up. But, he hasn't given it proper attention tonight and it's falling down into his eyes. He wears an Echo and the Bunnyman T-shirt. Schmidt is a legal citizen of England, because his mother was born there. Switching from upper-class British accent to Cockney he discusses the history of Three On A Hill.

Schmidt is the oldest member of the band and the only high school graduate. He began playing with Fischer in garage bands in junior high. The two still only live two blocks from each other. They formed The Shapes when Schmidt was 17.

"It was the first new wave band I was in," he says.

Schmidt drops his accent when asked why The Shapes broke up.

"We had just finished making a demo tape when our drummer and bass player were in an accident on Christmas Day," he said. "The bass player went into a coma."

Schmidt pauses.

"I remember I had never said anything but Hi to his mom before, but I got to know her through the 12 days he was in a coma. It really struck me as weird that it took that for me to get to know her. We still stop by and see her sometimes. I haven't been by lately, though. I need to do that.

(Please see 'Three On A Hill' on page 3.)

Three On A Hill Music; Best of Honest Nonsense

(Continued From pg. 2)

After The Shapes, Schmidt and Fischer formed Automated Moods and Paisley Beat. In the process, Fischer switched from guitar to bass. The two realized they needed to find somebody willing to commit as much time and energy to a band as they were.

Since they formed Three On A Hill with drummer Miller, formerly of New World Cinema, finding a place to work has been more difficult than finding the desire. Local police have stopped band rehearsals at three locations because of complaining neighbors. They are in the process of insulating and sound-proofing Schmidt's garage to use as a permanent place to practice.

Miller is the youngest of the trio and, like Fischer, a high school senior enduring the last few weeks before graduation. Miller keeps his blond hair teased into three-inch spikes. His eyes are normally only half-open and his lean build doesn't suggest he is the band's drummer. Schmidt and Fischer say Three On A Hill has the largest female following of any of their peers because of Miller. They constantly question him about his girlfriend. All Miller says is that she doesn't know anything about music, which is refreshing he says.

The name Three On A Hill was suggested by a mutual friend of the band and was kept after an unsuccessful search for a name they liked more. The name, Fischer says, was not intended to have any religious connotations.

"Which isn't to say we're not religious, because we are, but that isn't what inspired the name. We finally decided we liked the name, and we would let people think what they will of it," he says.

Fischer is the son of a Lutheran minister of education, and he serves as the conservative end of the band, which still tilts toward the more romantic—if less practical—desires of Miller and Schmidt. While Schmidt dresses in a leather vest, cowboy boots and crucifix earring on stage, and Miller dresses somewhat like a punk gypsy complete with makeup, Fischer is content to resemble a nouveau Mister Rogers. Fischer's hair is cropped shorter than Richie Cunningham's and he wears a cardigan sweater on stage. The clincher to Fischer's stage persona, which is almost imperceptibly different from his real-life self, are his slippers. He never performs without them.

Schmidt and Miller usually get their way in the band by exercising what they call "the corporate vote." In short, their two votes outweigh Fischer's one. Still, they haven't been able to change his attire.

"You won't believe this, but my hair was real long last year and I looked like—oh God, should I say it... John Taylor of Duran Duran. I'm just more comfortable with the way I look now," says Fischer.

To complete the mystique, Fischer works at an old-fashioned soda fountain in a mall where he has to dress... exactly like he does the rest of the week.

"It's peaceful working there. There are a lot of older people

and little kids," he says.

Two weeks after the recording session, "Feels Like Fire" has been played on "The Rock and Roll Alternative" and "Shaggy's Pajama Party" on KNON. George Gimarc, the host of "The Rock and Roll Alternative," announced over the air, "There's been a lot of street talk about this band."

The band causing the street talk is busy eating hamburgers and drinking Cokes at Snuffer's on lower Greenville. Snuffer's is next to Dallas' progressive Granada Theater and is as chic as it needs to be—considering its location. Still, Miller and Schmidt are attracting stars from some of Snuffer's patrons.

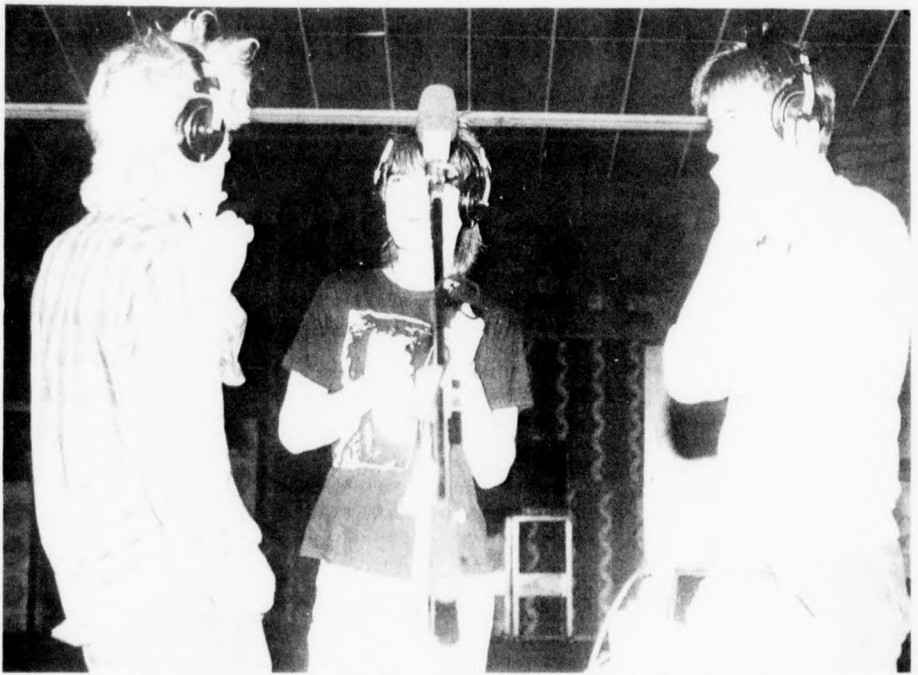
They have just finished posting leaflets up and down Greenville announcing the show they're doing the next night at Theatre Gallery. The show is a hot topic. Rumor has it several rock critics will be there, as well as a promoter who will decide whether Three On A Hill is ready to open for a touring act, the Bongos. The members of Three On A Hill confess to not knowing much about the Bongos.

"But they are a touring band," says Miller.

Schmidt announces that his hair will be re-dyed from red to jet black for the next night's show.

Though never actually voiced, recognition of Schmidt as leader of the band is apparent in more subtle ways. He is the oldest, the guitarist and the primary songwriter. He holds all three cards. Matters having to do with song arrangement and style rest with Schmidt.

"We all try to write songs, and then Pete throws them out," says Miller. He says it with no resentment, but rather with a surprised



Three On A Hill released "Feels Like Fire" and "Train" on a single in Dallas. Here they are shown working on backing vocals for "Train." (PHOTO BY ROB THOMAS.)

smile.

Schmidt falls for Miller's bait anyway. "Now wait. We always have a little debate about it," he explains, but Miller really doesn't seem to care.

"Peter writes the licks and melodies," says Fischer.

"Mark will usually help out if I need a bridge," says Schmidt.

"I just give the songs energy. Without me, it would all be wimp music," says Miller.

One song, "Curious George," was co-written by Dave Sharp of The Alarm. Schmidt met the band before one of The Alarm's Dallas shows.

Schmidt writes the lyrics for the songs in an interesting way. He makes most of the words up as the band performs the songs.

"I usually have some set words that I will sing, but 70 to 80 percent of the lyrics are improvised.

It keeps the show honest. They may be nonsense sometimes, but at least it's always honest nonsense," Schmidt says.

The improvised lyrics sometimes give the other members in the band a problem when other people ask them what a song is about—the answer changes from show to show. When a Dallas DJ asked Miller what "Feels Like Fire" stood for, he answered, "Well, it's about... goals in life and stuff."

Schmidt generally writes from a very personal standpoint. He doesn't attempt to save the world in his music—he attempts to understand himself.

"We don't really feel like we know enough about the world to really comment on it," Schmidt says. He uses the plural, because he feels the songs reflect the band's attitude as well as his. "Everyone has their own morality, so somebody else's morals may not be encompassed in our songs," Schmidt says.

"I want to do more with music than try to get girls in the back seat," Fischer adds. "We don't write songs about sex."

"We might want to watch, though," Schmidt says.

Fischer is the only band member who does not come from a broken family. Both Schmidt and Miller live with their mothers, which has put strains on the band both emotionally and economically.

"There's a certain art in suffering, which may help us creatively, but it's caused tons of pressure financially. We're all pretty worthless, because we spend so much time with the band, and don't have enough time to make money," says Schmidt.

"My mom is concerned about college and about the makeup," says Miller.

Fischer has played bass and guitar for church events in an effort to show some of the beneficial aspects of spending so much time and energy playing in bands. Fischer has also decided to take his senior year seriously. He is involved with a U.I.L. one act play contest. Like the other members of the band, Fischer is a good student.

The decision that will affect the band the most is one that needs to be made by Fischer. He had planned on attending Texas Tech after high school, but with the success Three On A Hill has been experiencing lately, he is beginning to consider staying in Dallas and

attending a junior college.

Schmidt and Miller are anxious about his decision, as are his parents. He has a month to decide what he will do with his life, but in the intimacy of Snuffer's and with his bandmates egging him on, he divulges for the first time, "I think I'm going to be a rock and roller."

The next night at the show, Three On A Hill is going through the same kind of frustration they seem to go through every performance: their friends with the sound equipment haven't shown up, Schmidt is fighting off the flu, they aren't going to get a chance to do a sound check before they start and the Theatre Gallery is charging \$6 for tickets.

"Six dollars!" says Miller. "Is anybody going to pay that much?"

People do. Three On A Hill plays to a crowd close to 225, despite taking the stage well after midnight, which is past many in their crowd's curfew. Other than a few technical difficulties, the show goes well.

For their encore Three On A Hill plays "Feels Like Fire." When Schmidt announces, "This one's called 'Feels Like ...,'" the crowd yells, "Fire!"

"It was such a moment," Miller emphasizes backstage after the show. "I just wanted to stop the show and shout, 'Yeah!'"

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.

Rob Thomas

Editor

Cara Parker

Copy Editor

Tim Dowling

Associate Editor

Michael Martel

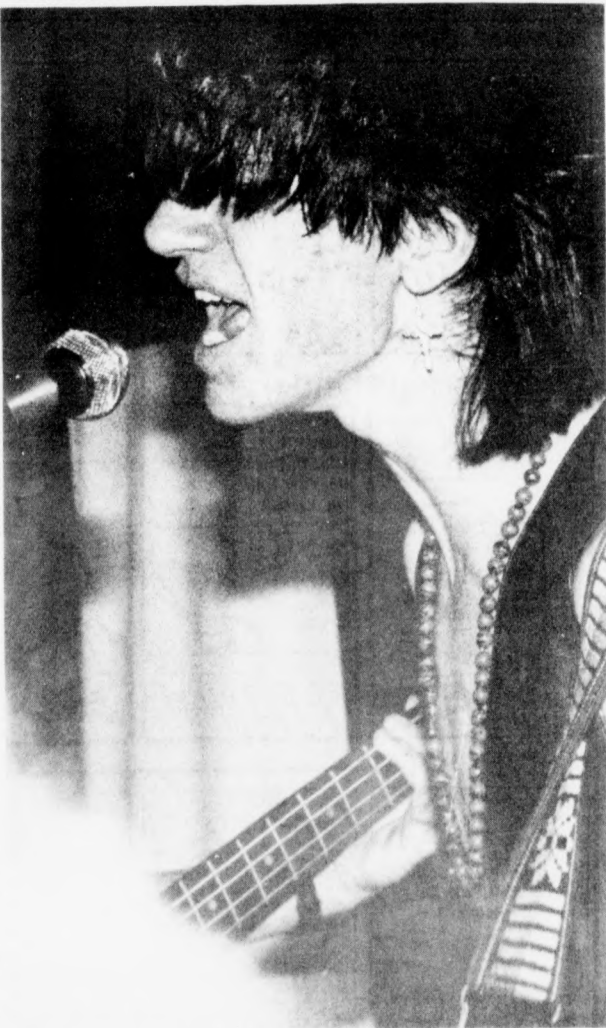
Advertising Manager

Rita Wolf

Faculty Adviser

Steve Britte

Production Supervisor



Peter Schmidt improvises 70 to 80 percent of the band's lyrics when the band is on stage. (PHOTO BY ROB THOMAS.)

'Penguin Dreams' a Must For Bloom County Lovers

By Todd Camp

Milo Bloom, Michael Binkley, Opus Penguin, Bill the Cat... do these names mean anything to you?

Well, they should. They are a few of the colorful characters of Berke Breathed's popular comic strip, "Bloom County."

The residents of this mythical region have returned in the latest of the strip's compilation books, "Penguin Dreams and Stranger Things."

"Penguin Dreams" is the third book in the best-selling series, which began with "Loose Tails" and followed with "Toons for Our Times."

The latest book covers a wide variety of characters and events spanning from Opus' quest to find his mother before Christmas to the "deprogramming" of Bill the Cat following his kidnapping by the Bhagwan Shree Rajneesh cult in Oregon.

For those who aren't acquainted with the strip, a few short character descriptions might clear things up a bit.

Opus Penguin is probably the best place to start. Opus has proved, over the years, to be one of the most popular of the strip's characters. His quiet and polite demeanor, which can at any moment change to rage (especially if confronted with overly aggressive TV commercials or street mimes), has earned him a place of honor in the hearts of many of Breathed's devoted readers. Opus was also the model for the comic strip's first stuffed animal.

Another lovable, yet not as

cute, character is Bill the Cat. Bill was introduced, in Milo Bloom's words, "as an attempt to cash in on the Garfield crowd." His frequent hairballs, constant coughing, and premature death and rebirth (thanks to the miracles of modern science and a young computer wiz with a chemistry set) have made Bill another of the strip's favorite fellows.

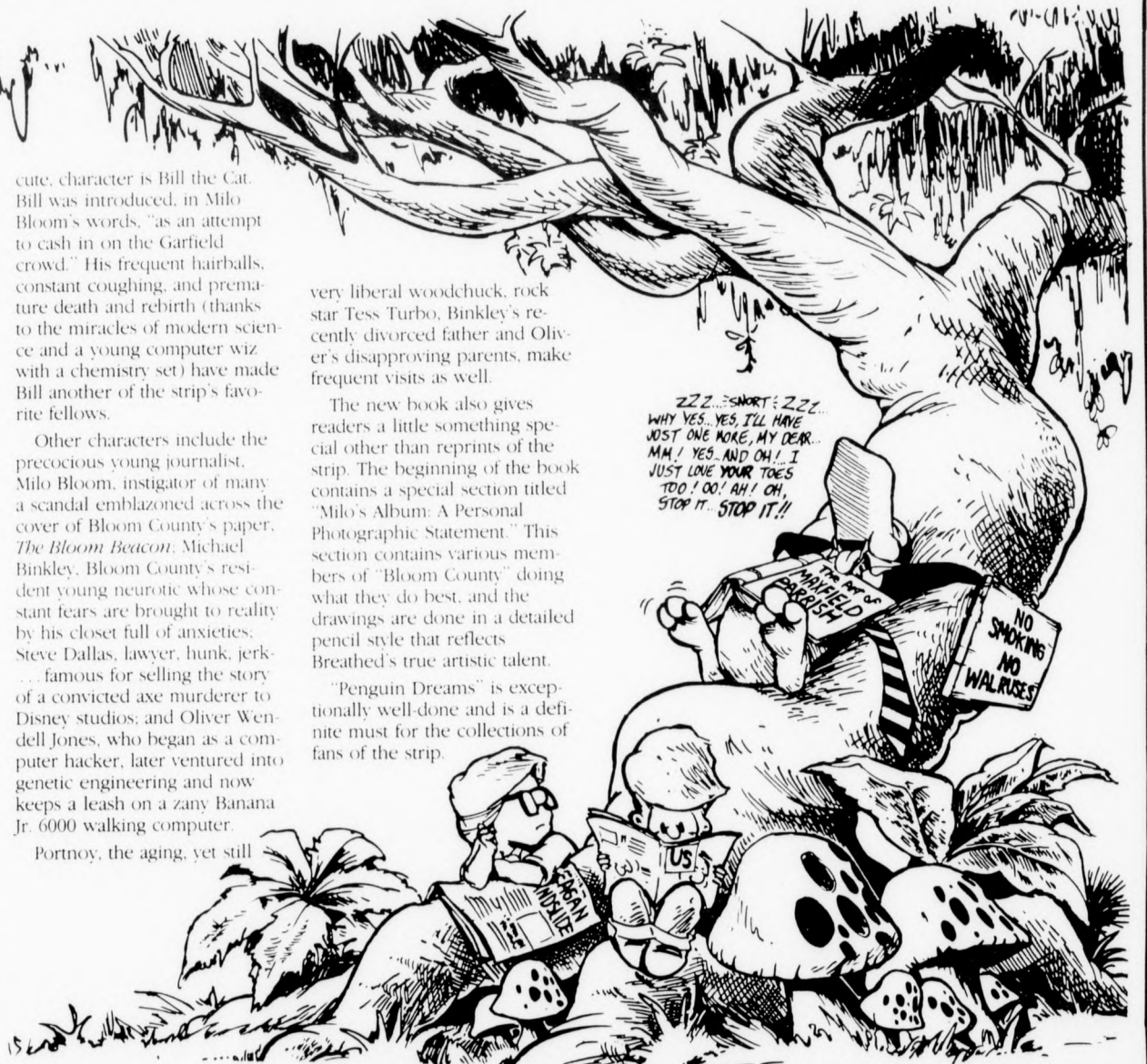
Other characters include the precocious young journalist, Milo Bloom, instigator of many a scandal emblazoned across the cover of Bloom County's paper, *The Bloom Beacon*; Michael Binkley, Bloom County's resident young neurotic whose constant fears are brought to reality by his closet full of anxieties; Steve Dallas, lawyer, hunk, jerk... famous for selling the story of a convicted axe murderer to Disney studios; and Oliver Wendell Jones, who began as a computer hacker, later ventured into genetic engineering and now keeps a leash on a zany Banana Jr. 6000 walking computer.

Portnoy, the aging, yet still

very liberal woodchuck, rock star Tess Turbo, Binkley's recently divorced father and Oliver's disapproving parents, make frequent visits as well.

The new book also gives readers a little something special other than reprints of the strip. The beginning of the book contains a special section titled "Milo's Album: A Personal Photographic Statement." This section contains various members of "Bloom County" doing what they do best, and the drawings are done in a detailed pencil style that reflects Breathed's true artistic talent.

"Penguin Dreams" is exceptionally well-done and is a definite must for the collections of fans of the strip.



Printed with permission of the Washington Post Writers Group. Copyright 1985.

Twilite Zone for Music

By Angie Pugh

You may feel lost in the dark trying to find the Twilite Room in downtown Dallas, but patience has its rewards.

This new wave and punk bar located at 2111 Commerce St. does its best to shun the homogenized and top-40. The result is a high energy hole-in-the-wall that is a lot of fun.

Formerly a flop house where Henry Lee Lucas (confessed mass murderer) once stayed, it is surprisingly clean and well-kept. The first floor of the club consists of a plywood bar serving only long-necks, wine and mixers, a cement floor, pool tables and a jukebox with groups like The Alarm and Sex Pistols. Nuclear and punk objects hang on the wall to take the edge off this "stark" club.

The second floor houses the band and room for 300 people, 17 and older. Its decor is the product of a graffiti party held for the regulars.

"People who appreciate art don't need a slick image. It's a good honest product not a ritzy club," said Charlie Gilder, the club owner.

The club hosts national and local new wave bands on a regular basis with two or three American and British punk bands during the month. The Minutemen and 4 Reasons Unknown are bands that have played the Twilite Room.

"People come from as far as 200 miles to see bands, because we're the only club like this in the met-

roplex," said Gilder.

Bands enjoy the club because of its unrestricted format.

"This is a hip club. As a band, we like it because it has one of the best stages and is a lot freer than most clubs," said Randy Boase, guitarist for the Escorts.

"Normally it's hard to find places to do original music. This gives bands like us a chance," said Joe Linhart, lead singer for G-Spot.

The patrons of the Twilite Room are fascinating. The club draws a spectrum of people from punk guys in eyeliner and punk girls in spikes to a college crowd looking for something new.

"There's a different crowd and something new every night. People don't come here to be picked up. Everyone seems to have their guard down," said Tricia Berg, an ex-TCU student and a club regular.

"This is not a place for personality chameleons," said first-timer Nick Bruno as the light glinted from his hoop earrings.

The club is only open on Thursday, Friday and Saturday nights with a cover charge of \$4.25 Friday and Saturday.

The Twilite Room has a distinctive personality that people of different interests can enjoy. It is a home for punks, a change for the bored and freedom for musical artists. It is a unique club for those who march to the beat of a different drummer or just like to watch people who do.

THE COMIC STRIPS

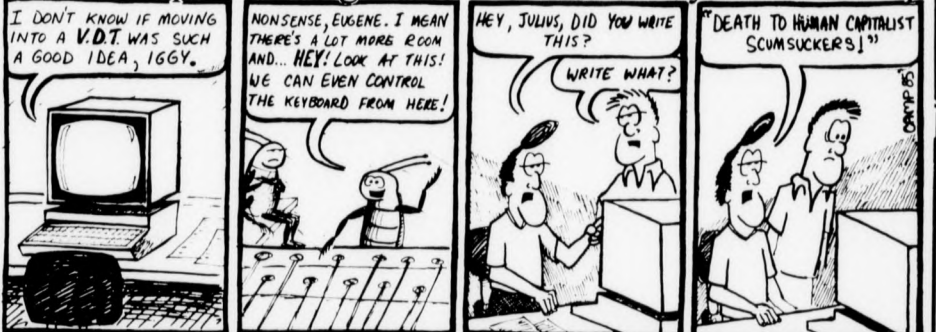
BLOOM COUNTY

by Berke Breathed



The Campus Underground

by Todd Camp



UNIVERSITY

by Frederick Allen

