

Au Courant

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Page 2

Family Maintains Record Town

By Dan Petersen

About three years after Sumter Bruton Jr. graduated from TCU with a business degree, he opened his own retail record store across the street from the campus; 28 years later that same store is still open and prospering.

Record Town, located at 3025 S. University Drive, is one of the few remaining family-owned record stores in the Dallas/Fort Worth area. Although it lacks the modern and flashy interiors that other record stores have, it has character and history that places it in a class by itself.

The neon lights illuminate yellow walls that have long ceased being their original color and now resemble the color of cheddar cheese left out over night. An old, dusty black-and-white poster of the Beach Boys hangs on the wall above a cassette rack full of Prince and Bruce Springsteen tapes, a reminder of one of the many changes in music over the last 15 to 20 years.

If you talk to the men behind the counter you will also notice that they are not novices when it comes to the record business.

The store may be outdated, but knowledge of the music industry is what counts, said the owner's son, Sumter Bruton III. Bruton, who is also a graduate from TCU, is a partner with his father in the record store business.

"You can go to other record stores, but you might not get the expertise necessary to help you locate that album you just can't seem to find anywhere else," Bruton said. The store even carries TCU's Jazz Ensemble's album, "The Wide Mouth Frog."

Record Town also carries a full line of albums from classical to heavy metal, with a special section devoted to rhythm and blues. It also carries needles, digital discs, cassettes, used records, record cleaning equipment and other assorted album paraphernalia.

Back in 1957, when the store first opened, there were several sets of phonographs with earphones in the rear of the store that allowed the customers to listen to the music before they purchased it. Unfortunately this is no longer the case, because now the records are sealed in a plastic wrap that prohibits the customer from opening and closing the albums like the older versions, Bruton said.

In the early days of the store few students had cars, so much of the commuting was done by foot. TCU students used to make up the bulk of the business, but now with the majority owning cars they will travel to the malls or other stores instead, said Bruton.

When asked what the most popular group was in the 60s, Bruton replied, "Mostly the Bea-



Sumter Bruton III and his father Sumter Bruton are still taking care of business—everyday. They specialize in locating hard-to-find albums. (PHOTO BY DAN PETERSEN.)

bles, but the Rolling Stones and Led Zeppelin came in a close second." People used to line up at the store as soon as they had heard that a new Beatles album had been released. They wanted an album of the group that was sweeping America, Bruton said. He can also remember the day in the late '60s when Jefferson Airplane performed in Daniel Meyer Coliseum amid some controversy.

As far as rubbing shoulders with any of the top artists in the business, Bruton said that on one particular occasion, "Billy Gibbons, the vocalist and guitarist in ZZ Top, came in and bought every early B.B. King album I had to complete his collection."

Bruton feels that today's music is leaning more toward rhythm and blues and less toward the traditional rock and roll beat, probably one of the reasons for the astounding success of groups like Stevie Ray Vaughn, ZZ Top and George Thorogood.

Bruton said Stevie Ray Vaughn, who plays basically Texas style rhythm and blues that appeals to most age groups, is one of the store's hottest selling artists. "Purple Rain," the latest album from Prince, is also a top seller that peaked during the Christmas season. Bruton said that motion picture soundtracks are also very popular, with the track from "Amadeus" (a movie on Mozart's life) selling very well.

When asked about the rarest albums he has come across, Bruton replied that the Beatles "Yesterday and Today" album was one of the rarest he had due to its controversial jacket cover. According to an excerpt from "The Record Album Price Guide," the album was first issued with the cover photo displaying the Beatles in butcher smocks sitting among pieces of meat and cut-up dolls.

The first cover, or the "butcher cover" may have only been given to radio stations or used for promotional purposes. By the time the store stock was ready to ship, the remainder of the



The Brutons have been in the same location on University for 28 years. ZZ Top head man, Billy Gibbons, has visited the store to complete a B.B. King collection. (PHOTO BY DAN PETERSEN.)

covers were pasted over with the new "trunk cover."

The price range that collectors have indicated they would pay for a near-mint copy is reflective of the scarcity of this album. Thus far, one sealed (remember, sealed copies can bring several times the near-mint price) copy has sold for more than \$2,000. It was, as of press time, the only known sealed stereo copy in existence.

The store that opened in 1957 hasn't changed much over the years, but that doesn't bother the Brutons much. They know a good thing when they've got it.

Record Town is open from 10 a.m. to 7:30 p.m. Monday to Friday and from 10 a.m. to 6 p.m. Saturdays.

No Testimony for 'Witness'

By Graham Underwood

In "Witness" director Peter Weir has tried to make Hollywood history repeat itself. Sometimes old tricks work like new and, other times, "Witness" is the late show warmed over.

Like Alan Ladd in "Shane," and John Wayne in "True Grit," Harrison Ford is the worldly loner suddenly confronted with an innocence he forgot this world had. The tough Philadelphia cop has lessons, both to teach and to learn in the Amish village that hides him from killers.

Weir has taken beautiful pictures. Masterful directing and good acting use character's expressions to let audiences feel what is taking place. Tone of voice, shades of light and dark and several other subtleties are consciously put to work. Ford and Kelly McGillis really do make love from opposite sides of a room.

However, that doesn't excuse the plot from being farfetched and, even worse, dull. The bad

guys are implied more than they are shown. They are pale shadows that murder without passion or imagination. One is buried alive in a grain silo. Another is blasted against the side of a peace-loving farmer's barn.

All of the "English" characters, outsiders to the Amish community, seem haphazardly developed. No member of contemporary society appears to have firm values or beliefs. "Witness" falsely shows one world free of corruption, the other world dominated by it.

Still, there is a warm feeling to "Witness." Weir seems fond of people, as if he observes bus stations and shopping centers in the afternoons when he's not making movies.

"Witness" is very good at showing little battles that usually happen too fast in life. An embarrassed Amish child in the city trying, with much calculation, to forget his black hat on a bench. It's a bit of life, but it isn't real life.

Kinks Break Hearts at Show

By Rob Thomas

The Valentine's Day Kinks concert in Dallas was like the holiday--fun while it lasted, but way too short.

Opening with "Around the Dial" and closing with "You Really Got Me," the Kinks rehased the same show they have done for their last three American tours. The concert was virtually the same as the one captured on the *One for the Road* live album from 1980.

The main problem, though, was they just didn't play long enough--only one hour and 20 minutes. They played only one song from *Give the People What They Want* and, they played only four songs from the first 15 years of their existence.

Ray Davies still has all the talent and charisma to make him one of the top showmen in rock, but the audience is starting to anticipate

every word he speaks during the show. He must believe nobody goes to see them twice, but Ray Davies was meant for the stage. Between his campish routines and expressions and his awful plaid outfits, he remains more than just a relic.

Ray's brother, Dave Davies, was even in good humor that night, and he showed signs that he might be coming out of the shell he has placed himself in through the last 10 years.

Despite the length of the show, The Kinks were still plain fun, and they had people dancing in aisles most of the night.

Ray Davies' song "Missing Persons" was the surprise showstopper of the night, even though it was one of a very select group of ballads. Dave's "Living on a Thin Line," perhaps the best song on the new album, *Word of Mouth* was a disappointment partly due

to Dave's sullen delivery and partly due to the studio nature of the song. Ray left the stage for Dave's next song, "Guilty," which showed Dave at his rock-and-rollingest--playing fast guitar-army rock.

The Kinks ran through five songs on *Word of Mouth* and three from last year's *State of Confusion*. They shifted out of the new song rut to play "I Gotta Move" from their first album.

The show hit full-stride about the time the band decided they were through. The Kinks returned for two two-song encores that did little other than emphasize the short duration of the concert.

When the houselights were turned on a chorus of obscenities and boos filled Reunion Arena.

Opening for the Kinks was Honeymoon Suite, who put on a dismal show that was no more than a collection of cliched '70s motions and music.

The Firm Not Solid

By Chip Kelsey

During the past two years or so, the major recording labels have assaulted the American music consumer with a horde of reunions and collaborations between established musicians.

From the record company's point of view, it's a no-lose situation, especially when the collaborators are from vastly different genres of music, as in the Eddie Van Halen/Michael Jackson team-up for "Beat It."

Drawing on two markets in this fashion results in high sales figures whether the song is well done or not. Unfortunately, these pairings often result in substandard performances and recordings which appeal only to dedicated fans and nostalgia buffs.

The Firm's debut album, entitled *The Firm*, features Paul Rodgers and Jimmy Page. It is by no means a classic, but it isn't a failure either.

Rodgers, formerly of Bad Company, is one of the most respected vocalists in the industry today, while Page defined the role of electric guitar in heavy metal music with Led Zeppelin.

Considering their backgrounds, one would expect at least half the album to consist of scorching, blues based, dirty up to the elbows, get out the axe and crank it up rockers. Strangely enough, however, the strongest songs on the album are those that stick to the mellow side of the rock and roll spectrum.

Drummer Chris Slade and bas-

sist Tony Franklin try too hard to avoid sounding like Zep-clones to relax and play. This problem is compounded by the fact that Franklin's bass is too loud in the mix and frequently sounds as though it's being played through a jam box with weak batteries. As a result, two otherwise respectable songs are ruined--a cover of the Righteous Brother's "You've Lost That Lovin' Feeling" and a Rodgers original, "Money Can't Buy."

On the first side, Page appears to have borrowed the ghetto-blaster for several cuts, specifically: "Closer," "Radioactive" and the introduction to "Make Me or Break Me."

The album is not a complete loss, though. Paul Rodgers' singing is some of the best he's ever done, always emotionally packed and impeccably phrased. Several songs on the album are saved by his fantastic voice.

Basically, the album's bright spots are found where the band manages to gel. When the band is in a groove as in the aptly titled "Together" and the songs "Satisfaction Guaranteed" and "Midnight Moonlight," Rodgers is waiting with inspired vocals to make the song stand out.

THE COMIC STRIPS

BLOOM COUNTY

by Berke Breathed



The Campus Underground

by Todd Camp



UNIVERSITY

by Frederick Allen



Talent on Stage at Tuesday Contest

The Programming Council is sponsoring a talent show to be held tomorrow night at the Stage Door.

There will be no admission charged for the show that will include six acts competing for \$225 in prize money.

Sponsors urge those interested in attending to show up early for good seats.

Au Courant

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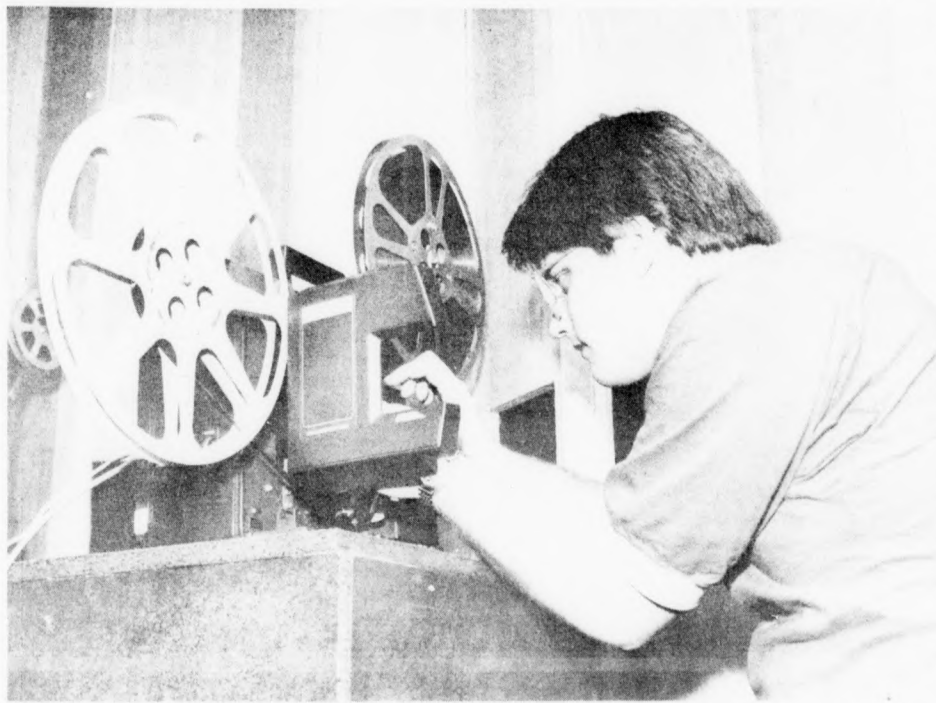
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Programming Council's Films Committee Searching for Best Movies to Keep Growing TCU Crowd Satisfied



Films Committee chairman Phillip Glenn worked on the projector in the Student Center Ballroom Saturday before 'American Gigolo.' The committee tries to procure the most recent blockbusters as well as timeless classics for the late film crowd. Cheaper concession prices are an added benefit of the Student Center shows. (PHOTO BY JULIANNE MILLER)

By Scott Mackey

The popularity and appreciation of fine films is increasing among college students, at least at TCU, as turnout for on-campus films is growing.

The TCU films committee, a sub-committee of Programming Council, is partially responsible for the attendance at films.

"We try to get films people will go to see as well as films people haven't heard of and can learn from," said Mike Craig, public relations chairman for the committee.

"We don't want films that are in the theaters now," said Craig. "That way people have an option, but more than that it is a lower-cost option than going off campus."

Craig said that it used to take up to a year after a blockbuster film had been released before the films committee could show it. Now it can take as little as two or three months.

With this decrease in time has come an increase in attendance for the Friday and Saturday showings. Craig said that as many as 400 people view a film in one night.

The committee is working under limitations, however. Programming Council gives the films committee \$12,000 a year, but the cost of obtaining films is about \$26,000 a year. The rest must be made up in ticket sales and the committee sometimes loses money.

Another restriction the committee faces is the number of R-rated movies it may show. Only nine of the 25 films shown each semester can be R-rated. Craig said that rarely presents a problem.

Phillip Glenn, the committee's chairman, would like to boost attendance by adding professionalism to the operation as a whole. Adding trailers to the movies, standardizing posters promoting the films and bringing in guest speakers are all things Glenn believes will boost attendance.

Craig said that more fun is afforded at campus films than off-campus theaters because viewers are less inhibited and they feel free to participate verbally in the film.

"We try to bring films people want to see," said Craig. "But most of all, it's a lot of fun."

'A Passage to India' Deserving of Nominations Tells Story of British Involvement in India

By Duane Bidwell

Overwhelming. That's the only way David Lean's newest film, "A Passage to India," can be described.

An adaptation of E. M. Forester's novel of the same name, "Passage" is, on one level, the story of Adele Quested, a proper young English lady who travels to India with her future mother-in-law to be with her fiancé.

While in India, Adele is stunned by the way the British treat the native Indians and desires to see "the real India" instead of the rough copy of England that the British have created.

This leads to Adele's exploration of an ancient Hindu shrine and a trip across the country with a young Indian widower, Dr. Aziz, to visit the sacred caves of Mara-

bar. The real India and Adele's awakening sexuality overwhelm the heroin, and the result is a trial in which Dr. Aziz is accused of attempted rape.

That is the story in a nutshell. But "Passage" is also the story of Adele's blossoming as a young, desirable woman, and, on yet another level, the story of British involvement in India.

The movie is filled with colorful, exciting scenes that show the sharp contrast between the lives of the British who control the nation, and those of the Indians who serve them.

Judy Davis, a fine actress, plays the role of Adele Quested with just the right amounts of proper British seriousness and "improper" desire for adventure. James Fox, who plays Mr. Fielding, a teacher who acts as an intermediary between Adele and Aziz, dis-

plays the other side of British attitudes: a desire to let India be what it is, not force it to be another England. Dr. Aziz, played by Victor Banerjee, projects the perfect image of a native corrupted by admiration of the British.

There are only two well-known artists in this film. Alec Guinness turns in a fine, comical performance as Professor Godbole, a Hindu man who believes that you can do all you want to do—"but the verdict has already been decided." Peggy Ashcroft plays Mrs. Moore, Adele's escort, in a way that echoes Godbole. She is the only Briton who really understands India.

It is helpful that the viewer understand something of India as well. The first half of the movie sets up the conflict between Britain and India. The movie is 2 hours and 43 minutes long but does not drag. This preparation is

necessary for the viewer to understand the events that follow.

Aziz' trial is really a trial of the Indians by the British. The event sparks Indian riots throughout the city, and forces the two cultures to face each other. Britain cannot tame India, and India will not become British.

The movie is filled with images of this type: an obnoxiously honking automobile running down two Indian bicyclists; the huge mountains swallowing a small British train; and the heat of India overcoming a strong British constitution.

Coupled with these are images of Adele's awakening sexuality. Statues of couples engaged in carnal embrace surround her in a dilapidated shrine—and memories of the statues keep coming back. Talk of love and what it is like to be married returns constantly in conversation, no matter who she

is talking to. And on the trip up the mountain with Aziz, to visit the mysterious caves, Adele's sweaty body and heavy breathing awaken sexual thoughts not only in her, but in Aziz as well.

All of this is carried off gracefully. The movie contains no nudity, and no sexual encounters—a rare feat for a successful blockbuster in this day and age. But the images are there, overwhelming like every other image in the movie.

"A Passage to India" is a fine film, with 11 Academy Award nominations to its name. Its breadth and scope are hard to imagine—the movie overpowers the viewer, making it impossible to express all that is there.

Suffice to say that "Passage" is a movie for those who think, for those who enjoy a true adventure, and for those who miss the days when movies were elaborate epics not to be missed.



MONDAY

Caravan of Dreams Ficus

TUESDAY

Billy Bob's Wendell Adkins
Caravan of Dreams Ficus
The Hop Mr. Slick
Stage Door PC Talent Show

WEDNESDAY

The Hop Rollo Smith
Billy Bob's Wendell Adkins
Caravan of Dreams Ficus

THURSDAY

The Hop Rollo Smith
Billy Bob's Wendell Adkins
Caravan of Dreams

Jimmy Witherspoon

FRIDAY

The Hop Gigolos
Billy Bob's Conway Twitty
Caravan of Dreams
Jimmy Witherspoon
Programming Council
Movie Marathon

SATURDAY

The Hop Gigolos
Billy Bob's Osmond Brothers
Caravan of Dreams
Jimmy Witherspoon

SUNDAY

Billy Bob's Chance

'All That Jazz' is part of the PC's Movie Marathon Friday.

calendar

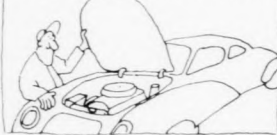
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HOW TO GET BETTER MILEAGE FROM YOUR CAR...

Obey the 55 mph speed limit.



Keep your engine tuned.



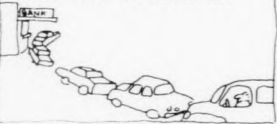
Avoid hot rod starts.



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.



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Not a Teen Exploitation Flick

Breakfast Club Is Good Anytime

By Sharon Jones

"The Breakfast Club" is a refreshing new film about teenagers. It contains no exploitive sex, no zany car crashes and no drunken parties.

The film may end up being called an adolescent movie. However, it is also a sensitive, sophisticated and witty look at how society labels individuals. The actors just happen to be adolescents.

The story takes place on a Saturday in a high school library where five students are serving a day of detention.

Each of the characters represents a different stereotype teenager: a jock played by Emilio Estevez, a thug played by Judd Nelson, a prom queen played by Molly Ringwald, a brainy nerd played by Anthony Michael Hall and a basket-case played by Ally Sheedy.

They begin the day by verbally attacking each other's values. As the hours pass, the facades the students have created for themselves begin to fade, and so do the stereotypes.

The conversation turns into a kind of group therapy where each character reveals a secret about himself.

The teenagers discover that they have similar problems and insecurities. They have all felt pressure from peers and they have a terrifying fear that they will grow up to be like their parents.

The young cast shows remarkable talent. Judd Nelson is convincing as a tough hood who initiates the conflict between the characters and questions the merits of wrestling teams and social clubs. Anthony Michael Hall, who looks and acts every bit the vulnerable nerd next door, asks if they will still be friends at school Monday. Ally Sheedy's pathological liar, swings from hilariously bizarre behavior to emotional



confessions.

After years of being fed tasteless fluff like "Porky's" and "Avenging Angel," teenagers should applaud "The Breakfast Club" for its attempt to show adolescents as intelligent, interesting human beings.

"The Breakfast Club" is rated "R" due to its use of explicit language. It is currently playing in Fort Worth at General Cinema's, Seminary South and Cinema Five at I-30 and Cherry Lane also at the UA Hulen at I-820 and Hulen Street.



Page 2 Story

Record Town has kept generations happy.