

Au Courant

Monday, March 11, 1985
Page 2

Uncovering the Bare Facts About Male Stripping

By Sharon Jones

The lights were dim. A Japanese lantern cast a pink glow over the room. An orchestra of trombones swelled. Bass drums joined in and belted out the familiar stripper's theme song.

Brian Fry entered the room. Dressed in a dark blue business suit, he walked confidently to the center of the floor. He smoothed back a few strands of blond hair, flashed a million-dollar smile and slipped his tie loose.

To the beat of the music, he flipped off his left shoe, then his right. His jacket fell to the floor. While performing a few disco steps, he unbuttoned his shirt; with a wink it was tossed toward a barstool, followed a moment later by his trousers.

As the music built to a dramatic finish, Fry hooked his thumbs into the waistband of his only remaining article of clothing. In an instant, they were gone, revealing yet another pair of bikinis. He took a theatrical bow as the song ended and the tape player clicked off.

Fry stepped over the piles of discarded clothing and sunk into a velvet easy chair. "See," he said, "that's all there is to it. Anybody can strip." However, unlike Fry, not everyone can make a living by disrobing in public.

Fry has been a professional stripper for three years. He specializes in strip-telegrams—personalized messages accompanied by a stripper.

At 25, his wholesome, all-American looks and friendly manner seem more often found in soft drink commercials and toothpaste ads than in burlesque acts, but he has a relaxed and good-natured attitude about his unconventional line of work.

"I got into it just as a part-time job while I was going to school in Denver. Stripping helped me earn money for books and tuition," he said.

After he graduated from college with an associate degree in passive solar architectural design, Fry accepted a full-time job as district manager for a telegram service. He was transferred to Arlington to open a Texas-based office.

"I worked for about a year and a half for the service," he said, "but I got tired of all partying and working nights. I've been working full-time in the solar industry, and I've just gotten back into the stripping business."

Fry recently started his own strip-telegram business called "Peel-a-gram." Business has been steady enough that he is currently in need of additional strippers. Fry notes that stripping is not as easy as it may seem. The job is demanding—it requires that the employee be on-call and possess an ever-present effervescent personality. "Sometimes the guy or girl isn't in a good mood, and they don't want to go out on a job," he said, "but you've got to spark yourself up and do it anyway. Before I go on a job I always say, 'It's party time—come on, Mr. Fun.'"

Fry estimates that he has delivered approximately 1,000 strip-telegrams in almost as many settings. "I've been sent to airports, restaurants, lounges, barber shops, fast food places, offices—I'll go anywhere," he said. "But I still get nervous, my heart starts to beat fast and I ask myself, 'Why



Brian Fry and Jamie Cohorst discuss what it takes to be a male stripper. They say it's tougher than it looks. "are you doing this?"

The majority of the deliveries are predictable, with applause and praise from the crowd. However, one unusual occasion stands out in Fry's mind. "I was sent to this field way out in the sticks to deliver a telegram to an 18-year-old girl. There were about 150 people gathered around, and their cars were grouped in a circle with their headlights on me. Well, I did my thing and after I stripped, her boyfriend came running around full steam and took a swing at me. I ducked and took off running in my skivvies like some jerk. But that was the only time I've ever had any problem."

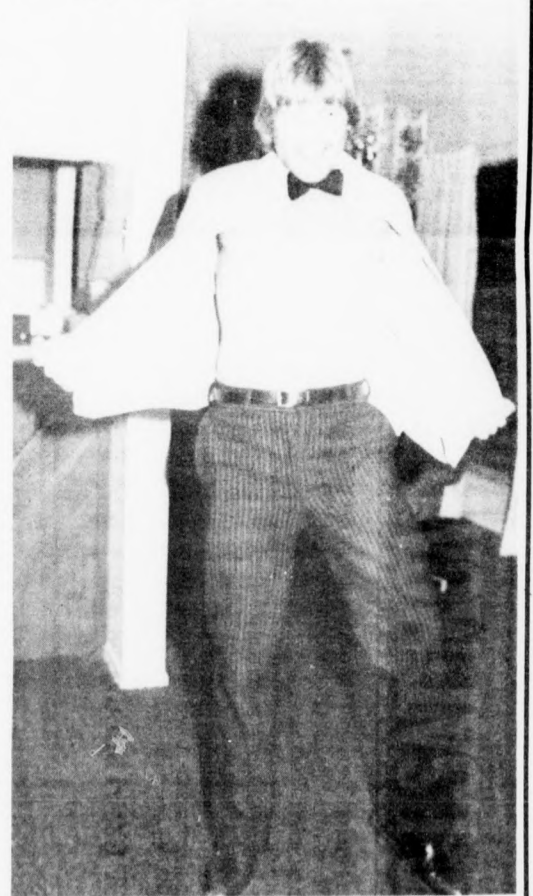
His good looks and outgoing personality rarely get him into trouble with the dates or husbands of the women he strips for. "After a show, I've had more guys come up to me and shake my hand and tell me that they think what I'm doing is great. Most of them end up asking me how they can become strippers," Fry said.

Jamie Cohorst, a 21-year-old roofing foreman, works part-time as a stripper for Fry. Cohorst has worked for Peel-a-gram for two months. His dark eyes and broad smile appear well-suited for the pages of a teen-idol magazine. Like Fry, he enjoys his nights as a stripper. "I love it," Cohorst said. "It's an ego trip. Everywhere you go, people usually ask you to stay and party with them because you're the party."

Both men agree that there is a negative side to their careers. Neither has a steady girlfriend, and they blame this situation on their line of business.

"For the longest time I just didn't have a girlfriend," Fry said, "because I was a stripper." Cohorst agreed that the job has put definite limits on his personal life. "You can't make plans for a Friday or Saturday night, because you may get a call and you'd have to say, 'I'm sorry I can't go out tonight. I've got to go take my clothes off in front of a bunch of women.'"

They also admit that there is a misconception about the lifestyle of male strippers. "Everyone stereotypes me, thinking I must have a great love



Brian Fry has been a stripper for quite a while. He owns his own strip-telegram business called "Peel-a-gram." He is also a solar engineer and he plans to continue a career in that field. (PHOTOS BY MIC MUHLBAUER.)

life. It's absolutely not true," Fry said. "With all the telegrams I've done, I've never had a date with a girl I've met through the service. And it's not because I haven't tried."

Fry and Cohorst both have career goals beyond their current line of work. Fry plans to continue his work with passive solar design. Cohorst is scheduled to begin college study of management and assertiveness training. However, each believes that the experiences they've received from their unconventional jobs will help in the future. "I've learned to sell myself," Fry said. "People always wait around for an opportunity to happen to them. I've learned to create my own opportunity."

Art Marvel Looking to Break Out of Club Scene

By Norm Freiburger

The Library, a local nightclub, has not been the hottest spot in the Fort Worth area for live talent, but last Saturday, March 2, the band Art Marvel took the stage of the Library by storm.

After walking on uncertain ground the first part of the set, the band found its groove to provide a most enjoyable evening for a mere \$2 cover charge.

Art Marvel started off with top-40 tunes such as The Time's "Jungle Love" and then moved into a medley of '60s hits from the Beatles, Rolling Stones and the Doors. Keyboardist Cindy Kelly performed an excellent rendition of the Door's hit, "Love Me Two Times." The band rounded out the set with the "Animal House" classic "Louie Louie," which received the biggest crowd reaction of the evening.

Right now the band classifies

themselves as a party band, playing area clubs and doing fraternity and sorority parties. But according to Art Marvel, the lead singer, "We're looking to break out of this scene soon."

Art Marvel is a metroplex-based band, and has been together for approximately four years. Kirk Fröhlich, the drummer, provides a solid beat for the band. Guitarist T.J. Raif from Germany and bass player Duncan Hopkins from England joined the band recently, and their musical influence is evident.

However, one must look past their top-40 material to their originals like "Costume Party" to see these influences.

A third Art Marvel album is planned for the near future and the group is looking to produce a video as well.

Whatever additions to their sound may be in store, Art Marvel is a fresh change from the mundane bar scene here at TCU.



Art Marvel has been livening up the Library with top-40, '60's hits and some original material.

THE COMIC STRIPS

BLOOM COUNTY

by Berke Breathed



The Campus Underground

by Todd Camp



UNIVERSITY

by Frederick Allen



FUZZBUSTER

BY JIM WELLS



Let's Active Releases Pseudo-Deep Album

By Scott Mackey

Let's Active, a three-member band from Connecticut, has released a follow-up to their debut album, *Afoot*. Titled *Cypress*, it hangs somewhere on the fringes of modern rock. Just where has yet to be determined.

Let's Active appears to be trying to cash in on the European sound that Americans are just now beginning to appreciate. The only problem is that they end up sounding like Jonathan Richmond and the Modern Lovers, another New England group, now disbanded, who also tried to sound European.

Faye Hunter and Sara Romweber do the majority of the vocal work on this album without the help of back-up vocals of any kind. This could explain the haunting feeling that something missing from this music. It's like listening to a demo tape or music with no bassline.

The first song on the album, "Easy Does," is frighteningly reminiscent of some pre-Go-Go's era. It's bouncy, quick and danceable, but would have been better left undone.

"Waters Part" and "Lowdown" can hold their own, and if they were the worst songs, the album might survive criticism. Instead, they appear to be two of the better songs.

"Gravel Truck" sounds like the soundtrack to a horrible, abstract nightmare that even your psychologist would have trouble deciphering.

"Blue Line" is probably the best song on the album because it is not offensive, as some of the others are. That is its positive aspect. If a cut from this album is destined to be a hit, this would be the one.

The major problem with Let's Active music is that it is immature. They try to use meaningful, thought-provoking lyrics, but almost always end up sounding like babbling fools muttering nonsense.

The music itself is a hindrance

to any message that they might be trying to convey. They will set one mood lyrically but musically convey quite the opposite, leaving the listener confused and bewildered.

The group is trying desperately to identify with the plethora of angry young groups with something to say. Let's Active is not angry enough and doesn't have enough to say... yet.

Let's Active shows great potential. The talent is there. Right now, however, it is being focused more on the commercial end of the music industry. This stunts their artistic growth and limits their freedom of expression.

If the group can remain together through the release of two more albums, they just may mature to the point where they can achieve the sound that they are desperately trying, in vain, to achieve. Until then Let's Active should leave the European sound to the Europeans.

Pop music lovers will probably find this album unique. Unique music lovers will probably find it plain silly.

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 Brite**
Production Supervisor



Sho'nuff (Julius J. Carry) prepares his gang to do battle in "The Last Dragon." The movie is a vehicle for music videos and karate battles. It also stars Vanity who was interviewed while promoting the movie.



Laura Charles (Vanity) and Leroy Green (Taimak) appear together in the movie "The Last Dragon."

Harlem Kick Flick Misses

By Bill Brownlee

"The Last Dragon" is the latest cinematic release aimed at the youth market. It features martial arts, music videos, and the beautiful Vanity in her major film debut. However, the movie is not good entertainment.

The film's main character is Leroy Green (Taimak), a young karate expert who idolizes Bruce Lee, earning him the nickname "Bruce Lee-roy." At the film's outset Leroy begins his search for the "glow" which will mold him into a "master."

He has two enemies who want him eliminated. The first is Sho'nuff (Julius J. Carry III), the "Shogun of Harlem." He is the leader of a gang and a martial arts expert. As one character states, Leroy is "the only guy that stands between Sho'nuff and supremacy."

Leroy's other adversary is Eddie Arkadian (Christopher Murney), a wicked egoist who made his fortune in video game emporiums. Arkadian wants his girlfriend to become a music video star. He will go to any lengths to get her video, "Dirty Books," played on Laura Charles' (Vanity) music video television program, but

Leroy thwarts his efforts.

The plot generates little tension or interest. It merely serves as a vehicle for a series of music videos, slapstick comedy, and martial arts melees.

The script is also weak. Leroy spews fortune cookie philosophy, the menacing Sho'nuff is rendered ridiculous by his banal lines, and Laura Charles's dialogue makes her seem empty and vapid.

Vanity cuts a striking figure in the film as the video disc jockey despite the limitations of the script. She stumbles only when she sings the embarrassingly inane theme song of Seventh Heaven, her television program and disco.

The film is not totally devoid of entertainment though. One amusing scene features a brawl in a cinema that is showing a Bruce Lee movie. In addition, three Oriental youths who hopelessly attempting to imitate black street culture inject humor into the otherwise stale picture.

"The Last Dragon" is a mildly diverting film that would be best seen at a drive-in in the company of a carload of rowdy friends who are fans of bad cinema.

Vanity Talks About Career

By Bill Brownlee

Vanity, in Dallas two weeks ago to promote "The Last Dragon," spoke to reporters about the film and her music.

Her tiny frame and 5-foot 4-inch height belied her imposing image as an icy seductress. She was dressed completely in black, which offset her caramel-colored skin. Only her silver toe and fingernails interrupted her raven attire. Her shy mannerisms and quiet voice contrasted her suggestive comments.

Vanity's road to stardom has been a rocky one with the most important part paved with purple. A native Canadian, she left home at 15 to become a model.

The critical juncture of her life came at a party at which Prince was also a guest. Prince, who Vanity said was "tipsy" had his manager make a suggestive comment to her on behalf of Prince. Vanity was startled by the line, but she said it was effective.

One reason for their mutual attraction was that Prince told her that she was the nastiest girl he had ever met.

"So you want to be a star?"

Prince asked Vanity. "Then come with me now."

She was initially hesitant, but went with Prince to his hometown of Minneapolis. To end up in Minnesota after traveling the world in search of stardom seemed ironic to Vanity, but the gamble paid off.

Prince fronted Vanity in a group with two other sultry women and named them Vanity 6. Vanity had little creative input in the group; "Everything was Prince," she said.

Vanity 6's self-entitled album featuring raunchy and funky songs such as "Nasty Girl" and "Wet Dream" attracted attention to the group. Their attire—flimsy lingerie—also attracted attention and boosted sales.

After being the opening act at Prince concerts, Vanity decided to begin her solo recording career.

Two hit singles on the black charts, "Pretty Mess" and "Mechanical Emotion" have already been produced from her new album. A remix of "Flippin' Out" will be the third release.

Vanity also plans to continue her film career. Her next role is a James Bond-style character in a spy thriller called "You're Never Too Young to Die."

Metheny Album Loses Impact in Mixing

By Chip Kelsey

Pat Metheny's latest album, *Rejoicing*, is an album of stark contradictions.

Recorded in only two days, the album pays homage to composer-saxophonist Ornette Coleman and includes three of his compositions.

Side one features Metheny, best known for his work as leader of the Pat Metheny Group, and two respected jazz sidemen, Charlie Haden and Billy Higgins, in a traditional jazz format.

While the musical skills of the trio are superb, the production and mixing are amateurish and flawed. Metheny's guitar is often lost in the droning ride cymbal, which reminds one of a radiator losing steam.

The equalization on the guitar itself is just as poor, making it often sound muddy and out of tune. This is annoying on "Tears Inside," because the guitar is responsible for virtually all of the melodic content, but it sounds as if the microphones were several rooms away from Metheny's

amplifier when they were recording.

Side two is significantly different. All of the songs were written by Metheny, and he is featured on guitar synthesizer over the modern jazz rhythms provided by Haden and Higgins.

"The Calling" is a bizarre montage of melodic colors, ranging from synthesized horns to Eddie Van Halen-style tremelo on "Everybody Wants Some" played on a banjo in the same proportions of Emerson, Lake and Palmer's live version of "Tecatta."



Robert Ealey and the Blues People are playing Saturday night at the Caravan of Dreams.

MONDAY

Caravan of Dreams
Pete Brewer Quartet
Billy Bob's Stallion

TUESDAY

Billy Bob's Byron Haynie
Caravan of Dreams
Pete Brewer Quintet

WEDNESDAY

The Hop Della Street
and the Defendants
Billy Bob's Byron Haynie
Caravan of Dreams
Pete Brewer Quintet

THURSDAY

The Hop Brave Combo
Billy Bob's Byron Haynie

FRIDAY

The Hop J.B. Strut
Billy Bob's Mel Tillis
Caravan of Dreams
Count Basie Orchestra
Programming Council
"All the President's Men"

SATURDAY

The Hop J.B. Strut
Billy Bob's Michael Murphy
Caravan of Dreams
Robert Ealey and the Blue People
Programming Council
"All the President's Men"

SUNDAY

Billy Bob's Chance

calendar

35mm Color



Prints and Slides from the same roll

Kodak MP film... Eastman Kodak's professional color motion picture (MP) film now adapted for still use in 35mm cameras by Seattle FilmWorks. Its micro-fine grain and rich color saturation meet the exacting standards of the movie industry. Shoot in low or bright light from 200 ASA up to 1200 ASA. Get prints or slides, or both, from the same roll. Enjoy the very latest in photographic technology with substantial savings.

INTRODUCTORY OFFER

Rush me two 20-exposure rolls of your leading KODAK MP film—Kodak 5247® (200 ASA). Enclosed is \$2.00. I'd like to be able to get color prints or slides (or both) from the same roll and experience the remarkable versatility of this professional quality film.

NAME _____
 ADDRESS _____
 CITY _____
 STATE _____ ZIP _____

Limit 2 rolls per customer. 2717

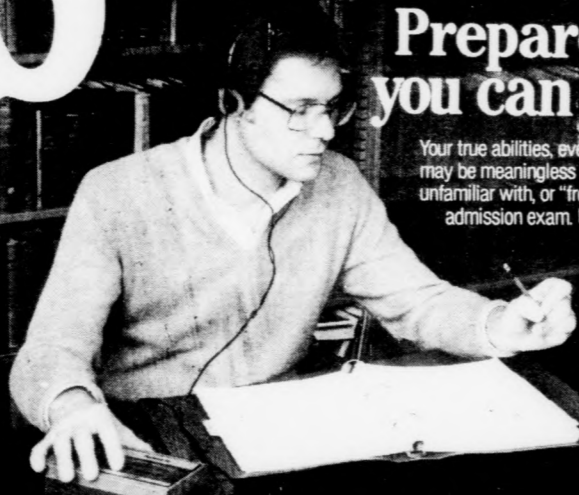
Kodak 5247 is a registered trademark of the Eastman Kodak Company.

Mail to: Seattle FilmWorks
 P.O. Box C-34056
 Seattle, WA 98124
 ©1984 Seattle FilmWorks

GRE·GMAT·LSAT·MCAT·DAT

SCORE HIGH!

Prepare and you can excel!



Your true abilities, even your grade point average, may be meaningless if you are unprepared for, unfamiliar with, or "freeze up" during your admission exam. Unfortunately, your undergraduate training alone may not be adequate to prepare you. That's where GAPS comes in.

GRADUATE
 ADMISSIONS
 PREPARATION
 SERVICE

HOME STUDY ENTRANCE EXAM PREPARATION... FROM G.A.P.S.

Build the confidence that comes from thorough, effective preparation. Test strategy and content orientation can make the difference. Home study course consists of lecture tapes and written materials that cover every topic area you'll be expected to know. Practice exams indicate areas of strength and those needing additional review, and all the practice test questions are fully explained. While designed for rapid review, the sections permit you to move at your own pace, progressing one step at a time. You study at your convenience, at school or at home. Graduate Admissions Preparation Service courses, selected for use by more than 100 major colleges and universities, will give you the knowledge and competitive edge you need to succeed on these important exams.

MONEY BACK GUARANTEE. While no one can guarantee you a specific exam score, GAPS does guarantee complete satisfaction with all course materials. If you are not satisfied, return your course within 10 days for a full refund.

GRE·GMAT·LSAT·MCAT·DAT

YES, I'm interested, please send me the complete preparation course checked below.

Send to: G.A.P.S., 500 Third Ave. W., Box C-19039, Seattle, WA 98109
 Call toll-free: 1-800-426-2836

GRE \$149.00
 (Verbal, Quantitative, Analytical)
 • 11 hours of lecture tapes
 • 351 pages of written material

GMAT \$179.00
 (Verbal, Quantitative)
 • 13 hours of lecture tapes
 • 305 pages of written material

LSAT \$159.00
 (Logic and Writing Samples)
 • 9 hours of lecture tapes
 • 180 pages of written material

MCAT \$350.00
 (Physics, Chemistry, Biology, Reading, Comprehension, Quantitative Analysis, and Interview Preparation)
 • 38 hours of lecture tapes
 • 1079 pages of written material

DAT \$280.00
 (Chemistry, Biology, Math Skills, Perceptual Motor Ability Test plus Reading, Comprehension and Interview Preparation)
 • 30 hours of lecture tapes
 • 1221 pages of written material

Name _____ please print
 Address _____
 City/State _____ Zip _____
 Your exam date _____ School _____ 2717
 Your phone no. (____) _____
 VISA # _____ MC # _____
 Expiration date _____ Signature _____
 Course Cost* _____ Postage/Handling** _____ Total Enclosed _____

*Washington Residents add 7 1/2% sales tax
 **Postage/Handling: \$7 regular (2 weeks) or \$14 Rush Air Delivery—No MCATs or \$21 Rush Air MCATs (4 to 5 days)

Please send me more information.

Au Courant

KROC Makes Radio Listening Difficult

Punk and New Wave Finds Home

By Rob Thomas

There are probably many easy listening stations on the radio dial, but now KROC, TCU's AM radio station, is offering some difficult listening.

"The Difficult Listening Hour" is a new feature on KROC that spotlights new wave and punk music. Named after a song by Laurie Anderson, "The Difficult Listening Hour" runs every Tuesday night 8-10 p.m.

Fred Thompson and Kurt Sermas are the program's disc jockeys. Thompson and Sermas met last semester when both were living in Brachman Hall.

Sermas had tried to get a new wave show on KROC last semester. "The station manager said 'no' in no uncertain terms," he said. "They said top-40 was what TCU wanted to hear."

Thompson became a DJ this semester, and after talking to Sermas, the two decided to go ahead with a new wave show.

"Students can pick up KAFM or KEGE on FM and it sounds 100 times better. It seems stupid to have to compete with that, so we don't," said Sermas. "We play music that you may not be able to hear any place else."

Thompson and Sermas come from very different backgrounds. Thompson is from El Paso. Before he came to TCU he listened to Whodini and Run D.M.C. and other rap bands. Now he is partial to bands like the Cure and R.E.M.

Sermas is from Delaware and in high school he listened to any hardcore punk he could slam dance to. "Looking back, I don't see how you can be that young and that angry," said Sermas.

The last 15 minutes of "The Difficult Listening Hour" is devoted to a blitzkrieg of seven or eight punk songs. Both Sermas



Kurt Sermas and Fred Thompson run "The Difficult Listening Hour" in the KROC studio.

and Thompson vow to keep the same format that has earned them more requests than KROC's usual top-40 format—they've gotten three.

"Some girls called in. They sounded excited. I think they requested O.M.D.," said Thompson. "We've also gotten requests from people we know, but we don't consider those real requests," noted Sermas.

Both admit that being a DJ is difficult work, and that working in the booth can be nerve-racking, but so far they are really enjoying it.

"I just sit there wondering if I hit the right switch sometimes," Sermas said.

Sermas and Thompson both say that TCU is probably not the most musically-cultured campus in the world, ("I saw a guy in a Gang of Four T-shirt the other day. I was so surprised," said Sermas.) but they say that's not a problem.

"I don't care how many people listen to the music now; I want to get more people to start listening to it," said Sermas.



Page 2 Story

Male strippers say they enjoy their work, but they still can't seem to get dates.