

Music

Veldt, Pixies bring exciting sound to Raleigh

Because not much was happening in Chapel Hill last Thursday, I headed to Raleigh's Brewery to see the Veldt open for Boston's Pixies.

The Veldt has carved itself a sturdy niche in the local club circuit in a relatively short period of time, culminating in the band's recent Cat's Cradle performance as part of a showcase of local bands put on for visiting label representatives. Although the showcase afforded the group some excellent exposure, the move may have come a little prematurely, as the band needs more time to develop a larger following.

Thursday was just another night for the Veldt, which had the usual share of problems that spring up for bands playing live. One technical problem was with the mix, which first distorted Daniel Chavis' vocals and then played them too low. The band was also getting used to a new lineup, which may have been why many of the songs suffered from a certain

Robert Genadio Concert

sameness. That was regrettable since the songs themselves are original and well-crafted.

But the band's biggest problem was in relating itself to the audience. The attitude onstage was one of *having* to play, complete with the band's expression of a collective grimace. But the members lightened up after a few numbers, playing the rest of the set with new life.

Chavis fronted the band energetically, delivering the songs in a full, rich voice that complemented passionate lyrics. He also proved to be entertaining visually, throwing in good dance moves before the one vocals mike, although he was best with his guitar strapped on, swaying

cooly to his guitar's engaging rhythm.

In contrast, the lead guitarist Danny Chavis (Daniel's twin brother) and bassist Joseph Boyle played almost motionless beside him. The guitar was consistently interesting, skirting the feedback line with solid phasing, making for the group's greatest source of variety in sound, especially when mixed against the rhythm guitar on the song "The Laughing Man." The bass proved a sturdy backing, but it took the stage on "Heather" with a strong, driven line.

New drummer Steve Hill has had the difficult task of replacing a talented predecessor, but Hill played gamely, backing the band with fine technical precision, although little individual flair.

Overall, the Veldt has an exciting sound which should get more exciting as the band develops.

Ending the evening was a friendly Boston band, the Pixies, which has

a much harder, less accessible sound. Fresh from a tour of Europe sponsored by Rough Trade's 4AD label, the band launched its set with a two-word obscenity to open "Nimrod's Son," a western-tinged song from its first EP *Come on, Pilgrim*. This song was humorous, but as singer/guitarist Black Francis dished out more and more "shocking" lyrics, coupled with Joey Santiago's rather annoying lead style, the overall effect became somewhat predictable, with the lyrics seeming superfluous and contrived and the guitar more redundant than innovative.

The Pixies' experimental studio efforts were reproduced too exactly on stage, becoming anything but experimental when rehashed live. The band is, however, a hard-working one with a professionally self-conscious attitude.

Its sound embraces various American underground club influences, from hard-core to Tex-Mex, from

Lou Reed to later Dream Syndicate or Green On Red, but the live posings fail in trying to emulate the same.

The Pixies played all eight songs from its EP, but also featured many more cuts from the recent *Surfer Rosa* album than the band had debuted on its Raleigh visit last February. The best performance came with the excellent "Where is my Mind," in which the difficult harmonies and the lead guitar came together perfectly.

This number revealed that the band may not be so well off with producer Steve Albani's demand for more of a noise-oriented Big Black mix, or with 4AD's penchant for moodiness and murkiness. 4AD, however, has been open to the band's ideas, so the next move ultimately rests with the band and whether it will choose to develop one cohesive sound or continue to flounder in experimentation that has produced only glimmers of its true talent.

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Johnny T-Shirt

Helpingstine's countersuit charges the University with violating the Umstead Act by engaging in the licensing program.

According to the N.C. Statute 66-58, known as the Umstead Act, it is unlawful for any unit, department or agency to engage directly or indirectly in competition with citizens of the state, Bennett said.

Representatives for the University were unavailable for comment.

With the licensing program, the University interferes with free enterprise by denying licensing rights to

manufacturers for their products and by making money that's not going to educational purposes in the form of scholarships, Helpingstine said.

"The burden of proof for us is to show that their business is in competition with us," he said.

"It (the licensing program) was never needed before so why now?" Helpingstine said.

"(The University officials) can try and claim that they are trying to protect their reputation, but are they really concerned about their reputation or making money?" he said.

"Our claim is that (the registered letters and logos) are not trademarks," Helpingstine said. "You can't take something that belongs to everyone and patent it and say it's yours."

"A company uses trademarks as an identifying source of goods, and I believe that people buy the shirts (with the UNC trademarks on them) because they want to express allegiance to the University, not because they think that the University is sponsoring it," Bennett said.

Tom Shetley, director of auxiliary services for UNC, said many licenses were denied. "People are out there trying to make money off the exploitation of this university," he said. "And they (University officials) have

a right to protect themselves, and they have a right to recover the cost of this (protection).

"You could ask over 100 different universities why they have a licensing program, and I'm sure their reasons would be the same," Shetley said, noting that all ACC schools are licensed. "The fact that we have to reject items (for licensing) is reason enough for having a licensing program."

"We don't even know if they're actually using it (the money collected from the licensing program) for scholarships," Bennett said. "All we know is that 50 percent of it is being accumulated in a fund that is supposed to be used later for scholarships."

Collegiate Concepts, Inc., which handles about 70 major universities, gets about 40 percent of the money for collecting licensing fees, Bennett said.

But Shetley said the University gets an average of 80 percent of the royalties.

"We have a sliding scale, so under certain conditions, they (Collegiate

Concepts) could get 40 percent, but most of the time they only get about 18 percent," he said.

Only about 30 percent of the money UNC gets goes into a scholarship fund, Bennett said, while the rest is used for endowments.

"An endowment fund is an account to be used for expenditures by holding the principal and spending the income," said Carolyn Sturgess, trust fund accountant. "The income earned from the endowment principal account is unrestricted."

"The Board of Trustees has annually voted to distribute the funds, and they have voted to split the funds (evenly) for the athletics department and the endowment fund."

Money in the endowment fund has not yet funded scholarships, accumulating instead in an account to be spent at the chancellor's discretion, she said.

Sturgess said she originally thought the athletics department was not granting scholarships with the money, but has since seen documentation that it did.



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