

Local bands deserve awards for summer concert work

Bands that stay active during the summer months of any college town are always worthy of respect for persevering when the vast majority of their audience has temporarily abandoned them, but Chapel Hill's summer of '88 was a unique one. As Snatches of Pink busied itself wooing the New Music Seminar, George Hamilton IV finally left to dive into the world of modern country music and Raleigh's Connells concentrated more on their home market, Chapel Hill witnessed the emergence of a harder, more original sound from bands rejecting the easy, commercial jangle that had practically been demanded of the bands before them.

Much of the talent of this new sound has been particularly distinguished by the efforts of certain performers, and much of it has been influenced by factors in and from outside the Franklin Street scene. Some of the summer's finest in Chapel Hill:

■ **Best Vocals:** John Ensslin (Enourmous Boy, Teasing the Korean). Ensslin's unique style has always been to confront the audience directly while delivering strong, controlled, yet engaging vocals, livening up every song by rearranging each to fit his unique, campy style. Daniel Chavis of the Veldt deserves mention for vocal depth and richness.

■ **Guitar:** Terry McInturff (Enourmous Boy). Chapel Hill's only true guitar hero (or "guitar god" as some claim) has decided to leave the area for New York after too many years of being unrecognized, but he is honored with a remarkably capable replacement in Teasing the Korean's excellent David Jernigan. Greg Humphreys of Dillon Fence for his bar-blasting style and the Chavis brothers of the Veldt (Danny for his serious intensity and Daniel for effective primitivism) also deserve honors.

■ **Bass:** David Whisnat (Slush Puppies). Once called by The Beat "the most dynamic bassist in all Triangledom," Whisnat's aggressive talent remains beyond compare to

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any challengers.

■ **Drums:** Jerry Finley (Urban Edge). Although in reality made up of Winston-Salem natives, Urban Edge has played enough here for Finley to be able to get top honors for his stunning drum talent. He is also an excellent vocalist and songwriter. Rob Ladd's talented work

with the Pressure Boys and Tom Maxwell's strong-armed drive behind Enourmous Boy and Teasing the Korean also must be recognized.

■ **Use of Horns:** the Pressure Boys. Not content with the common solitary saxophone, the Boys brace their sound with a whole horn section, consisting of Stacy Guess (trumpet), Greg Stafford (sax) and vocalist John Plymale on trombone. Guess, unfortunately, is rumored to be leaving, but the Boys are expected to keep their three-horn attack intact with a replacement.

■ **Party Band:** Dillon Fence, Chapter 2... Bad Checks — it's a toss-up. All these bands are different, but they're all a lot of fun, playing rock 'n' roll out of control.

■ **Finest Band in Chapel Hill:** Teasing the Korean. It seemed that Enourmous Boy would be an impossible act to top, but Ensslin, Maxwell, bassist Greg Cain and newcomer Jernigan have more than just carried on after McInturff's departure; they have forged a strong, tight, entertaining act that has made for the best live club performance since the

Dream Syndicate's anarchistic first tour. The band's direct style is visual enough, but watching Ensslin's ever-evolving gestures and poses is a constant, commanding treat. Despite the trim from a two-guitar line-up in the old Teasing the Korean, the band's sound is now even richer and more textured, an exciting delight to the senses. It's time Chapel Hill's best-kept secret got the recognition it's due, but with the confidence fueling the new Teasing the Korean, there

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