

# Chapel Hill music fans enjoy a veritable rock'n'roll feast

Friday. What a day for rock music in Chapel Hill!

It started out with Guadalcanal Diary at Pi Kappa Phi Burnout around 5 p.m. and did not end until 2 a.m. Saturday with Fetchin Bones at Cat's Cradle.

Georgia's Guadalcanal Diary played almost all of its popular songs, such as "Trail of Tears" and "Litany (Life Goes On)," during its hour-and-a-half set. The two best songs of the afternoon, though, were ones rearranged by the band. When guitarist Jeff Walls started to play the beginning threatening notes of "Watusi Rodeo," it sounded like the band was just going to go through its regular rip-roaring version of the song. Instead, the band fooled the audience and slipped into a slow country two-step version before blaring into the rowdy version Guadalcanal Diary fans have loved for years.

The other song redone was "Kumbayah," in which the band inserted the Bee Gees' "Stayin' Alive" as a twisted memorial to the late Andy Gibb.

Walls said the band has gotten tired of playing "Kumbayah," and thus the band puts other songs in the middle of it just to keep it interesting.

The only disappointing aspect of Guadalcanal Diary's set was the absence of "3 a.m.," one of the more popular songs off the band's latest LP, 2 x 4. Although some fans yelled for the song about alcoholics' lives, the band did not answer their request.

Gray clouds and the threat of rain seemed to keep many people away from Burnout, as it was easy to move through the crowd. After a one-year hiatus because of the town's noise ordinance, though, Burnout is back and the brothers of Pi Kappa Phi did an excellent job of organizing the party and keeping things under control. They also made a great choice when they hired Guadalcanal Diary.

It wasn't quite as easy to move

## James Burrus Concert

through the crowd at Cat's Cradle Friday night as it was at Burnout. In fact, the only movement going on was slam dancing, and by the end of the night it was some of the fiercest the Cradle has seen.

Richmond's Cashmere Jungle Lords opened the three-bands-for-five-bucks show and did an excellent job. This light-hearted trio put heavy rhythms behind a '50s guitar style to please and humor the crowd.

The most intense set of the day was put in by Billy Warden and the Floating Children. Their performance was extremely sexual. First of all, Billy wore his shirt unbuttoned to expose his long and curly chest hairs as well as his David Lee Roth skin-tight pants. His brother and lead guitarist, Ramone, dressed in Andy Gibb garb with a shirt open to his navel and several gold necklaces.

(When Ramone was told of Guadalcanal Diary's mention of Gibb earlier in the day, he said "Hell, God. Nothing ever works out for me!")

As for the other band members, new drummer Jody Maxwell wore a flowery dress, new rhythm guitarist Jeffro Holshouser dressed in fluorescent orange and green and bassist Sammy Dobby had a green marching band jacket on. Dancing onstage beside the band were girls named Luscious Lonnie and Scrumptious Eochie. "Nuff said about that."

Besides the sexy dress, there were the songs! The classic Billy Warden songs, such as "Gimme Some Butt," "Underwear" and "Turbo Luscious Lips," were performed. The band was really tight and the energy behind the thrashing music and the excitement in the air had the crowd really pumped.

Billy also helped the crowd get

going when he threw an album cover of the band Tiger Tails, a group consisting of scantily clad women, into the audience for a dozen males to fight over. The group was forced to bump into each other as they fought over a revealing piece of the Tails. When Billy and the band went into the music, though, the group gave up on the free souvenir and just slammed into one another. The physical dancing would continue for the rest of the night.

Standing on the curb outside the Cradle after his set, Billy talked about coming down from the high of performing. "Oh my God! I just feel so rock and roll and that's the problem. What do you do after the show? What do you do? You're up there and you're just so full of energy and wagging and controlling the house, but then it's over and you're out on the streets. Then what? What? You come out here and then a car can hit you. They don't know who you are. This is a dilemma faced by every rock band in America. These guys (the Cashmere Jungle Lords) are just sitting in a van. Have a good trip fellas!"

While Billy and the Floating Children's set was real yummy, the band disappointed fans by not playing its most popular song, "The Sprinkler." This batch of Floating Children, though, is extremely looney. They could be on the brink of big-time success or permanent lunacy.

Billy is currently working as a feature writer for a daily newspaper in Norfolk, Va. Thus the band only gets to play in the Triangle about every two months. The band is recording some material though, at Raleigh's JAG Studios. "It's going delicious," Billy says.

Billy wants to take up some DTH space and clear up a misconception about the band's original drummer Alan Heller, who died in a car accident in July.

"There have been a lot of things said about that, like how can we just pick up right after he left and that we didn't go to his funeral," Billy said. "None of that's true. It just seemed to me like it would be a lot harder to stop playing."

Billy and his Floating Children have not stopped playing and on this night it would be hard for any band, even Fetchin Bones, to follow Billy's intense set.

But Charlotte's Fetchin Bones did follow Billy and the band thrilled the audience with great songs from its albums *Cabin Flounder* to *Galaxy 500*. The slam dancing really got intense toward the end of the band's regular set when the Bones did three rocking songs in a row — "Stray," "Bed of Seems" and "Chicken Truck." But most people came to hear the Bones play its cover of Rick James' "Super Freak," which WXYC is playing heavily. The crowd had to wait until the last encore for the song, but when the Bones went into it, the crowd went at it. Slamming's main event.

Lead singer Hope Nicholls precluded the song with verses from Michael Jackson's songs "Thriller" and "Don't Stop Till You Get Enough." When the Bones dove into "Super Freak," though, they made James' version seem like some wimpy song done by the gloved one.

Unfortunately, "Super Freak" has only been released to college radio stations and lead guitarist Errol Stewart said it's doubtful the song will make it onto the band's next album.

The Bones are shooting for a January release date for their next LP and the producer will not be Don Dixon, who has done all of the Bones' previous albums, Stewart said. "We need something closer to our live sound," he said. The Bones are getting ready to take some time off touring to relax and work on new material.

After Friday, Chapel Hill music fans need a break, too.



DTH/David Minton

Thousands gathered to hear the musical entertainment at Burnout

## Business school resists naming trend

By TOM MCCUISTON  
Staff Writer

As more business schools recognize the need for private support, they are honoring generous patrons by naming schools after them. But UNC has not followed suit.

"Clearly, business schools have found a need to obtain a further source of revenue," said Charles Hickman, director of projects and member services with the American Assembly of Collegiate Schools of Business (AACSB).

The cost of running a quality business school is going up, Hickman said, because faculty salaries and computers are playing a larger role in quality programs than they did in the past.

Naming business schools after donors is an increasing trend, he said.

## Party

bash, an increase over previous years' attendance. Ann Stevens, area director of Henderson Residence College, which sponsored Springfest with Theta Chi fraternity, said Saturday's crowd wasn't quite as wild as those in the past.

"It's a bit of a more mellow crowd than other years," she said. She attributed the larger-sized crowd to the weather and the fact that Wolfstock, the N.C. State University weekend party, was canceled.

"There's a lot of State people here," said sophomore Ben "Veg" Allred. "If I lived in Raleigh, I'd be in Chapel Hill today too."

Tim Donoghue of Pi Kappa Phi fraternity said Friday's Burnout, the first outdoor Burnout since 1986, was very successful although attendance was lower than other years.

"We're all pretty happy how it worked out, considering it's been two years," he said. "The (cloudy) weather on Friday was a definite factor. If the weather was better, people would have been out here a lot sooner."

Donoghue said attendance was estimated to be between 6,000 and 7,000, down from nearly 10,000 at the 1986 Burnout.

Guadalcanal Diary and the Fidgets played at the event, which also

An AACSB report shows that 10 out of the 12 largest donations made to business schools have been naming grants.

But the UNC business school is not named after any patron.

"Current University policy, as I understand it, is that we name buildings and not schools," said Margaret Matrone, director of communications with the Graduate School of Business Administration. "The rationale is that schools represent the collective effort of many people over many generations."

However, Duke University has followed the trend. In 1980, the university changed the name of its business school to the Fuqua School of Business after J.B. Fuqua donated \$10 million to the business school, said Allison Adams, Fuqua director

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of public relations. Donoghue said the bus system, which was set up to transport students to the Pi Kappa Phi house on Finley Golf Course Road, went well.

"The buses worked out all right," he said. "There was kind of a rush to get on them, so it's good we had them all. They really helped out our traffic problems."

Students expressed positive feelings about the three days of partying, but said they hoped they didn't party too hard.

"This is the best damned party weekend I've seen in the past two years," said sophomore Donna Sellers. "I've got a hell-week coming up."

of public relations.

Naming the school after a patron has definitely been beneficial, Adams said. "Mr. Fuqua serves as an advocate (to the business school) and continually introduces us to the corporate world." Because the name is unusual and short, it also serves as an identifier for the school, she said.

At Wake Forest University, the business school was named the Babcock Graduate School of Management at its inception to honor Charles Babcock, said Sandra Connor, director of public information at the university.

Naming the business school after a patron gives it a short burst of publicity, as well as increased support from the corporate world, Connor said. "(Donors) ask us what our priority needs are and try to help us achieve them."

Schools become separate from the university sometimes, if they are named after a patron, Connor said. "We try to emphasize that we are the business school at Wake Forest University."

Hickman said there is also the danger that patrons will yield an undue amount of influence on the schools they support. Hickman cited a case at a business school in Rochester, N.Y., where a corporate patron influenced the school to reject a Japanese student because he worked for a competitor company.

Adams said he agrees that naming a school after a patron is a potential problem. He also said that strong leadership within the business school is important.

## Trio's concert introduces listeners to antique sounds

Music has come a long way since the 17th century. What a long, strange trip it's been.

The appropriate way to carry early musical works on this evolutionary journey is debatable. That the old music should not be forgotten is definite. The form in which it should be preserved is the key issue for followers of the original instrument movement.

Three of the leading figures in this revival of performance on original instruments are Frans Brueggen, Gustav Leonhardt and Anner Bylsma. The trio performed to an enthusiastic crowd in Memorial Hall Thursday night. The concert was part of the Carolina Union Performing Arts Series.

Brueggen plays recorder, Leonhardt plays harpsichord and Bylsma plays Baroque cello. All three instruments produce sounds that are distinctively antique. That is the point of the movement: that Renaissance and early Baroque works should be performed on the type of instruments played at the time of composition. Authenticity of style cannot be achieved on the instruments commonly played today because most of them evolved through the Classical,

## Elizabeth Ellen Concert

Romantic and Modern periods of composition.

Brueggen, Leonhardt and Bylsma are rather quaint gentlemen with a knack for producing the delicate sounds their music requires. Thursday's concert focused on the early Italian sonata and featured pieces by all-but-forgotten Italian composers of the 16th and 17th centuries.

Careful interpretation of this music produced wonderful effects. Brueggen's recorders sounded reedy and woody rather than metallic. The sound was haunting and a bit eerie at times, as long notes wobbled in pitch before dying away.

Bylsma's cello was strung with gut strings, and he played it with a bow shaped unlike its modern counterpart. The tone was muted, as opposed to the brilliance or vibrant warmth of modern strings.

Bylsma's technique was brilliant, however. He played an extraordinarily fast solo passage with what appeared to be absolute ease. The passage went on and on,

and his fingers never slipped despite the fact they moved so quickly that the eye could not follow them. The lightness of the bow and the lesser curvature of the bridge facilitated this type of rapidity, but the skill required to carry off the passage is still remarkable.

Leonhardt's harpsichord mostly provided accompaniment for the other instruments. Leonhardt did play a couple of solos, however, including a toccata by Michelangelo Rossi. The strings of this Baroque keyboard instrument are plucked rather than struck as the piano's are, and the effect is more like a guitar.

The three put on a fine performance, technically and musically. With just the right mixture of musical textures and a good number of pieces, the programming of the concert helped make it enjoyable. Low volumes and applause held until intermission made the atmosphere of the concert intimate, the kind of setting in which this chamber music was meant to be heard. The music stretched modern ears, and Brueggen, Leonhardt and Bylsma introduced their listeners to an entirely different realm of sound that is centuries old.



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