



Cibo Matto will present their unique flavor of music Friday night at Cat's Cradle.

Festival Promotes Independently Spirited Music

BY WENDY MITCHELL
SENIOR WRITER

Gary Miller, organizer of the Pop Fools Festival, has learned a little about the headaches of planning a music festival. The

Pop Fools Festival Local 506
Friday and Saturday

headaches started in January, when his band Gumption was scheduled to play a festival in Washington, D.C. Their performance was snowed out by the "Blizzard of '96," inspiring Miller to try a festival of his own.

He named his festival in hopes of securing a venue for the weekend preceding April Fool's Day, but Local 506 was already booked.

Now that all plans are finalized, Miller realizes he's up against some stiff competition in area shows Friday: The Grifters at Duke Coffeehouse, Jolene at Captured Live Studios and Cibo Matto at Cat's Cradle.

Miller doesn't seem fazed, despite the setbacks. Call it the power of pop music. "I think we'll be OK; I don't think we'll be squashed," he said.

The six bands who will be playing the festival — three locals and three nationals — are a good representation of what pop music can be in the '90s. They range from Charming, a Virginia band that has drawn comparisons to Madder Rose and Juliana Hatfield, to The Raymond Brake, the Greensboro band which starts with local influences (Superchunk, Polvo) and fizzes things up in its own special way.

Miller explained his selection process: "I picked bands that I like, but since it is supposed to be a pop festival, I wanted to get as many shades of pop music as I could get, within the constraints of people that I knew I could get in touch with."

Friday's line-up is: Gumption and Grover from Chapel Hill and Charming from Charlottesville, Va. Saturday's line-up is: Racecar from Wheaton, Md., Witch Hazel from Kent, Ohio and The Raymond Brake from Greensboro.

Miller said, "Overall, I think it should be pretty interesting because all six bands sort of fall in the pop music format while sounding very different from one another."

Miller, also the Academic Affairs Coordinator in the Physics Department, said he hoped this festival would be a positive

outlet for pop music in the Triangle. Since so-called "alternative country" bands are today's local rage, Miller said there currently wasn't a large community of pop musicians, which could make it hard for clubs to book openers for pop shows. "I don't think it's that the town ignores pop or doesn't like pop, I think it's that there aren't that many pop bands from here, which can make it hard to get a show," he said. Miller said he hoped local music fans would come out and show support for his "poor little Pop Fools Festival." He said, "It's a little daunting for me thinking about the bands coming in from D.C. and Ohio if Saturday was a washout. I would feel a little ignorant if they had to play to 15 people or something." Bands are scheduled to start at 10:30 p.m., and cover is \$5.

Cher Lacks Needed Emotional Strength in 'Faithful'

In her first movie since the 1990 film "Mermaid," Cher emerges in the role of Margaret O'Donnell, the neglected wife of a New York trucking-company owner (Ryan O'Neal)

who is having an affair with his younger and busier secretary in "Faithful."

DEAN HAIR

Movie Review

"Faithful"

C-

When Jack takes a business trip on their 20th anniversary, Margaret decides to end her life. But before she can overdose on pills, she is interrupted by Tony (Chazz Palminteri), who ties her to a living room chair.

Initially it seems Tony is going to talk Margaret to death, but slowly (ever so slowly) his motivation becomes painfully clear. In his attempt to semi-torture Margaret, Tony only tortures the audience with extreme boredom.

Adapted from Palminteri's play, "Faithful" gives the audience a near roller coaster ride between two telephone calls. (Tony is supposed to kill her when the phone rings twice.)

While waiting for the phone call, Tony and Margaret engage in an edgy, give-and-take conversation, and the audience is forced to ask: Why would any hitman wait to kill a person, much less talk to them?

They discuss everything from the fake breasts of her husband's secretary to how blow jobs don't really count as marital

infidelity. Tony constantly tells Margaret she is a fool for having put up with Jack for so long.

He uses sarcasm and anger to force emotion out of her.

However, one of the central problems of the story is that there is not enough emotional response from each of the characters.

Tony tells Margaret he has to rape and kill her, yet she seems almost unconcerned about the situation. Palminteri, who's character can only express anger and hatred, seems almost bored with his performance, meandering along at a slow pace.

Their conversations are only briefly interrupted when Tony's psychiatrist, Dr. Susskind ("Faithful" Director Paul Mazursky) calls to tell him not to kill this woman, because he is making such 'great strides in his life.'

When Jack finally returns from his 'trip' and finds Margaret still alive, he begins to discuss with her the dead carcass his marriage has been over the past two decades. They throw every problem they have ever had at each other. The audience also learns their company is in Margaret's name only, therefore she has the upperhand.

This is the only time in the film when the writing, acting and direction are superb and concise.

But then Palminteri returns to wrap up the plot, and the audience is left again in utter boredom.

The central problem of this film is that



Cher stars as the not-quite-so-faithful Margaret O'Donnell in the boring and lifeless comedy, "Faithful."

"Faithful" was obviously written for the theater.

The screenplay stays too faithful to Palminteri's stage play and traps the audience in the utter confusion of a slow-moving plot.

Cher seems to have difficulty moving from one end of the emotional spectrum to the other.

Her performance is credible, though there are times when her effort is obvious. Palminteri saves all the best lines for

himself, however all his lines are theatrical, and he fails to present them in casual conversation.

For better or worse, I would recommend being faithful to oneself and not seeing this film.

Cher should remain faithful to herself, avoid comedies and stay in dramas — and in tight, tight pants.

Palminteri should not remain so faithful to his stage plays and adapt them better for the screen.

Cibo Matto
April 12
Cat's Cradle
Tickets \$5 in advance

On April 12, that food-loving duo from New York, Cibo Matto, will be serving up their unique flavor of hip-hop, trip-hop and ambient music at the Cat's Cradle. Opening for the band is the distinctly opposite Pipe, whose short punk riffs (some as brief as 45 seconds) energize any crowd.

Cibo Matto's main focus is definitely on consumables, and the Record Exchange will host the group for your dining pleasure Friday between 4 and 6 p.m. before the show for a set of DJing (both their and others' music) and to indulge in some of

the delicacies about which they speak, including beef jerky and birthday cake.

Cibo Matto's debut, *Viva! La Woman*, mixes some of the home spun beats of the Beastie Boys with the childlike, perky vocals of Pizzicato Five for a mix that is part sweet and part sour, and perhaps best characterized by their song, "White Pepper Ice Cream." Pipe, on the other hand, takes the celerity of punk to new levels but leaves the listener wanting for more. Their two full length albums clocl: in around twenty five minutes apiece, but still manage to have as many as fourteen songs, each distinct from the others. Pipe, unfortunately, hasn't felt the success of a Green Day or Rancid, but they far more accurately represent the frenetic nature of "real" punk as opposed to milquetoast pop guitar riffs or standardized theft of the Clash's sound. Anyone interested in something different than the standard deluge of indie rock should check Cibo Matto's odd, edible brand of hip-hop out. A show too unusual to be missed.

—Todd Gilchrist

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