

Columbia Street Live to benefit day-care program

By **TIM LITTLE**
Staff Writer

When the performers take the stage at the Columbia Street Bakery and Coffeehouse Wednesday night, children in the Chapel Hill area will be the ones to benefit.

The event is "Columbia Street Live," a monthly entertainment fund-raiser for the Community School For People Under Six, a day-care program designed to help low-income families in Chapel Hill.

In addition to raising money for the school, the show provides an outlet for

local drama and musical performers, Amy Pappageorge, organizer of the event, said.

"So much talent in Chapel Hill is going on behind closed doors," she said. "This event promotes community spirit. It is very important that the audience participates and feels a community bond during the performances."

But the event's overriding purpose is to raise awareness of the struggling day-care program, Pappageorge said. The low cost of the program, which enrolls an equal ratio of black and white children in the area, has resulted in

financial difficulties for the school, she said.

All donations at the show will go directly to the school, which is located off the Caldwell Street Extension.

"The show has really helped the school financially get on its feet," Doris Christensen, director of the school, said. "We really appreciate the effort and time of the performers and Mrs. Pappageorge."

Pappageorge became familiar with the school when she was a graduate student and she enrolled her child there. "I feel fortunate to have been able to put

my child through the school as a graduate school student when so many working families depend on it more than I did," she said. "I feel I owe them something for helping me."

She came up with the idea of "Columbia Street Live" when she observed various talent around UNC.

"I realized that performances that were going on in classrooms could bridge University students with the Chapel Hill community for a good cause," she said.

The event is similar to other productions, which vary from classical music

to Irish music, presented by the Columbia Street Coffeehouse.

"Columbia Street Live" is a good example of how the Coffeehouse programs increase communication among people," Joe Sparling, chairman of the Coffeehouse board of directors, said. "It is a thought-provoking entertainment which helps everyone."

Although several students are involved with "Live," they aren't the only University representatives; faculty members participate in the benefit also. Pappageorge noted that one of her recruits, Paul Ferguson, is a speech

professor who regularly performs at the event.

Both the Coffeehouse organizing board and Community School For People Under Six are looking for student volunteers. Call Joe Sparling of the Coffeehouse at 929-1017 or 962-7377, and call 929-1543 for the school.

"Columbia Street Live" will be presented at 8:30 p.m. Wed., Sept. 20, at the Columbia Street Bakery and Coffeehouse on 107 N. Columbia St.

The Cure to play at Duke

By **BRIAN SPRINGER**
Staff Writer

Tonight English rockers The Cure will bring their brand of "mope rock" to Cameron Indoor Stadium.

Perseverance has been the key to the band's recent megastardom. As leader Robert Smith puts it, "We didn't really try, and we made it anyway." The Cure has lately drawn a loyal audience largely composed of female, teenage, Smith groupies. As a result, the band is now playing an all-stadium tour.

The Cure was formed in 1977 with three members: singer/songwriter/guitarist Smith, bassist Michael Dempsey, and drummer Laurence "Lol" Tolhurst. Since that time, the only common link in the band's ever-changing lineup has been Smith. The group's debut album, *Boys Don't Cry*, released in 1980, featured a bright pop sound. After Simon Gallup replaced Dempsey, the follow-ups *Seventeen Seconds* and *Faith* increasingly displayed Smith's penchant for dark, melancholy songs.

Smith's next project, the despair-ridden *Pornography*, solidified The Cure's reputation on the cutting edge of gloom music. *The Top*, a brighter but inconsistent effort, disappointed many fans. Commercial success came with the release of *The Head on the Door*, featuring the MTV singles "In Between Days" and "Close to Me." The greatest hits package *Standing on a Beach* went gold despite controversy over "Killing an Arab" (based on Camus' novel *The Stranger*).

With 1987's *Kiss Me, Kiss Me, Kiss Me*, The Cure finally received mainstream success, largely due to many radio-ready singles. This year, though, the band's *Disintegration* changed direction and returned to the moody drone of years past. Commercial response has been overwhelming.

In concert, Smith is a striking image, with his *Eraserhead*-inspired hairdo, white face and bright red lipstick. Contrary to his reputation as the "Mad Bob" of past years, a purveyor of drunken antics and wild living, Smith is a relatively sedate performer. However, he often cannot resist the urge to gyrate to The Cure's catchier tunes.

Smith's bandmates in this year's model include Simon Gallup on bass, Porl Thompson on guitar and keyboards and Boris Williams on drums. Relative newcomer Roger O'Donnell adds additional keyboards. Expect to hear most of the material from *Disintegration* on this tour. Of course, Smith and company will draw liberally from the singles of past albums, including "Let's Go to Bed" and "Hot Hot Hot!!!" among others. The band is playing three-hour shows, often with multiple encores, in most cities.

Joining The Cure will be opening act Shelleyan Orphan, an up-and-coming London band that opened on The Cure's European tour. The band, named after a poem by Percy Bysshe Shelley, has been characterized in press releases as combining "sweeping music and barbed lyrics." Vocalists Caroline Crawley and Jemaur Tayle are accompanied by an odd assortment of orchestral (violins, cellos, flutes) and electric instruments. The sound is tense and spacious, at points resembling Husker Du's forays into chamber pop ("Hardly Getting Over It").

Shelleyan Orphan's debut album, 1987's *Helleborine*, was largely overlooked by the American audience. This year's tour with The Cure has given the band widespread exposure. The single "Shatter" from the band's latest release, *Century Flower*, is already a top ten U.K. hit. Shelleyan Orphan's music is a departure from most stadium rock, but, as the August 20 sold-out Cure show at Giants Stadium proved, an unwillingness to compromise is earning the band a following.

Tonight's show will combine two of the more distinctive bands in music today. Robert Smith is fascinating to watch, even when he is immobile. The Cure's music is cathartic, despite the cliches that such a description invokes. Shelleyan Orphan will complement the Cure's sound nicely, maintaining the thread of brooding intensity. Besides, half the fun of a Cure show is getting to see what new and interesting fashion statements Smith disciples have invented.

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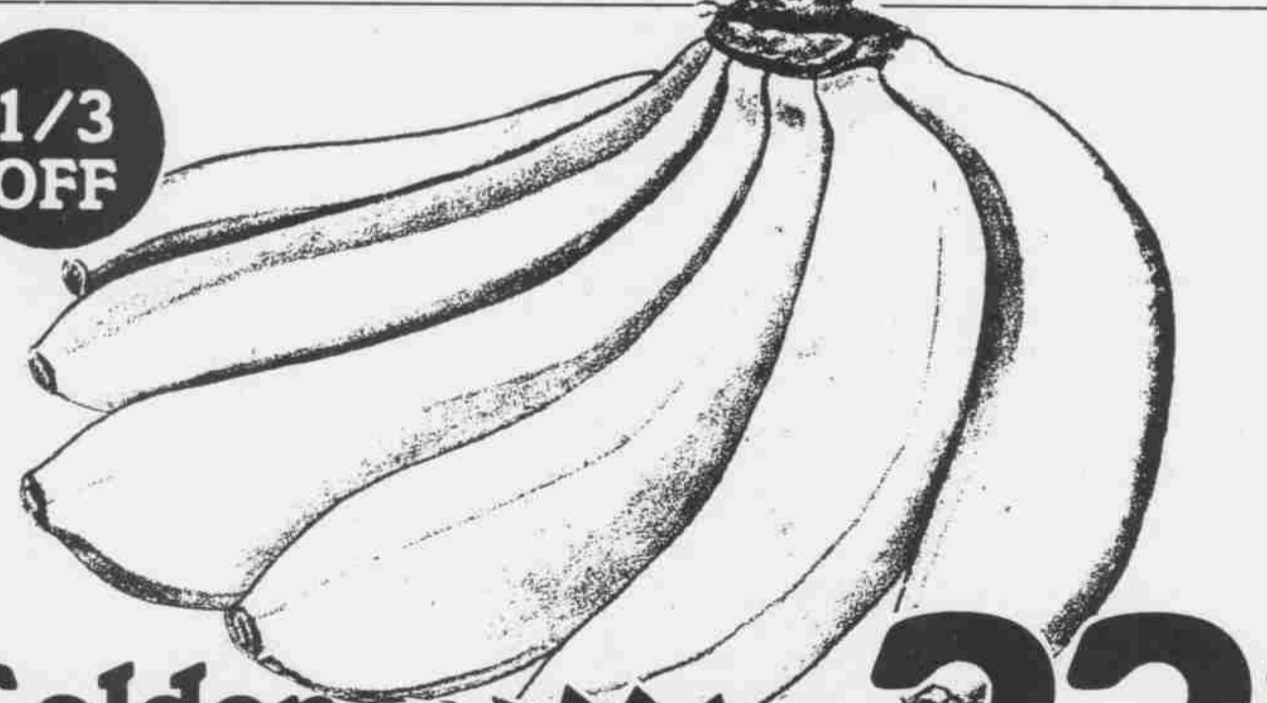
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