

dive

recommends

By Elliott Dube

■ **Danny Tenaglia, *Global Underground: London*** Quite simply, this is some of the sexiest music ever made. "The DJ's DJ" has expertly mixed two CDs full of dark bass-lines and beats, tribal house, dirty funk and spacebound trance. Perfect for club and home alike.

■ **Jean-Pierre Jeunet** The visionary French director has made movies full of imaginative shots and captivating images. He sometimes has trouble coming to the point, but the recent *Amélie*, an offbeat and involving love story, is his best film yet.

■ **The Avalanches, *Since I Left You*** The Australian group combined almost 1,000 samples from as many sources to create an hour of uncut groove. The music veers from jazz to hip hop to disco to tropicalia to pop and back making it simply stunning.

■ **Bloom County Sure**, Berkeley Breathed's '80s comic strip followed the adventures of such memorable characters as Opus the Penguin, Bill the Cat and Milquetoast the Cockroach. But it also spared the administrations of Reagan and Bush better than any political cartoonist did during the decade.

■ **"Night on Earth"** Director Jim Jarmusch takes us to five different cities and inside five taxicabs during one night. The stories of the drivers and passengers range from hilarious to somber. This film is a prime example of how dialogue can be so more enthralling than special effects.

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Raleigh's All-Stars Shine Brightly

By Brooks Firth
Staff Writer

Music enthusiasts often say the best live music is underground. At The Cave on Sunday night, located a level below Franklin Street — they were right.

The Cabarrus Street All-Stars are part of a new, young music movement that's a little bit rock, a little bit blues and a lot of fun. With the energy and sound of young bluesmen Kenny Wayne Shepard and Jonny Lang, the seven-piece, Raleigh-based band put on a terrific live show.

But the band's high-energy performance didn't quite fit the purring set that the audience members expected.

Frontman and guitarist Gilbert Neal's attempts to engage the meager crowd were continually thwarted by the unreponsive attendees.

It just wasn't the audience to fit the All-Stars' dynamics and performance style. The band was gutsy on stage — one of the band members even wore an N.C. State University shirt for the Chapel Hill show. Performing confidently and playing ardently, a few of the All-Stars' songs were reminiscent of the harder side of grassroots rocker Ben Harper — breaking from cruising instrumentals to pleasing funk.

But the Cabarrus Street All-Stars were not all-out rock and blues. Mellow jazz lines crept into the ensemble to create some beautiful contrast, courtesy of saxophonist Mitch Morton.

This kind of variance in style and volume showed the group's overall strength and tightness of the ensemble. But with

seven band members — Eric Anthony on keyboard, Mitch Morton on saxophone, Gilbert Neal and Jeff Anderson on guitar, Brant Schlatter on drums, Kurt Schlatter on hand percussion and Tom Mills on bass — a band can't help but have a full sound. The trouble is controlling it.

To manage the ensemble, the All-Stars kept a steady momentum, not straying too far from the blended style that works so well for them. By sticking to a style the ensemble is comfortable with, each of the members has the freedom to experiment within each of the original songs.

If the All-Stars adhere to their funky style and keep up the energy of their live shows, the stars look very favorable for this stellar band.

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Guitarist Gilbert Neal and saxophonist Mitch Morton of the Cabarrus Street All-Stars take the lead in the quasi-underground of The Cave.

Tenenbaums Tread Fine Line of Ingenuity, Satire

By Allison Rost
Staff Writer

The photographic rule of thirds states that a picture should be divided into three both horizontally and vertically, and the subject of the picture should lie along one of the dividing lines to create visual interest.

In simpler terms, a serious photographer would never take a shot of someone smack dab in the middle of the frame.

Yet almost every single shot in "The Royal Tenenbaums" does just that, violating one of the great tenets of the visual arts in order to showcase its complicated characters in a portrait-like format.

This oddity is just one of many that "The Royal Tenenbaums" employs in its

attempt to create an absurdist, satirical dark comedy.

Gene Hackman deftly portrays Royal, the patriarch of the Tenenbaums who reunites with his estranged family by falsely reporting he has been diagnosed with terminal stomach cancer.

But once his deceit is uncovered, his tenuous connection with his wife and three brilliant children wears dangerously thin.

The ingenuity of the film lies with the characters of the three children, Chas (Ben Stiller), Richie (Luke Wilson) and Margot (Gwyneth Paltrow). These three carry the film, and their perfect, deadpan deliveries are spot on with the weirdly delectable material they're given.

The directing and pacing is tight, the supporting cast is great and there are moments that sing with joy. One such moment occurs when Royal attempts to lighten up his straight-laced grandchildren by teaching them to cross the street against

the spotlight and ride on the back of a garbage truck — activities that their safety-obsessed father would surely discourage.

Owen Wilson, who co-wrote the film with director Wes Anderson, appears as Eli Cash, a childhood friend of the Tenenbaum brood. His performance is fine, but he serves merely as a plot device; his character takes up space that could have been better spent on the Tenenbaum children.

Additionally, the admirable attempts taken by the writers to subtly lampoon feel-good family dramas take a drastic turn when the film falls back onto the formulaic plot twists of the movies it's satirizing.

It just goes to show that when playing with artistic boundaries, whether it be through the placement of objects in a frame or via a surrealist script, the result doesn't automatically qualify as great art.

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Grammy Winner Brings Soul, Funk Mix to Cradle

The R&B-influenced Robert Cray Band showcased its talent and versatility in an extensive, powerful set.

By Graham Parker
Staff Writer

Robert Cray didn't simply walk onto the stage Sunday night — he sauntered.

In front of a packed house, Cray and his band proceeded to wow the audience with dazzling guitar and organ work coupled with a vivacious presence.

Cray is a five-time Grammy winner with one double platinum album, two gold albums and guitar that has been a driving force in the R&B world since the '80s.

At Cat's Cradle he offered up a mixed bag of rich, soulful blues and driving funk from the small, intimate stage.

While his subject matter didn't vary too much — nearly every song dealt with heartache, lost love or cheating of some form or another — Cray's infectious

energy, syrupy-smooth voice and sheer musical ability carried the show and brought down the house.

Opening his set with the blistering guitar-driven set "I Shiver," the band covered the entire span of blues and funk, blending the two genres into seamless jams with extended improv solos.

Whimsical blues licks and a stand-up electric bass marked such songs as "No One Special," while Jim Pugh lit up the keyboards like he had 12 fingers in "Our Last Time."

Pugh and Cray were a study in perfection, complementing one another beautifully in a drawn-out series of keyboard and guitar riffs in "Where Do I Go From Here?"

Taking a backseat to the thumping rhythms was Cray's voice — almost as versatile as his guitar. Trading the brooding sorrow of "Right Next Door" for the easy, upbeat feel of "Bouncin' Back," Cray stretched his vocal envelope to the fullest.

His fingers tended to outshine his lyrics, and his voice cracked at the highest notes, but these slight mistakes didn't slow Cray and his band down in the least.

And the raw emotion of his performance gave an added edge to his songs — Cray's expression varied from an easy lady-killer grin to the anguished grimace of a repentant Don Juan.

The band's enthusiasm and good humor shone throughout the whole show.

Working the crowd during a brief pause between songs, Cray asked the audience "Who's got a broken heart?" Upon getting a less-than-heartbroken response, he mumbled playfully, "I've come to the wrong place."

The four musicians even returned to the stage after repeated demands for more and closed with the 1986 hit "Smoking Gun."

From saucy to soulful, Robert Cray and his band captured the vital essence of blues — a slowly healing heartache covered with a ready smile and a smoldering guitar.

The Arts & Entertainment Editor can be reached at artsdesk@unc.edu.

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DUKE Basketball Ticket Distribution Policy

The annual senior ticket distribution for the January 31st game against Duke will be held Saturday, January 26. This ticket distribution gives preference to 2002, but does not guarantee tickets for these students. Bracelets for the distribution will be available at Gate 5 (the student entrance) of Kenan Stadium on Tuesday, January 22 from 5 PM to 7 PM, and Wednesday and Thursday, January 23-24 from 8 AM to 5 PM. Two bracelet ranges will be distributed to students, one senior range for graduating seniors and graduating grad students, and a second range for all non-graduating students. Juniors with senior standing based on academic credit are only eligible for senior bracelets if they will graduate in May or December of 2002. Getting a bracelet in no way guarantees that a student will receive tickets.

Two "magic" numbers will be drawn on Friday, January 25 at 12 PM in the pit, one from each bracelet range. Graduating seniors and graduating grad students are to report for line check at 6 AM on Saturday, January 26 at the Dean E. Smith Center Ticket Office. Again, being present for line check does not guarantee that a student will receive tickets. During the senior portion of the distribution, each student may receive up to two tickets, as supplies last, by showing their One Card and a second valid UNC One Card. The second One Card must be from a graduating senior or graduating grad student. Seniors will not receive an additional ticket if the second One Card does not meet these specifications. Line check for students in the non-graduating range will be held at 10 AM. Any remaining tickets will be distributed to non-graduating students at that time. Students again may receive up to two tickets by presenting their One Card and a second valid UNC One Card.

Students who are unsure of their classification may verify their standing on Tuesday, January 22 from 12 PM to 5 PM at the Smith Center Ticket Office. Any student who disagrees with their classification may bring a signed letter on their department's letterhead stating that they will be graduating in May or December of 2002. Because of the varying lengths of graduate programs, all graduating grad students should bring a letter from their department stating that they will graduate in May or December of 2002. One letter from each department listing the graduating grad students from that department will suffice.

For further information about the CAA's ticket distribution policy, please go to the CAA website at www.unc.edu/caa. If you have any questions about the senior distribution, please contact the CAA at caa_tickets@yahoo.com.

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