

DEAN DOME

FROM PAGE 5

UNC has not aggressively pursued bands for some time, agents are less likely to consider the campus as an option when choosing venues. Another problem — if one can call it that — is the strong independent music scene in Chapel Hill. Luse said students are more inclined to see an up-and-coming band in an intimate setting than to attend a more expensive show on campus. "A lot of students would just as soon see entertainment in a club setting," he said. "There's not a lack of loud music. There's a very lively scene in Chapel Hill, something that's a little more up to the minute." That's a fact Heath can take some credit for. His Cat's Cradle has been at the forefront of the consistently

growing Chapel Hill scene, which has lent the town a reputation as a hub for independent acts. "A lot of it's just that we've been on the map for a while," Heath said. There are practical concerns as well: Big names require big money. Just to get a major artist in the door requires as much as \$30,000 in production costs and ad campaigns. Add up to \$75,000 in artist fees, and the payoff begins to look bleak. Still, other campuses don't seem to be suffering from the same drought. Duke University attracted both Ludacris and Kanye West last year, and Nappy Roots and Wilco recently performed there as well. The university has implemented a separate \$121 student fee, required of all students. The money from that fee goes toward the Duke Union and stu-

dent government — but the major attractions sector of the Duke Union receives the largest portion of that fee to fund shows. Nick Vivion, major attractions chairman, said Duke is dedicated to making the university a priority on bands' venue list. "We want to get a good name out there," he said. "Let people know that it's fun to come out here." But the economic options of a private university and a prominent record of recent bookings aren't available to promote the reputation of UNC's largest venue. And that might just encapsulate the Dome's curse — as long as it doesn't run over into basketball season. Contact the A&E Editor at artsdesk@unc.edu.

HISTORY

FROM PAGE 5

before Bland Simpson's freshman year at UNC, the director of the Creative Writing program still recalls their presence. Simpson was a student between 1966 and 1969 before becoming a sporadic professor in the early '80s and establishing permanent status in 1989. "A university like this is a crossroads and musicians, like speakers who tour, are going to come here," Simpson said. As well as being a spectator, Simpson has also had the opportunity to perform on campus, as well as off, as a member of the Red Clay Ramblers, a group now in its 35th year. The band has entertained audiences in Gerrard Hall as well as holding its 15th and 20th anniversaries in Memorial Hall. Besides the Ramblers, Memorial Hall has hosted many notable acts such as Louis Armstrong and his Dixieland All-stars, Dizzy Gillespie, Arlo Guthrie and John Prine, Patti Smith Group, Kool and the Gang, The Connells and The Pixies.

After its last performance in April 2002, the hall has been under renovation. The anticipation of future performances hangs heavy with current and future students, as the building has and will be a crucial arena for performances. "There is no telling what Memorial is going to be capable of," Simpson said. "The capabilities and capacity of that theater for touring shows is going to be great." One person who understands the quality of the performers who have played on campus as well as the importance of Memorial Hall as a performance space is executive associate provost Steve Allred. Allred was a student in 1970 and bore witness to the infamous Spring Jubilees, where big names such as James Taylor, Joe Cocker, Grand Funk Railroad, the Allman Brothers Band, Chuck Berry and Tom Rush entertained hordes of Tar Heels on the Navy field. At the Jubilee in 1971, Allred was able to experience one of his "top three" concerts, all while his feet were planted on campus turf.

"It's a Saturday night and a friend-of-a-friend kind of thing got us backstage passes and we watched the whole concert from a sound truck to the right of the stage," Allred said. "I was probably 15 feet away from the Allman Brothers Band. That ranks in my three best concerts of all time." But all hope isn't lost, and while it might seem that comparing two completely different eras of the University and of music seems unfair, the campus community and those involved with booking acts have faith in the return of quality artists to Carolina. "We do have the occasional great opportunity. Part of this just sounds like an old guy reminiscing about the past," Allred said. "With the reopening of Memorial Hall and with the movement towards a new performing arts program, I hope we can bring back a new level of excitement, bring artists back and make it not so unusual." Contact the A&E Editor at artsdesk@unc.edu.

Law survives 'Alfie' wreck

BY AMY JACKSON
STAFF WRITER

Oh, Alfie. He's incredibly gorgeous, charming, gorgeous, smooth and — oh yeah — gorgeous. Jude Law stars as the raunchy heartbreaker in this remake of the 1966 "Alfie," but by the end of the film, it becomes apparent that gorgeous just doesn't cut it anymore. The movie follows the ultimate playboy Alfie, a Brit-turned-struggling-Manhattanite, working for a limo company and sexin' up the women of NYC. This updated version is another failed case of Hollywood directors and screenwriters trying to put a modern spin on an old movie. Come on, Tinseltown. When will you learn enough is enough already?



COURTESY OF PARAMOUNT PICTURES

Dorie (Jane Krakowski) caves in to her aural fixation as she attempts to seduce Jude Law, who plays Alfie, the swingin' remake's title character.

MOVIE REVIEW

"ALFIE"

★★

The movie would not even begin to make sense if it wasn't set in New York City. After all, everyone there is crazy anyway. No one seems to have any real commitments in life — just a lot of drugs, sex and partying. Perhaps one could even go as far to say that the whole movie is completely devoid of an actual plot. Instead it's just a string of random Alfie events: See Alfie. See Alfie make girl like him. See Alfie have sex. See Alfie screw up. See Alfie run. As the movie ends the audience is supposed to feel bad for poor, poor Alfie. That's right, the world should

feel bad for slut-bag Alfie because he can't learn to be happy with his women and so now is all alone. If that's not a tearjerker then the whole Hollywood formula is completely screwed. And don't forget that this is the movie set where Jude Law and Sienna Miller fell madly in love. Jude Law has since left his real-life wife, Mary-Louise Parker (who was pregnant with his kid). Someone was taking his role a little too seriously. So here's a thought Hollywood: If it ain't broke, don't fix it. And for God's sake don't do a remake if the original was bad enough to start with. Contact the A&E Editor at artsdesk@unc.edu.

O'Ryan's debut LP far from stellar

BY ANDREW CHAN
STAFF WRITER

As the last millennium came to a close, young soul artists were staging a rebellion against the kind of mediocre music that can be heard on O'Ryan's self-titled debut. But now that the virtues of Erykah Badu, D'Angelo and their weaponry of earthy instruments have been

commercialized in embarrassing ways, R&B has again cleaved into distinct pop and alternative sects. It's smooth Motown versus gritty Stax all over again — that age-old infighting over authenticity, maturity and commerce. But his music almost makes you forget that unpretentious, youthful R&B can be as well-made as an Aaliyah or Justin

MUSIC REVIEW

O'RYAN

O'RYAN

★★

Timberlake record. But like any of the mercifully forgettable club tunes by his two older brothers, Marques Houston and B2K's Omari, this is all too innocuous to view as a harbinger of musical apocalypse. In fact, O'Ryan sounds like a nice, harmless 16-year-old. He even takes a stand in his songs to lay off underage drinking. Since he and his brothers insist on being urban counterparts to white teen idols such as the Backstreet Boys, they should borrow some of their inane tunefulness. The album is Usher-lite, but if it's unable to get our booties quivering, at least the singer respects women just a bit more than his predecessor, that preeminent player with crude confessions. The first single, "Take It Slow," offers up abstinence, however momentary, an idea recycled from Janet Jackson's "Let's Wait Awhile." Predictably, none of the melodies stand out and O'Ryan's voice is more amateurish than an American Idol's. All the beats are as nauseatingly uniform as watered-down Ja Rule. The music is awkwardly sexualized and exceedingly unsexy, with two songs bearing the obligatory word "shorty" in the title. While most neo-soul desperately duplicates Stevie Wonder, O'Ryan's sense of musical history does not extend beyond merchandised new jack swing and the decline of Bobby Brown. His album is the stuff they use to pad BET airtime that is never heard again. Contact the A&E Editor at artsdesk@unc.edu.

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