

ARTS & ENTERTAINMENT CALENDAR

MUSIC

Cat's Cradle, 300 E. Main St., Carboro. 967-9053.
 Gol Rehearsals Room 4, 100 Brewer Lane, Carboro. 969-1400.
 Local 506, 506 W. Franklin St., Chapel Hill. 942-5506.
 Skylight Exchange, 405 1/2 W. Rosemary St., Chapel Hill. 933-5550.

- Thursday, March 30**
 ■ Derek Trucks Band and Susan Tedeschi Band at Cat's Cradle.
Friday, March 31
 ■ Blue Rags at Cat's Cradle.
 ■ Judy Woodall's Mule Train at Skylight Exchange.
 ■ Dub Assassin at Local 506.
Saturday, April 1
 ■ Superdrag, Mayflies USA, and Rodeo Boy at Cat's Cradle.
 ■ Anna to the Infinite Power at Gol!
 ■ A Fool's Night Out at Skylight Exchange.
Sunday, April 2
 ■ Ex-Husbands, Dirtball at Local 506.
Monday, April 3
 ■ Regatta 69 at Local 506.
 ■ Open Mic Night at Skylight Exchange.

- Tuesday, April 4**
 ■ Snake Oil Medicine Show at Cat's Cradle.
Wednesday, April 5
 ■ Robbie Fulks at Gol.
 ■ Koonda Holaa & the Beechees w/The Crowflies at Local 506.
 ■ Open Mic Night at Skylight Exchange.

ART

■ "Impulse and Balance." Art Quilts by Sue Versenyi and Pottery by Ferris Chandler. April 2 to April 26. Chapel Hill Preservation Society, The Horace Williams House, 610 East Rosemary Street. 942-7818.

THEATER

■ "Pericles." Through Friday. Swain Hall Studio Six. Company Carolina. 942-7912.

FILM

- "Monty Python: Meaning of Life." 9:30 p.m. March 31, April 1. Carolina Union Auditorium.
 ■ "UHF." 7:30 p.m. March 31, April 1. Carolina Union Auditorium.
 ■ "Affliction" 7 p.m. April 2. 9:30 p.m. April 3. Carolina Union Auditorium.
 ■ "Sweet Hereafter." 9:30 p.m. April 2, 7 p.m. April 3. Carolina Union Auditorium.

PLAN AHEAD

- Widespread Panic. April 29. Alltel Pavilion at Walnut Creek. Raleigh. 831-6666.
 ■ Barry Manilow March 31. Independence Arena, Charlotte. (704) 522-6500.
 ■ Korn. April 15. Greensboro Coliseum. (336) 852-1100.

Lousy Lyrics, Overpolished Sound Sink Album

By MATT MANSFIELD
 Staff Writer

Robert Bradley spent many years as a wandering street guitarist peddling for change in front of countless Kmart's. Now, 50 years old and blind, his life experiences have given him enough wisdom to lead a band.

CD REVIEW

Robert Bradley's Blackwater Surprise
Time to Discover

His soulful, deep voice, which has been enhanced by years of smoking menthols, sounds like a cross between the guttural Barry

White and the smooth and easy Otis Redding. His voice gives a groovy rhythm to the music, and his beats even inspire fraternity members to relinquish their whiteness for a moment and dance unabashedly.

But the rest of the band is not groovy, man. The easy-sounding guitar attempts to echo Bradley's voice, but it sounds poppy and too polished, like it was overproduced in the studio.

Someone casually listening to *Time to Discover* would not be laughed at if they asked their friends if the guitar twanging was the sound of the Allman Brothers. Rather, the friend would reply, "I don't know, man. Maybe."

Unfortunately, all of the songs sound

the same. Only the first song on the album, "Higher," stands out uniquely because it features rapping by Kid Rock. But even this song has little to offer musically besides a gimmicky endorsement.

Otherwise, the songs all have an overpolished guitar sound with Bradley's voice as the only instrument saving the band from total unimpressiveness.

However, though Bradley's voice may strike listeners as powerfully as a hammer, his lyrics buzz around the listener like an irritating and unimportant fly. His simple truths are trite and do not excite any feelings.

In "Take Love and Receive It"

Bradley tries to sing the blues and wax poetic on life's hardships. He sings, "War keeps going on/ I stood on the rock to rise above the storm/ So much love crying out the years/ Forget all the heartaches and so many tears." His lyrics touch on themes so broad that it is hard to sympathize with his attempt to move the listener with personal experience.

When listening to *Time to Discover* you'll realize that Bradley has seen the world, but might decide that he needs a different interpretation of it, or to experience it all over again.

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

'Ghost Dog' Fades Into Failure With Foggy Plot

By ALLISON ROST
 Staff Writer

In "Ghost Dog: Way of the Samurai," the title refers to a professional assassin, not a phantom canine. But I'm not sure I could explain much else in this truly bizarre film.

Forrest Whitaker plays Ghost Dog, a shady character who carries out murder contracts for a

MOVIE REVIEW

"Ghost Dog: Way of the Samurai"

gangster who saved his life. He lives on a roof, communicates with his patron by carrier pigeon and can't understand his one friend because they speak different languages. Strange enough for you yet?

The shaky plot stems from a failed hit. A man's mistress witnesses his murder, and the victim's gangster compatriots demand Ghost Dog's head. Their pursuit consumes the rest of the movie.

The film is sluggish at times. Ghost Dog's somber assassination attempts, as he drives around listening to music for what seems like 10 minutes, are juxtaposed with scenes of goofy gangsters.

Another problem is the Samurai act. Forrest Whitaker does his best to look convincing as he waves a gun around like a sword, but he is so much better suited to nice-guy roles like his in "Phenomenon" that he looks ridiculous.

An attempt is made to establish a parallel between the relationship Ghost Dog has with his patron and the samurai-mentor relationship. Without any explanation behind Ghost Dog's fascination with samurai, however, any resonance this revelation could have falls flat. And interesting themes of Ghost Dog's detachment from society aren't

developed into anything powerful. The tone of the movie is similarly confusing. It runs the gamut from darkly comic to surreal. The gangsters watch violent cartoons and sing rap songs, but this occurs so often that my friend asked, "Is this supposed to be a comedy?"

This movie strives to imitate "Being John Malkovich," which wove weirdness and dark comedy into a powerful message. Instead, "Ghost Dog" goes so overboard that it becomes a farce.

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

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