

'Truth' offers some spunk, little life

BY KEMP BALDWIN
STAFF WRITER

On *Some Truth & A Little Money*, The Bloody Lovelies spit out 14 moderately infectious songs.

And that's what you're supposed to do when flying the power pop banner — a genre defined by stolen Beatles melodies and chord progressions with a little '70s arena rock for muscle.

But power pop is dangerous ground for any band to stand on firmly. If the group doesn't fill its derivative compositions with original emotion or production, redundancy goes on a rampage.

There's a valiant effort here, no doubt. The band trots through a number of catchy tunes without sounding like your eighth grade cover band. But everything begins

MUSICREVIEW

THE BLOODY LOVELIES
SOME TRUTH & A LITTLE MONEY
★★★

to falter with the vocals.

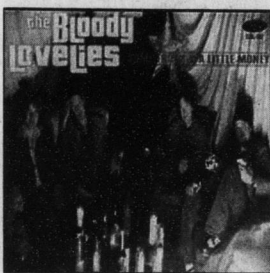
For a few minutes during the first cut, "Hologram," Randy Wooten's vocals bear a striking resemblance to David Bowie, circa *Ziggy Stardust*.

This incites early excitement. But then Wooten and crew walk all over The Beatles' *Rubber Soul* on "You Don't Love Me." Devoid of harmonies, the key ingredient for successful pop, Wooten tries to fill in the chorus with a gritty swagger.

By the end of the song, Wooten's nasal crooning, coupled with this soulless Fab Four reenactment, makes the Lovelies sound like a seamy lounge act fronted by the Partridge Family's David Cassidy.

Vocal disparity plagues this album. Wooten's voice fluctuates between good and crap so often that songs which start out stellar grow tiresome 30 seconds later.

Wooten is better at writing melody lines than choruses, and this leaves the songs sounding like



they were constructed piecemeal, not leaving any room for them to exude an essence.

It's sad — the album has potential but is so hit-or-miss that the unexpected closing blast of five quality songs is almost wasted.

The Lovelies could have benefited from a little sifting and shifting. If the soft piano-driven "Rosarita" and "A Million Years From Now" sat at the beginning, *Some Truth & A Little Money* could have avoided mediocre labeling.

If you want substantive power pop, turn to a group like Sloan, but The Bloody Lovelies will do for situational wallpaper.

Contact the A&E Editor at artsdesk@unc.edu.

Frusciante red hot rehash

Guitarist can't stop Peppers influence

BY TANNER SLAYDEN
STAFF WRITER

Eric Clapton left his position as The Yardbirds' lead guitar player to pursue a historic solo career, which overshadowed his already impressive musical past.

Now, in "*Shadows Collide with People*," John Frusciante shows that though he can make innovative music without his bandmates, it won't be the brightest spot on his resume.

Stationed as the lead guitar player for the Red Hot Chili Peppers, this poetic musician makes an LP that wants to branch out from his funk roots but still keeps the sound he is known for.

He just does it better with the other members.

There are two things the listener can count on in "*Shadows Collide with People*."

Every song with a number or the letter "R" in the title will have weird, ear-bleeding noises. And every song sounds like a subpar Chili Peppers track.

That's right. Take your least

favorite song by the quartet and imagine having it on a record 18 times.

The track "Carvel" sounds like a Chili Peppers recording if Flea wasn't playing and there was a freaky sounding computer part.

The only unique aspect of the album comes in the form of computer and synthesized noises, which are littered throughout and sometimes make the listener think the CD is skipping.

"00Ghost27" sounds like an overproduced orchestration that would be at home on "The Matrix" soundtrack. The cut is a good representation of the songs that could cause severe damage to someone's hearing.

The high-pitched computerized noises, hearing loss aside, are helpful for dog owners, though.

On "*Shadows Collide with People*," the shadows collide way longer than they need to.

There are about 11 solid, captivating tracks here, but the album has 18, at some places, mind-numbing compositions.

This is where the irritating Dell-

MUSICREVIEW

JOHN FRUSCIANTE
SHADOWS COLLIDE WITH PEOPLE
★★★

produced noises become helpful — people need something to keep their attention.

Although Frusciante's fourth solo effort isn't a breakthrough project, the album does grow on the potentially ear-damaged listener.

"Song to Sing When I'm Lonely" has a sing-song quality that combines a Fisher Price keyboard and his signature melodic sound.

Other quirky tracks, such as "Omission" and even the synthesized instrumental track "23 Go into End," show that his sound can branch away from the Chili Peppers sound.

Chad Smith plays percussion on the album, so if it sounds like "*Californication*," that's understandable.

Chili Pepper fans will find Frusciante's solo project agreeable, just not as hot as the real thing.

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CARTOONS

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plots full of jump-cutting and stories that veer all over the place at speeds impossible to achieve in live action shows.

"There's very little programming that speaks to that sensibility currently available," Babcock said. "Cartoons" move at Internet speed.

To avoid inadvertently attracting underage audiences to the late-night block, Cartoon Network uses grassroots advertising, including a visit March 25 to Pantana Bob's in Chapel Hill. Babcock said that most advertising relies on word-of-mouth.

The growth of "Adult Swim" also will breathe new life into "Family Guy," a show that was canceled by the FOX Network after only three seasons. New episodes of the quirky program with the diabolical baby are being created for Cartoon Network.

Like cartoons, the realm of comic books also has seen a dramatic shift in its focus, sharply separating from the pearly white superheroes of the 1930s to 1960s.

UNC junior Michael Audish, an English major, has been reading comics for more than 10 years and cites the gritty "Preacher" as one of his favorites.

"Preacher" explores the idea of why God would create such an imperfect world," Audish said. "The story focuses on a priest who has lost his faith and is looking for God on earth to make him answer."

Matt Dale, assistant manager of Second Foundation Bookstore on Rosemary Street, said he has been reading comics all his life and has noticed changing trends.

"I would say that there has been a definite shift towards realism in comics," Dale said. "Superheroes, the prime fodder for comics, have been treated in a more contemporary manner."

Dale lists "Hellboy" and "X-Statix" as comics that embody modern themes and symbolize only a small portion of adult comics that are available.

Marvel's "X-Statix," in particular, parodies the world of mutants and addresses controversial subjects such as homosexuality, something unheard of in past decades.

"There's more diversity and variety in comics today than any other time," Dale said. "It's important to stress that the medium is so rich and vast in subject matter."

The emergence of the Japanese comic form Manga also has helped draw audiences. Manga traditionally has less censorship enforced on it from its native country.

U.S. comics have evolved as well, but along a rockier path.

Before the 1980s, comics were expected to adhere to a set of written rules established in the '50s by The Comics Code Authority, which forbade nudity, obscenity, gore and sexuality and stated that good always should triumph over evil.

The creative crush that resulted damaged the image of comics and limited the ability of comic artists to create fresh, original works.

But in 1986, artist Frank Miller created "The Dark Knight Returns," a comic considered by many to have revived comics, catapulting them into what is widely known as the grim and gritty age.

The tale, which placed an aging Batman in a dark and sinister world, contained graphic violence that shattered the Comics Code.

Publishers have been selective in their adherence to the Comics Code ever since.

"Comics have moved away from the stereotypical superhero formulas and are starting to tackle issues that aren't addressed much," Audish said. "It's like a whole new realm of expression."

They've gone from politically correct to pop culture, Cracker Jack to cutting-edge. Cartoons and comics have shed a passive, one-dimensional image and are coming into their own as sharp art forms appreciated by adults.

Contact the A&E Editor at artsdesk@unc.edu.

THE Daily Crossword

By Eugene R. Puffenberger

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ACROSS

- 1 Twangy
- 6 Dips in the landscape
- 11 Pugilists' grp.
- 14 Dried fruit
- 15 French farewell
- 16 Possesses
- 17 Aired again
- 18 Crab
- 20 Intercede
- 22 ___ eleison (Lord, have mercy)
- 23 Tan and Irving
- 25 More uncommon
- 28 Ailments
- 29 French possessive pronoun
- 30 Type of overcoat
- 32 Coagulates
- 34 Daybreaks
- 39 Side by side
- 42 Dancer Duncan
- 43 Kneecaps
- 45 Grieve
- 46 Marceau and Duchamp
- 49 Checkers side
- 50 Stow cargo
- 54 Slightly daffy
- 55 Small amounts
- 56 Botanical swelling
- 58 Snow-covered peak
- 60 Crab
- 63 Brightest star designation
- 66 Velvet end?

DOWN

- 1 "All Things Considered" stn.
- 2 Metric square measure
- 3 Crab
- 4 Diarist Nin
- 5 Horne or Olin
- 6 Feudal tenant
- 7 Sticks
- 8 Commit perjury
- 9 Marine shocker
- 10 Act peeved
- 11 Spin around
- 12 Sweet herb
- 13 Hearth debris
- 19 Memo acronym
- 21 "Rosemary's Baby" writer Levin

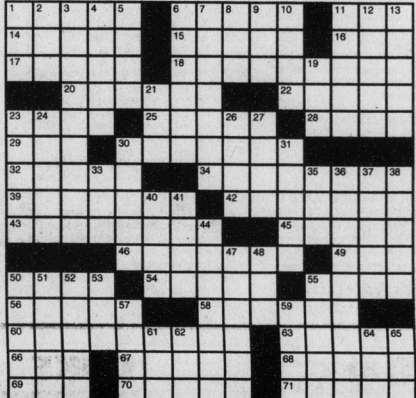
23 Songwriters' org.

- 24 Thin toast
- 26 Pin box
- 27 Moody and Wood
- 30 Hymn of praise
- 31 Mine cars
- 33 Driving area
- 35 Bridal vow
- 36 Crab
- 37 Went wrong
- 38 "___ of Iwo Jima"
- 40 Weighty block
- 41 Scarlett's place
- 44 Overshadow

47 Acted as toastmaster

- 48 Caustic solution
- 50 French painter Fernand
- 51 To the point: Lat.
- 52 James and Dizzy
- 53 German river
- 55 Claw
- 57 Poisonous snakes
- 59 Wine container
- 61 Common article
- 62 Nautical swerve
- 64 Soil turner
- 65 Plus

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