

Singer/Songwriter Chambliss to Perform at Skylight Exchange

By SHELLIE BYRUM
Staff Writer

For musicians, setting up shop in Chapel Hill can be good for your musical career. Or at least that's what Ashley Chambliss, a 28-year-old pianist, singer/songwriter, hopes. Chambliss, who is performing at the Skylight Exchange on Friday, is venturing away from the piano bars in and around her town of Asheville and coming to Chapel Hill to develop her career.

"The Triangle is an important place to be heard," Chambliss said. Even though she's never played in the Triangle area, Chambliss has honed her raspy yet vulnerable voice and her driven melodic sensibility throughout the past six years as a professional musician. Chambliss' interest in music has always existed despite her short performance history. She grew up with musical talent in her family, with her father as a choir director. Chambliss took some piano lessons while she was young but eventually began teaching herself.

"When I was 14 I started doing my own thing," Chambliss said. Despite the fact that music has been a part of her entire life, Chambliss didn't begin to write songs until the age of 21. It was then she decided on her professional career. "I knew my career was definitely music," she said. With her future decided, Chambliss built her music solely around the piano and



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her voice. She believes that individuality will make her stand out in the music business. "I feel like I do really have something unique," Chambliss said. "I've developed my own style. It's different than guitar-based music. It's a different sound." Chambliss went on to describe her sound as ranging from pop to funk to blues but always emotional and poetic.

"It's really about how I'm feeling," she said. "The songs that I'm writing are coming from an authentic place. I'm learning my lessons and singing about that." Lyrics about these lessons describe unhealthy relationships and growing pains, but Chambliss revealed that the driving force behind her music is the loss of her father at the age of 2. "(It was) the first thing that really broke my heart," she said. That said, Chambliss wants to gain experience by sharing her music and life

lessons with a new audience and gain more support in the process. "I'm not really familiar with the music scene (in Chapel Hill), but I'm hoping to stand out by playing the keyboards," Chambliss said. "I think my musical approach will speak for itself." Chambliss will make her Chapel Hill debut at 9 p.m. Friday at the Skylight Exchange. *The Arts & Entertainment Editor can be reached at artsdesk@unc.edu.*

Dave Barry-Based 'Trouble' Partners Wit, Goats

By NICK PARKER
Assistant Arts & Entertainment Editor

The makers of "Big Trouble," at first glance, took a bunch of random characters, situations and jokes, shook them up and threw the



mixture on celluloid. But clearly the finished product is well-written and funny. Or maybe they just got lucky. Born from the twisted mind of columnist Dave Barry, "Big Trouble" is fast, cute and simply hilarious. Like a family-friendly version of "Pulp Fiction," it follows several different characters who weave together in a wild plot

that ends up threatening national security. The story is set in the uniquely populated city of Miami, where everyone from an ambitious squeal to an advertising salesman end up chasing a ticking nuclear bomb around town. Not funny? Wait until Stanley Tucci starts licking his maid's toes and dirty men start dropping out of trees. Needless to say, no one is safe, and the plot sweeps in like a hurricane - sucking up all kinds of weird stuff and dumping it helter-skelter.

With a hallucinogenic toad, Patrick Warburton ("The Tick") streaking naked through a crowded airport, Andy Richter drunkenly firing a gun at a trio of teenagers, a gang of goats, a bum named Puggy, a failing Geo and a soul-stealing Martha Stewart dog, "Big Trouble" has everything you could ask for and some things you thought you would never see. Director Barry Sonnenfeld leads the film through a rapid-fire series of run-on jokes and sarcastic comments that span the entire spectrum of comedic intelligence. The concept of goats blocking the runway is just plain silly, yet on the other hand, the stinging insults deliv-

Christine Kane Celebrates CD Release at ArtsCenter

By SARAH KUCHARSKI
Arts & Entertainment Editor

Originally hailing from Virginia but currently living in western North Carolina, Christine Kane is the embodiment of country summers, back porch swings and Southern girls. Her voice transposes itself from languidly sauntering through fields of tall grass to exuberantly jaunting across an old wooden dance floor. On Saturday evening, at the release party for her newest album, *Rain and Mud and Wild and Green*, Kane's vocal juxtapositions shone as she stood alone on a small stage with nothing but her wit and her guitar.



Weaving stories of blue collar work, mother nature, love and such, Kane displayed a talent for emotional, insightful lyrics coupled with less-is-more guitar playing. As she mixed the occasional earlier album work with a majority of songs from *Rain and Mud*, her development as an artist was apparent. Her picking is more smooth, musical and complementary to her lilting, often wry words. Which is not to say that Kane has not always been terrific, but she somehow seems more comfortable in her own skin these days. On the upbeat lamentation of the road work plaguing western North Carolina, "Everything Green," Kane utilized her voice and guitar to their fullest. Serving as her own percussion section, Kane injected the occasional body beat into a John

Cougar Mellencamp-flavored melody. But while Kane might bear the slightest undertones of such influential artists, it is impossible to classify her. The closest comparisons would be Joan Baez's lyricism, Ani DiFranco's feminine irony and Gwen Stefani's physical mannerisms. In the lighthearted yet pointed social commentary, "(No Such Thing As) Girls Like That" Kane trashed the large-busted, small-waisted groupies in music videos, lingerie models and Barbie. As the song ended, Kane paid tribute to the real women in the world and women who could do a thing or two for themselves: "My favorite girls as women that/Are not afraid to cry and laugh/And eat some food that's high in fat," she sang. Doing a 180-degree turn from lively country-folk, Kane took a turn as a slower, singer/songwriter type with an almost painfully poignant tune, "Or Just Heading Home." The song is an introspective look at air travel, and Kane said she was recording the song in New York as Sept. 11 made the headlines. While the song is not meant to be a memorial, her voice evoked the day's infamous story without the lyrics themselves trying. But no matter what story Kane wove, happy or sad, jovial or slightly bitter, her voiced wrapped around each member of the audience like a soft, comforting blanket. She sold herself as a person, as an individual, and not a holier-than-thou "musician" as so many of those who have gotten a taste of fame often do. Kane's music is simple, friendly and welcoming as, one would assume, she is. As the concert drew to a close, there was a slight feeling of loss, as if story time was over and it was time to step back outside into the cold, cruel world. Yet with Kane's voice softly ringing in your ears and summer lurking just around the corner, the world should never seem cruel. Rather, it is full of rain and mud, it is wild and green, it is everything Christine Kane. *The Arts & Entertainment Editor can be reached at artsdesk@unc.edu.*

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