

'Anything Goes' on jazz combo's eclectic release

BY KATE LORD
STAFF WRITER

For the Brad Mehldau Trio, it seems that while most things go, others just don't fly.

The group's newest endeavor, *Anything Goes*, has the potential to appeal to a varied audience through its intriguing combination of both classic jazz tunes and pop rock covers.

While sometimes repetitive and sleepy, the combo's perfectly formulated blend of piano, bass and drums creates more than an hour of laid-back jazz.

"Get Happy," the nine-minute opener, is a comprehensive intro to the album. It encompasses the disc's overall happy, relaxed tone and lays the groundwork for the next 50 minutes.

The score starts out static, repeating the same hook while gradually leading into musical changes and improv. It's in these seemingly off-the-cuff segments that the musicians' talent is openly on display.

MUSICREVIEW

BRAD MEHLDAU
ANYTHING GOES
★★★★

Even when they just appear to be playing around, the threesome's skill shines.

The one downfall of this album is that so many of the songs sound alike. Picture any movie in which a lonely man is seated in an empty hotel bar, bow tie undone, staring at the light shining through the last sip of his martini.

The music being played in the background by the hotel pianist could be practically any song from *Anything Goes*.

There is no doubt as to the talent of these musicians.

While some songs are more melancholy or chipper than others, however, by the eighth and ninth cuts, which cover more mainstream songs than the earlier part of the album.

The first cover is Paul Simon's "Still Crazy After All These Years," followed immediately by

'Flutterby' flies far from familiar form

BY LAUREN STREIB
STAFF WRITER

She might surprise you. With a first name like Butterfly and the album title *flutterby*, anything short of prepubescent girly pop or Mariah Carey would be enough to make you choke on your watermelon Bubblicious.

But get past her name, and you will find this pixie-punker has a bit of real luster to her. The conflicted sound of her debut has reason.

The daughter of a couple of Aussie hippies (her sister's name is Sunshine), Butterfly Boucher first experienced the music scene traveling through the outback with her musician father. She later toured Europe, performing "street theatre" with her brothers and sisters.

From there, she moved to England, another land of charming accents. All this spawned a mix of feminine punk, folksy sweet-tart vocals and free-spirited instrumental combinations.

The mixture is ambitious, if not always successful. She wants to be taken seriously while never really taking herself seriously. As a result, her songs constantly teeter the tightrope towards an overly simplistic teen pop sound.

With musical cameos on the WB's "One Tree Hill" and spring tour dates with the Barenaked Ladies, she even seems to enjoy the adolescent attention.

Except for a few songs featuring guest instrumentals, Boucher wrote, arranged and performed all the tracks. These include the usual guitar and drums, as well as toy



Radiohead's "Everything in Its Right Place."

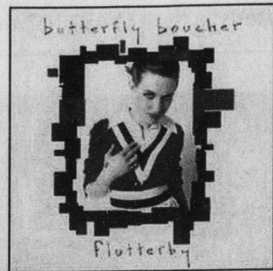
The Radiohead cover is anything but the music from grandpa's favorite restaurant and makes up for the beginning of the album. The difference is foreshadowed in the minute-long bass solo that starts the song.

The Mehldau version embodies Radiohead's complex spirit and comes over much edgier than the other nine songs: The deeper key and more prominent drums and bass make it the standout track on the album.

Anything Goes is the perfect cap to a stress-ridden day. Featuring tracks that run together seamlessly without the distraction of lyrics, it's the ideal soundtrack for lazing about and letting the mind wander.

Even those ignorant to the world of jazz can enjoy the vast talent of these musicians and the album's relaxing effects.

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



MUSICREVIEW

BUTTERFLY BOUCHER
FLUTTERBY
★★★

piano, banjo, and yes, even a hammer. The lyrics range from corny to coy — neither making nor breaking the album.

On "Another White Dash," she parades her ability with strong instrumentals that carry the punchy vocals. It escapes the fate of being just another highway traveling song. "A Walk Outside" also drives nicely, with hovering vocals and a background sound that's both haunting and delicate.

Things get too easy with the trite "A Beautiful Book." It laments, "the tree/that wanted to be/a beautiful book/it would die/if that's what it took/and everything's/full of dreams for reasons ... woo-hooo."

Her message is simple and familiar, but she slashes it with useless metaphors and empty imagery until it's completely gutless.

The tunes aren't solid enough to last or trendy enough to incite temporary, next-big-thing stardom — but there's no reason she should fly by completely unnoticed.

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DIVERECOMMENDS

"Back to the Future" They don't make 'em like they used to.

While it's possibly the best movie of the '80s — period — it's doubtlessly the best formula Hollywood movie in memory.

Nothing, nothing, is as clever, funny, adventurous and moving. "Back to the Future Part 2" was fun as it revisited scenes from the first movie, and "Part 3" was enjoyable for its focus on the relationship between heroes Marty and Doc.

But neither match the perfect original. The DVD came out about a year ago. Do yourself a favor.

"The Dark Tower" Stephen King takes a lot of hits from a lot of stuffy, self-important Harold Blooms, but he's recently become one of the better-kept secrets in literature. He's the best in popular fiction and a shrewd, master storyteller. He's the Charles Dickens of our time.

"The Dark Tower" is his magnum opus. It's a series of novels, begun in 1970 and completed just this year, defying definition as they merge most every genre. They are all, however, utterly fascinating and the greatest in page-turners.

Parts six and seven come out in June and September, respectively.

Re-edited "G.I. Joe" PSA's The good name of the classic '80s "G.I. Joe" cartoon has been besmirched wonderfully. Remember the public service announcements at the end of each episode, each finishing with, "Now you know, and knowing is half the battle?"

Ridiculous web filmmaker Eric Fensler re-edited and re-dubbed several. The results are crude, weird and hilarious. Go to <http://www.ebaumsworld.com/gjoe.html>.

Chappelle's Show The new star of Comedy Central. Dave Chapelle always has been great but his show, in its second year, finally has given him his popular due.

Sketches about Rick James, Prince, drug-addled Lil' John and the great black white supremacist are overquoted, but deserving.

Contact Brian Millikin at millikin@email.unc.edu.

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