

## Radiators heat up stage at Ranch Bowl Monday

By Mick Dyer  
Senior Reporter

The Radiators — New Orleans' premier bar band for more than 10 years — will serve up its own style of "fish-head music" Monday at the Ranch Bowl in Omaha.

### Band Preview

"Nothing is funkier than a fish head," says Frank Bua, the group's drummer.

Funk is only one ingredient of the Louisiana fish-head sound. The Radiators' swamp roots are in classic blues, but Cajun, calypso and even bluegrass styles complete its musical formula. This rich and well-seasoned gumbo of sound yields energetic rock and roll.

Having been compared to Little Feat and the Grateful Dead, the band has lately been receiving more and more national attention. The Radiators lineup is identical to the band Little Feat — two drummers, two guitars, bass and keyboards. They share the Grateful Dead's reputation for playing sets of marathon length.

The problem is that the Radiator's

Music really defies description.

"That's why we call it fish-head music," laughed Camile Baudoin, the guitarist. "People just have to listen to it to understand it."

And with a repertoire of more than 500 original songs, listeners could be kept busy for a long time trying to figure out what the Radiators are all about.

Twelve of those songs appear on the Radiators' first major-label album, "Law of the Fish," on Epic Records. Epic is currently playing up the Radiator's first video for the song, "Suck the Head." While the title may raise a few eyebrows, the song is merely a musical celebration of a favorite New Orleans pastime: eating boiled crayfish.

The lyrics of the title track may provide some insight into the band's zany point of view.

*The big ones eats the little ones... you got to move your ass.*

That's the law of the jungle. And the law of the swamp will prevail on the dance floor Monday night as patrons move various parts of their anatomy to the Radiators' compelling fish-head overtures.

## Biennial regional art show to present works of artists at Joslyn Museum in Omaha

Forty years ago Joslyn Art Museum held its first exhibition showcasing works by regional artists. This year the Joslyn will continue the tradition as it presents the 20th Joslyn Biennial.

Opening Saturday, the 20th Joslyn Biennial will present a total of 73 artworks by 70 artists. These works were chosen by Biennial juror Holly Solomon, director of the Holly Solomon Gallery in New York, as the best of more than 1,000 entries submitted by 388 artists from Nebraska and 11 surrounding states.

### Art Exhibit

Seven artists have been selected by Solomon to receive cash awards, totaling \$5,000, for their entries in this year's competition.

Cash awards go to:

"Untitled," ceramic and copper, by Walter McConnell of Omaha, \$1,500 award.

"Shrine to a 33-year-old's Memories (In Memory of Rod Marcus)," construction, by Edgar Farr Russell III of Bellevue, \$1,000.

"Fur Cat Chairs," oil, by Sharon A. Burns-Knutson of Cedar Rapids, Iowa, \$500.

"Mysterious Sex," oil, by Dan F. Howard of Lincoln, \$500.

"African Queen in the City," oil and acrylic, by Elias Ruiz of Bellevue, \$500.

"Mike Steps in Front of the Canvas," acrylic, by Paulette Thenbous of Maplewood, Mo., \$500.

"At the Lake," photograph, by Joseph Davis of Bellevue, \$500.

To encompass a wider area of the Midwest, the number of states allowed to participate in this year's Biennial competition was increased from seven to 12.

The states included were Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota and Wisconsin.

Artists in nine of the 12 states were chosen for the Biennial. The works submitted have not been shown at the Joslyn before and were completed within the past two years. Artists could enter up to three works.

The 1988 Biennial contains works in all media, but is particularly strong in painting and sculpture. The exhibition features 26 sculpture, ceramic and wood pieces; 23 paintings; 14

mixed-media works; seven watercolors, prints and drawings; and three photographs.

Of the 70 artists represented in the show, 35 are from Nebraska, 10 from Iowa, nine from Kansas, eight from Indiana, three from South Dakota, two from Missouri and one each from Illinois, Ohio and Wisconsin. Among Nebraska artists in the Biennial 18 are from Omaha. Three artists have two works displayed in the show, while the rest have one each.

The Biennial will continue through May 15 at the museum.

The show may be viewed for free with museum admission of \$2 for adults and \$1 for children under 12 and senior citizens. The museum's hours are 10 a.m. to 5 p.m. Tuesdays through Saturdays and 1 to 5 p.m. Sundays. The Joslyn is closed on Mondays and major holidays.

The 20th Biennial has been supported in part by a grant from the Nebraska Department of Economic Development, Division of Travel and Tourism, and is registered as an official Celebrate Nebraska '88 event.

Joslyn Art Museum programs are supported in part by United Arts Omaha and the Nebraska Arts Council.

The "20th Joslyn Biennial" represents the vision of the juror, Holly Solomon. Solomon, director of the Holly Solomon Gallery in New York, and her husband Horace first started collecting art in the mid-1960's. Soon they became widely recognized as collectors in the New York art world. At the core of their early collection were such artists as Andy Warhol, Roy Lichtenstein and Claus Oldenburg. (Warhol and Lichtenstein have each created a portrait of her). In 1969 the Solomons became proprietors of a loft which served as a performance and exhibition space. Solomon has said this space provided the atmosphere in which younger artists could work, with more public exposure than the studio, but none of the commercial pressure of the gallery. In 1975 she opened her gallery at 392 West Broadway. This gallery soon became a well-known feature of the SoHo art community. Solomon moved her gallery to its present site on Fifth Avenue and 57th in 1983. Currently she represents such artists as Nicholas Africano, Robert Kushner, Kim MacConnel, Judy Pfaff, Ned Smyth and William Wegman.



## BCR, Duratti, Rollins styles vary Music haunts, refreshes, wanders around



Rollins Band, "Life Time" (Texas Hotel Records)

Former Black Flag vocalist Henry Rollins has just released a new album, but unlike his last solo work, this is a joint effort. "Life Time," by the newly formed Rollins Band, is a collection of Henry Rollins punk-customized bitterness and reflection.

Rollins is backed by Chris Haskett's barrage of minor-key mayhem on guitar, along with the plodding bass-playing of Andrew and the happy-go-lucky drumming of Simeon Cain in the background.

The band is a tight, although very extemporaneous setup and manages to pound out some hardcore quite reminiscent of Black Flag. Rollins apparently has decided to stick to what worked before and to quit experimenting in rockabilly punk and other strange dabblings like he did on "Hot Animal Machine," his solo album. That is not to say "Life Time" is better, just more influenced by sad memories of Black Flag.

Rollins' lyrics haven't diversified. He still manages to talk about himself in nearly every song. However, that's what he does best, so why change?

Songs with titles like "There's Nothing Like Finding Someone When You're Lonely to Make You Want to be All Alone" and "Gun in Mouth Blues" make you wonder how much longer he's going to be with us, but Black Flag fans will appreciate the morbid introversion that Rollins has always possessed.

Rollins does some reflecting on the hotter tracks of the album like "You Look at You," a bitter look at the egotistical side of people and the problems they have dealing with the reality of themselves.

"Wreck-Age," a raging hardcore wall of sound, takes a pitiful look at Rollins' personal experience with people who have wrecked their lives through drugs, alcohol, depression and just about everything else that is destructive.

*She took some pills, tried to crawl to the dead zone*

*Her mother found her just in time  
She's strapped to a bed in psych ward doing fine  
Oh girl, what happened, what happened to you?*

Rollins sings with such an intensity that it's hard to listen to the whole album in one sitting. Also, Haskett has created some of the strangest, most distorted tunes possible to weave around Rollins' vocals.

This album definitely backs up the differences Rollins has expressed between himself and other songwriters, like U2's Bono, Bruce Springsteen, AC/DC and people who go see Styx. Sure, he won't ever make a fraction of the money these performers do, but he has expressed some legitimate criticisms of them.

Black Flag fans, introverts and simple psychopaths will like this album. The vocals are fiery, the music is haunting. Your cat will not be able to stand this album.

— Michael Deeds



The Durutti Column, "The Guitar and Other Machines" (Venture Records)

"The Guitar and Other Machines" has the distinctive Durutti Column sound to it, a crisp and atmospheric mood of a clear day that carries through the whole album. As the title of the album infers, Vini Reilly's delay-laden guitar playing takes the foreground in the landscaping of the music. All 11 songs on the album sound like something one could serve cocktails to.

The album opens with the song "Arpeggiator," one of the two songs on the album not written solely by guitarist Reilly. It starts the album in an upbeat and inviting way, being a bit faster and more motivating than typical Durutti Column material.

The vocals on the tracks with lyrics are soft and lulling, even though a very odd effect was used on Reilly's voice on some of the tracks. Stanton Miranda takes the vocals for two of the songs on the album, and she also helps put the listener into a dreamlike state, allowing the album to fill one's mind.

The easy term to use to classify this album would be "new age," but the Durutti Column has a sound and style that is easier to swallow than a lot of the more rinky-tink music that is usually described with those words. It has more elegance and finesse, despite the synthesized drums. The song "U.S.P." is a 2:22 acoustic guitar solo with an alluring, almost medieval sound.

This whole album is fun and spirited, but still as enrancing as one would expect from the Durutti Column. As all of their albums are, it's very good for taking a load off your brain and relaxing at the end of a day. Getting a copy of it would be a good thing to do if you enjoy light music that is easy to let wander around in your mind.

— Brian Wood



BCR, "Which Earth Are We On?" (Fifth Street Records)

BCR, Kansas City's only "Afro Nuclear Wave Funk Swing Reggae Tango Band," is renowned throughout the nation as much for its spellbinding music as for its lively stage performances.

It is a metaphysical, metamusical phenomenon that science can't explain.

But the band's first album, "Which Earth Are We On?," captures the spirit of this phenomenal combo in an exciting way.

You have to start with the data. BCR's sound is a menagerie of styles, with each of the seven members of the band representing a different musical animal. Tom Alber and "the Right Rev." Dwight

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