

■ Molly Abraham takes a fresh look at the revamped Union Street, Page 9C.

Friday, April 6, 1990

ON TOP OF IT

Farm Aid revs up in Indianapolis

Country, rock 'n' roll and rap collide this weekend when Farm Aid IV takes over the Hoosier Dome stadium in Indianapolis. It is the first Farm Aid benefit in almost three years, and should draw the most attention since the first Farm Aid followed Live Aid in 1985. In previous years, this benefit has been plagued by location — college towns such as Champaign, Ill., Austin, Texas, and Lincoln, Neb., that didn't court major media attention. This year, organizers hope Indianapolis will give their event a more cosmopolitan feel without losing the geographic connection to America's farm belt.

"The message of Farm Aid IV is that the loss of family farming may be hazardous to our health," says Farm Aid executive director Carolyn Mugar. "Family farmers have the biggest investment in producing healthy food in a way that protects their land and the environment."

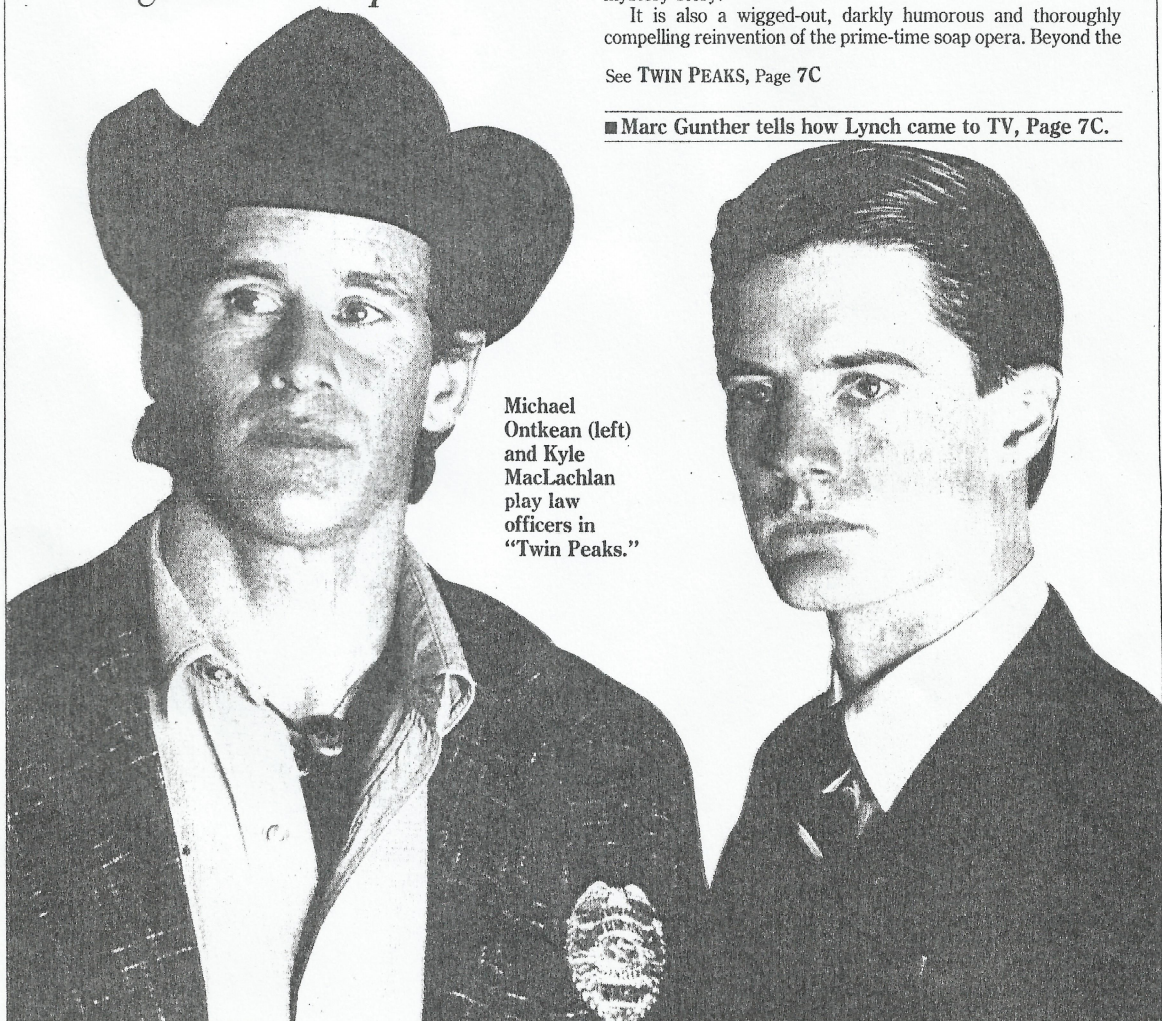
Farm Aid organizers Willie Nelson, John Cougar Mellencamp and Neil Young will headline a roster of 71 performers that includes: Grammy winners Don Henley and Bonnie Raitt; Detroit's own Was (Not Was); heavy metal heroes Guns 'n' Roses; Soviet hard rock band Gorky Park; Richard Marx; Jackson Browne; Crosby, Stills & Nash; rapper L.L. Cool J; and country stars Dwight Yoakam, Lyle Lovett, Kris Kristofferson and Bill Monroe. The Nashville Network will broadcast the 1-8 p.m. portion and will offer a toll-free number for contributions.

'The Tuba Rules'

Rules what? The soprano sax? The bass clarinet? What's it do, sit on them? See, there's the problem, says jazz tuba player Brad Felt. People think the tuba is clumsy and limited and that the only thing more clumsy and limited than a tuba is a tuba player. Untrue, says Felt. And unfair. "Part of the reason I'm devoted to the tuba is because I know the truth about what it can do. It has an amazing range of expression; it can play ballads, it can be dextrous." Felt is equally dubious of the notion that tuba players are fat. "Let me tell you, I'm in good shape. If you're overweight and play the tuba you're going to die of a heart attack before you're 40." Felt plans to disprove both stereotypes when his Quintet and Sextet perform a concert of his jazz compositions, titled "The Tuba Rules," at 8 p.m. Saturday at the Detroit Institute of Arts Recital Hall. Call 833-2323 anytime.

WEIRD AND WONDERFUL

Film director David Lynch brings new wave to prime time



Michael Ontkean (left) and Kyle MacLachlan play law officers in "Twin Peaks."

MIKE DUFFY  
Television



David Lynch is the Screamin' Jay Hawkins of twisted and moody.

He puts a spell on you. He shakes you up, rattles your emotional equilibrium, fools around with your head. And darned if it isn't some kind of wonderful.

Whether in the fever dreams of a hypnotically bizarre cult classic like "Eraserhead" or the obsessed, weirdo exploration of small town perversity in "Blue Velvet," Lynch enchants and enthralls — and sometimes appalls — with his disturbing movie voodoo.

He is a cockeyed, truly imaginative storyteller.

And he's the last person you'd ever expect to see playing around within the often bland confines of prime time television.

But here Lynch is with "Twin Peaks," the most bodaciously innovative drama series to give TV a kick in the airwaves since the debut of "Hill Street Blues."

And knocked-out, crazy-in-love only begins to describe my reaction to Lynch's latest odd odyssey.

Pardon the couch potato gush, but "Twin Peaks," which opens with a splendid two-hour movie premiere at 9 p.m. Sunday on ABC (Channel 7 in Detroit) and then moves to 9 p.m. Thursdays, earns the wild praise.

Lynch and his creative sidekick and executive producer, Mark Frost ("Hill Street Blues"), have fashioned an astonishing, immensely entertaining and often mesmerizing piece of new wave network television. The first great drama series of the '90s.

On the most basic level, "Twin Peaks" is a ripping good mystery story.

It is also a wiggled-out, darkly humorous and thoroughly compelling reinvention of the prime-time soap opera. Beyond the

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■ Marc Gunther tells how Lynch came to TV, Page 7C.

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