

Brett Wilson

Whole Lotta Paintin'

Brett Wilson's brightly rendered paintings jump out at you with all the snarly aggression of a Jerry Lee Lewis piano riff. Which is only fitting, considering that Wilson's musical and artistic tastes lean toward the wild side of early rock 'n' roll and rhythm and blues. Using a 3-D technique that employs papier-mâché, paint, and chicken wire, he captures bug-eyed likenesses of everyone from Sam Cooke and Big Mama Thornton to Little Richard and Screamin' Jay Hawkins.

"This style really lends itself to the subjects," says Wilson, who has been paying homage to his heroes for the past seven years. "When I think of these people, I think of raucous power. It would be a contradiction if I were to make these pieces very slick looking."

In addition to painting the blues, Wilson also plays them with a Norfolk, Virginia-based band called the Blues Defenders. "Somehow, the music and the art are a real nice exchange," explains Wilson, who blows harp for the five-piece group. "I research the people, learn about their music, and that helps me get an understanding of what they're like. I keep it accessible. You don't need a degree in art history to figure out what I'm doing."

—Michael Kaplan

They Meant It, Man

(The worst punk lyrics of all time)

Kill, kill, kill the hippies!
Kill, kill, kill the hippies!
Always smelling foul, they're an eyesore
There is no use for hippies anymore
Kill them 'cause their hair's too long
Kill them 'cause their views are wrong.
"Kill The Hippies"/The Deadbeats, 1978

I'm too drunk to fuck
You're too drunk to fuck
Too drunk
To fuck
It's all I need right now
I'm melting like an ice-cream bar
And now I got diarrhea
"Too Drunk To Fuck"/Dead Kennedys, 1981

Look at the world through your polarized glasses.
Things'll look a whole lot better for the
working classes.
"Essence Rare"/Gang of Four, 1979

Pawned my records and my stereo
Ripped up my tickets to see ELO
And I say: destroy all music
And I say: you just can't use it.
"Destroy All Music"/Weirdos, 1977

Freddy tried to strangle me
With my plastic popper beads
But I hit him back
With my pet rat.
"I Can't Do Anything"/X-Ray Spex, 1978

I the Emperor proclaim
Us the masters, we rule the game
Saturation—we want it in taxes
Flagellation—we've got gashes.
"Forming"/The Germs, 1977

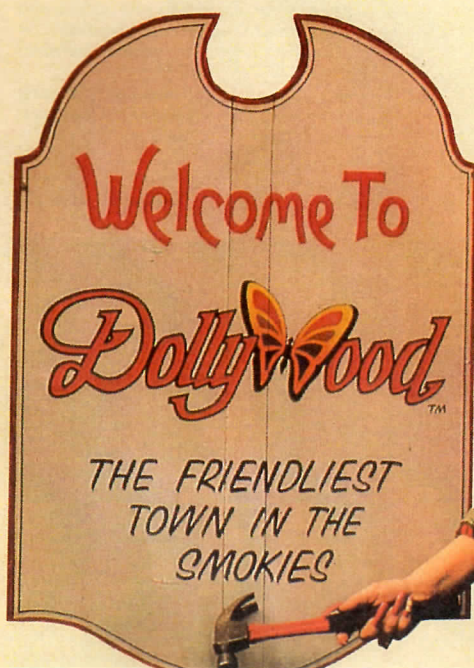
Too much speed, I can't keep my eyes closed
Too much speed, got no respect for my nose
I guess I really fooled you: I was using my thumb
The truth of the matter is I can't come.
"I Can't Come"/Snivelling Shits, 1977

I don't even know what tomorrow will bring
Having no future, it's a terrible thing
Standing around just waiting for caviar
I don't take drugs and I don't like beer.
"Right To Work"/Chelsea, 1977

Everyone has their price
And you too will learn
To live the lie
Aggression
Competition
Ambition
Consumer fascism.
"We Are All Prostitutes"/The Pop Group, 1979

We're told, then we're sold
Affections. Conspiracy.
Life is so meaningful with pop sensibilities.
"Love Is Just A Tool"/The Middle Class, 1978

—Jon Savage



Dollywood: The Wait Is Over

"About seven years ago," says Dolly Parton, "when I first saw the Hollywood sign, I thought how wonderful it would be if I could change the 'H' to a 'D' just for the day." On May 3, Dolly will be in Pigeon Forge, Tennessee, to open Dollywood, her own theme park, just down Route 441 from Sevierville, her hometown. "As a child, every year the biggest thrill in our lives was going to county fairs. The first time I went to Disneyland, which was when I was grown up, I thought I had died and gone to heaven. So it was natural that I would want to bring a theme amusement park to my part of the country."

Dollywood is a joint venture between Dolly Parton and Herschend Entertainment, which spent \$5 million converting it from an existing theme park. New additions to the 40-acre site include a restaurant called Aunt Granny's Dixie Fixins (Dolly's nieces and nephews call her Aunt Granny), the Parton Family Back Porch Theater (whose stage will be a re-creation of the house Dolly was raised in), Apple Jack's Mill (named after Dolly's song "Apple Jack"), a mountain music shop, and a gift shop selling a Dollywood line of clothing. Dolly has so far approved T-shirts, caps, and ceramic cups and plates to be sold bearing her picture, but she expects the center of attention for her fans to be the museum, "which tells my story and features my memorabilia." The Dolly Parton Story Building will display exhibits personally selected by Dolly, including gowns, wigs, and "the coat of many colors that my mama made for me."

But will Dollywood be dealing with Dolly's natural endowments? "Nope," says Dan Rohman, Herschend's head of marketing. "Not at all. We are a family company. We're basically dealing with the good times of Dolly, the fun side of Dolly, her roots, her music."