

To: Bart Bull
From: Steve.

Good Luck

B14

THE NEW YORK TIMES ARTS & IDEAS SATURD.

MUSIC REVIEW

Grass Roots Showing

By JON PARCELLS

The latest stop in Michelle Shocked's rambles around the United States is New Orleans, and she has begun to go native. On Monday night at CBGB, she led a band steeped in funk and the blues, and she sang about Louisiana subjects from the chemical pollution around Lake Charles to the jubilant funeral of a boy shot dead in a New Orleans housing project. She has also absorbed something more: the spirit of music as a communal event, where bringing pleasure to a roomful of listeners is more important than propounding songs or CD's.

After spending the late 1980's and early 90's recording for a major label, Mercury, Ms. Shocked has gone back to the classic role of the itinerant grass-roots musician. Her current album, "Good News" (Mood Swing), is available only at her shows, and it's packaged in one fold-

ed sheet of paper.

Through her career, she has been a student of genres, from folk-rock to jump-blues to Appalachian tunes; she's content to add her own words to old forms. She has taken to blues and funk with typical enthusiasm. She yowls and whoops, grinning with delight; she sends the band on long excursions with solos, call-and-response and audience-participation rump-shaking. Her band also recharges her older material, from the folk-rock of "Anchorage" to the hold-down of "Prodigal Daughter (Cotton Eyed Joe)." She even induced the CBGB audience to swing their partners.

Amid the good-time grooves, Ms. Shocked sang about notions no less serious than love, death, truth and faith: a lusty rendezvous, memories of a daughter who died, a denunciation of tabloid news, an argument with anti-homosexual preachings. There's a gospel streak in Ms.



Michelle Shocked

Shocked's music; her album package unfolds to the shape of a cross, and onstage she said, "I've been going to church a lot." Her encore, sung in a cappella harmony with her band, summed up her convictions, proclaiming, "Can't Take My Joy." CBGB originally stood for Country Bluegrass Blues, and with Ms. Shocked in town, even the punk club found its roots.

MUSIC REVIEW

Wild En

By ANN POU

Jim Hendrix must be one of his ensembles Gypsies. He did not know Haldouks; its 11 fiddlers and rhythm music play together outside a nian village before 1991 brunt and oppressed to which Taraf belongs in perfectly resembles African musicians like Mr. Europe, Gypsies invent a roll attitude.

Dressed in loud ties sport coats, the member whose ages span a lifetime only the Symphony Space day night and dazzled Such wild energy is the Gypsy music, which in approach, not a repertoire, circumstances took. became the masterpiece. They survived another parallel with can artists — and weddings and dance m.

Big Band and Big Marsalis

Continued From First Arts Page

as if he had packed together all the leftovers of his fertile mind and not really found a good way to under-

traditional solos. The improvisations were often polyphonic, with several instrumentalists playing at once, winding sounds together or contrasting the surface textures of their instruments.

Mr. Marsalis was working with the

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