

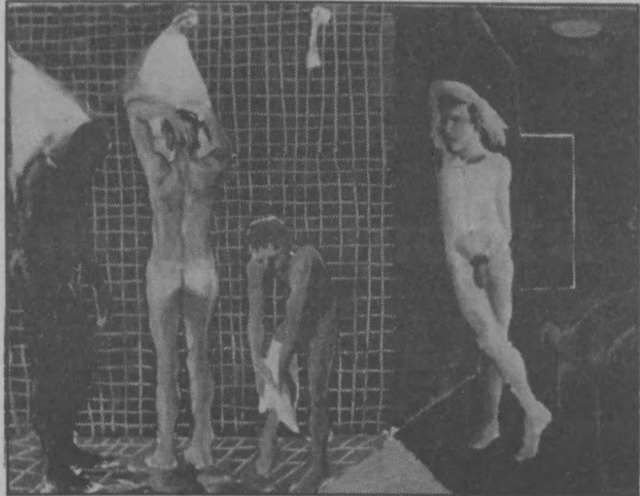
Soundgarden: Up Close and 'Kinda Trippy'page 6A



ENCORE

THE ARTS AND
ENTERTAINMENT
SECTION OF THE
DAILY NEXUS

For The Week of January 30, 1992



The Work of Artist Patrick Angus Could Be Overshadowed by Its Effects. Nineteen Explicit Paintings, "Protective" Walls Around the Campus Exhibit, and Protests From Gay Rights Organizations Have Placed the UCSB Graduate at the Center of Controversy.



DAVID ROSEN/Daily Nexus

ENCORE
INTERVIEW

4A

Portrait OF THE Artist

EXHIBIT
REVIEW

5A

Santa Barbara Scene THIS WEEK

This week, there's "Much Ado" in Campbell Hall, jazz takes Center Stage, and a bit of history is available at your local bookstore.

Music:
The Battle of the Bands will spotlight local talent on Tuesday, Feb. 4 at 6:30 p.m. in The Pub. Participants include Cinderblock, Circus Frequency, Circus Life, Evil Farmer, Indica, No One You Know, Rogue Cheddar and Sleepwalkers. It is advised that audience members arrive on time, as the performance order will be drawn randomly that night. The winner will go to compete in an MTV-sponsored national competition. Tickets are only \$1, and attendees receive a coupon good for \$1 off any future Pub

event. So it's free, right? "Jazz at Center Stage," a spring series of concert jazz, kicks off Saturday, Feb. 1 with pianist Dorothy Donegan at the Center Stage in the Paseo Nuevo mall. Donegan is known for her unpredictable personality, which often transcends to her music. The concert is preceded at 7 p.m. by a "Meet the Composer" session.

The Schubertians, UCSB's premier male chamber choir, will present a concert on Sunday, Feb. 2 at 4 p.m. in Lotte Lehmann Concert Hall. The highlight will be a song cycle written for The Schubertians by their founder, Carl Zytowski. Professor Zytowski will conduct the chamber



A scene from Olivier's *Richard III*, which, contrary to popular opinion, is not a sequel.

ensemble. Tickets are \$5 at the door.

Stage:
Performance artist David MacLean will present his one-man show, "Quarantine of the Mind," tonight at 8 p.m. at the Center Stage Theatre. The show is a multimedia piece using slide projections and a series of vignettes designed to present his experiences as a gay man in the '90s. Tickets are \$10 general, \$8 for students.

The popular Actors from the London Stage will perform a complete version of Shakespeare's "Much Ado About Nothing" on Tuesday, Feb. 4 at 8 p.m. in Campbell Hall. The catch is that there are only five actors, each of whom performs without benefit of sets

or costumes. Performances are also set for Thursday, Feb. 8 at 2 p.m. and 8 p.m. Tickets are \$15, \$13 and \$10, with a \$2 discount for students.

Film:
Laurence Olivier's screen version of Shakespeare's *Richard III* will be shown tonight at 8 p.m. in Campbell Hall. The film was produced in 1955, and tells the story of the deformed tyrant king. Tickets are \$5, \$3 for students at the door.

Books:
Author Justin M. Rouge has compiled a 210-page history of Goleta, complete with 81 illustrations. *Looking Back* is a history of Goleta's famous structures and the people who built them. The cost is \$9, and the book is available through special order at Chaucer's, Printed Word, Andromeda, the Goleta Chamber of Commerce, the Historical Society Country Store and the UCen.

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Under the Influence of the Blues

Legendary Mentor Bo Diddley Brings Riffs to Anaconda Theatre

What do Bruce Springsteen, Buddy Holly, U2, The Smiths, Eric Clapton and the Rolling Stones all have in common?

They have all had hits that stemmed from the "Bo Diddley Beat." Songs like "Not Fade Away," "Desire," "She's the One," and "How Soon is Now" all would have been impossible if Bo Diddley had not developed his riff — bop-na-bop — bop-bop — in songs like "Bo Diddley," "Mona" and "Who Do You Love." Besides that beat, Diddley featured tremoloed guitars, wicked percussion — he's stated that he wanted the maraca player in his band to sound like a freight train starting out of the station — and attitude to spare. So much to spare, in fact, that many of his songs became hits for just about every English Band of note during the British invasion. The Stones covered "Mona," The Who covered "Road Runner," and almost everyone took a stab at "I'm a Man."

More recently, Eric Clapton and Robert Cray cut a version of "Before You Accuse Me" for Clapton's *Journeyman* album (Credence covered it on *Cosmos Factory*) and George Thorogood, following the lead of The Band, The

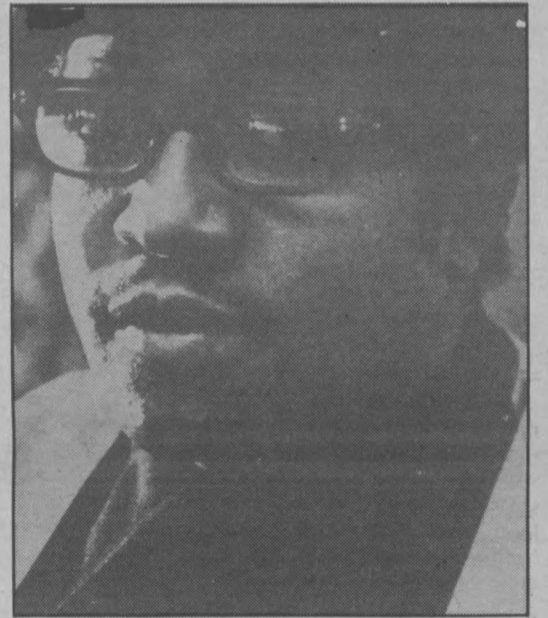
Doors, Bob Seger and Santana — had a hit off of "Who Do You Love?" If mainstream rock audiences had no knowledge of Bo Diddley's importance and influence, rock artists did and still do.

Bo Diddley (real name Ellas McDaniel) was born in Mississippi, just like John Lee Hooker, Muddy Waters and Robert Johnson. He and his family moved to Chicago when he was eight. There, the children made up songs on a one-stringed instrument — a *diddley bow* — that is played in bottle-neck slide style. Thus the name (although Bo contends it came from a girl).

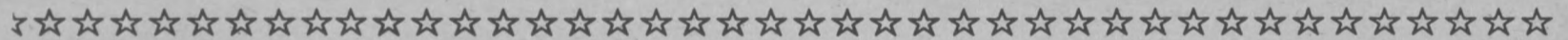
Bo Diddley is more than an inventor of a rhythmic pattern — he is a great singer and songwriter. His voice can go from Howlin' Wolf to Ray Charles in one song. His songs are funny, sexual, passionate and sometimes frightening. Bo Diddley combines the "sanctified" sounds of gospel and the rhythmic sensibility of African music. Students who go to the Anaconda tomorrow will have the opportunity to see one of the innovators of modern American music.

Bo Diddley will perform at the Anaconda Theater on Friday, January 31. Call 685-3112 for more information.

—Tom Cahill



Bo Diddley: Funny, passionate, sexual, and sometimes frightening.



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Assistant Editor	Charles Hornberger
	Pax Wassermann
Editor	Christian Lincoln
	Brian Banks J. Christaan Whalen

For the Record
The guitar art which appeared in last week's Local Band Issue was drawn by Pat Stull. Due to an editing error, his name was omitted.

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MUSIC REVIEWS

Not Just a Novelty

All-Female L7 Rocks By Any Standard

Smell the Magic

L7
Sub Pop Records

Chunky, blistering and ultimately pissed off, *Smell the Magic* just may be the soundtrack to the middle finger.

L7 — the all-female band that made its first local appearance (in The Pub) just about a year ago — delivers an honest, no-frills punk effort on their 1991 release. Forget the "all-girls" novelty, L7 would rock if they were a pack of armadillos playing the spoons.

There's nothing stunningly complex in their song structures (it seems Geddy Lee wasn't available), and no particularly brilliant guitar work in their solos. But that's not what they're about. This is the kind of band that feeds on adrenalin — ours or their own — and it's on this premise that *Smell* rises.

That's not to say the album relies com-

pletely on its punk attitude. "Deathwish" features some very credible work by guitarists Suzi Gardner and Donita Sparks. And what would "Packin' a Rod" be without Dee Plakas' rumbling drum beat? Rather out of time, one might think.

The vocals, split between Gardner, Sparks and bassist Jennifer Finch, give each cut an added depth, with a grungier lead on "Shove" and "Fast and Frightening," and a harmonized chorus on "American Society" that proves indeed the girls can sing.

So give your Nirvana album a rest, and throw on L7. Word is, they've got a new album due out soon on Slash. If *Smell the Magic* is any indication, that'll be worth checking out as well.

L7 will be at the Anaconda Theater Sunday, Feb. 2 (call 685-3112 for more info). Take a break, and come hear the middle finger.

—Pax Wassermann



One Talking Paradox

Magic and Loss

Lou Reed
Sire Records

The worst thing about Lou Reed's cloaky new album, *Magic and Loss*, is that it's really bad. The best thing about it is that it's really good, which is pretty ironic when you think about it. If you can suffer through it once, you'll probably end up suffering through it many times over.

Thankfully, a paradox of this kind is one of Reed's main attractions. His music — the three chords, the casual off-hand singing, the matter-of-fact lyrics — is music that could conceivably be made by anyone with a guitar, four weeks of lessons and 10 minutes to write a tune. The songs are so simple, the chord phrasings so amateurish it starts to get ridiculous: you can play 75 percent of The Velvet Underground and Nico with the same two chords. Anybody could make this music, but only Lou Reed could pull it off.

Wanna know why? It's because he'll rhyme "taunts" with "warrior king." It's because he is unable to sing a verse without cramming all the lyrics into the first half of

it or dragging the verse out into the middle of the next chorus. It's because he'll cry "Take it, Lou!" and then turn in one of the worst guitar solos you have ever heard. It's because he'll present a song as a poignant life piece and then recite some of the worst philosophy you've heard outside of a freshman dormitory corner lounge.

Unfortunately, Lou's unbeatable personality is forced to carry *Magic and Loss*. Even though it gets much better after repeated listenings, the music is not as catchy, the lyrics not as warmly steeped in rock iconography and the major hooks not as upscale as Lou's best solo work or his worst Velvet Underground records. We have to rely on Lou saying, in the middle of a fairly tight narrative song, "Who can forget a one-eyed pilot who's a concert pianist," for no reason at all.

As for all that exploring-the-death-of-a-friend-compared-with-the-existential-magic-we-hope-for that this semi-concept album is supposed to be about, well, I think Lou's got all those big league rock critics fooled. He's not as serious as he's acting. He's not into Sartre-rock.

— J. Christaan Whalen



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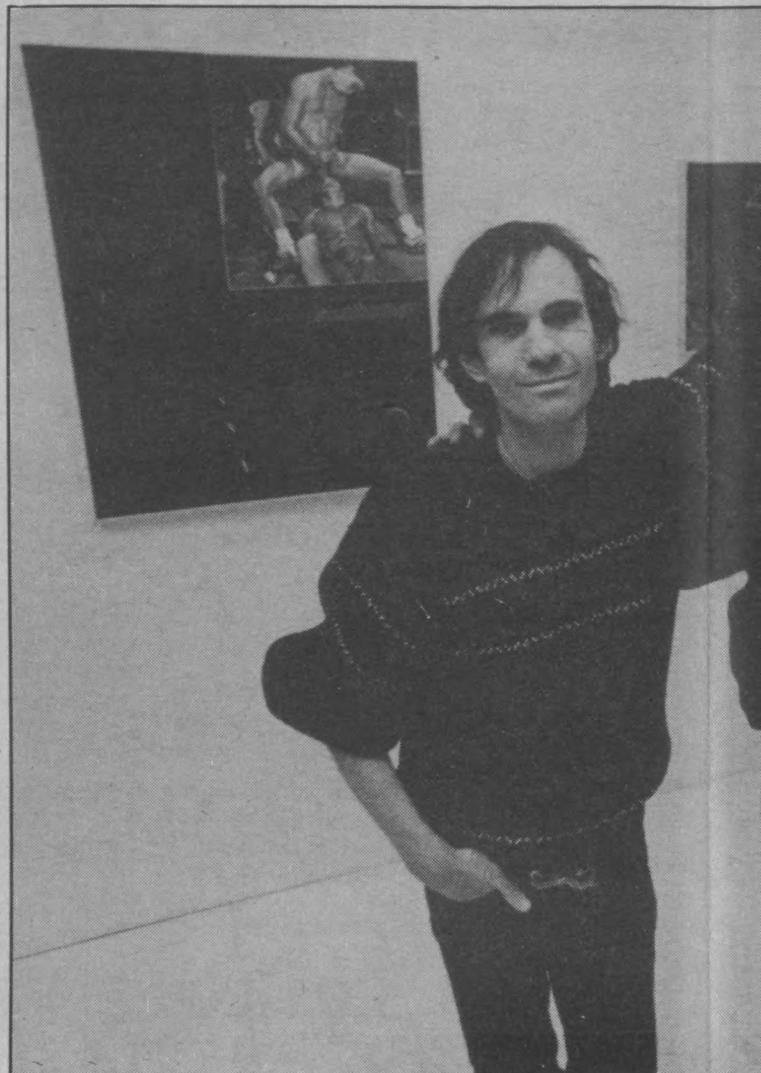
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"My Heart Goes Bang Bang Bang Bang" (1989)



Patrick Angus (a)

Weathering

Patrick Angus Graduated From UCSB, and Came Back to the School to Open His First Exhibit. But the Showing at the College of Creative Studies Has Caused a Stir.

Interview by Christian Lincoln

ENCORE: How did you come to this style of painting?

Angus: I first went into burlesque clubs curious about a facet of gay culture. I thought it was a strictly subterranean gay existence, but what happened was I plugged into a whole society. The ramifications of this society had universal applications — American consumerism, sex, ... the works.

ENCORE: Some people have said they don't want to have to see your work as they pass by, they find it offensive.

Angus: Well, fine, they don't have to look at it. Some people are concerned with subject matter only. They aren't even interested in the quality of the work. I don't pretend to understand people who are offended by my paintings. I have always wanted to be a great painter, and I'm now asking, "Have I achieved greatness?" Anything is open to me and I'll do it. ... People forget painting's power to express feelings if they are overly concerned with subject matter. I've just been wallowing in feelings of freedom and expression.

ENCORE: What's the fuss about?

Angus: *Naked and the Nude* (by Sir Kenneth Clark) talks about the difference between nude and naked, and what I'm starting to believe is that I've crossed the nude line. ... I think I've made "gay art" and that hasn't been done before. Hockney's stuff in the '60s came close — but even that was subtle. I'm the first to blatantly state the case: "I'm gay and I like men." I haven't seen serious work of this genre.

Encore: Is this wall bad precedence for artists and particularly gay artists?

Angus: I don't know (Creative Studies Provost Adrian Wenner, but I think when he saw my work he said, "Oh my god, this might effect my \$90,000-a-year job." And I can understand being protective of that. Apparently, though, he doesn't seem to know anything about art and what's sad is that there isn't anybody he can trust to tell him.

ENCORE: Was it a homophobic reaction?

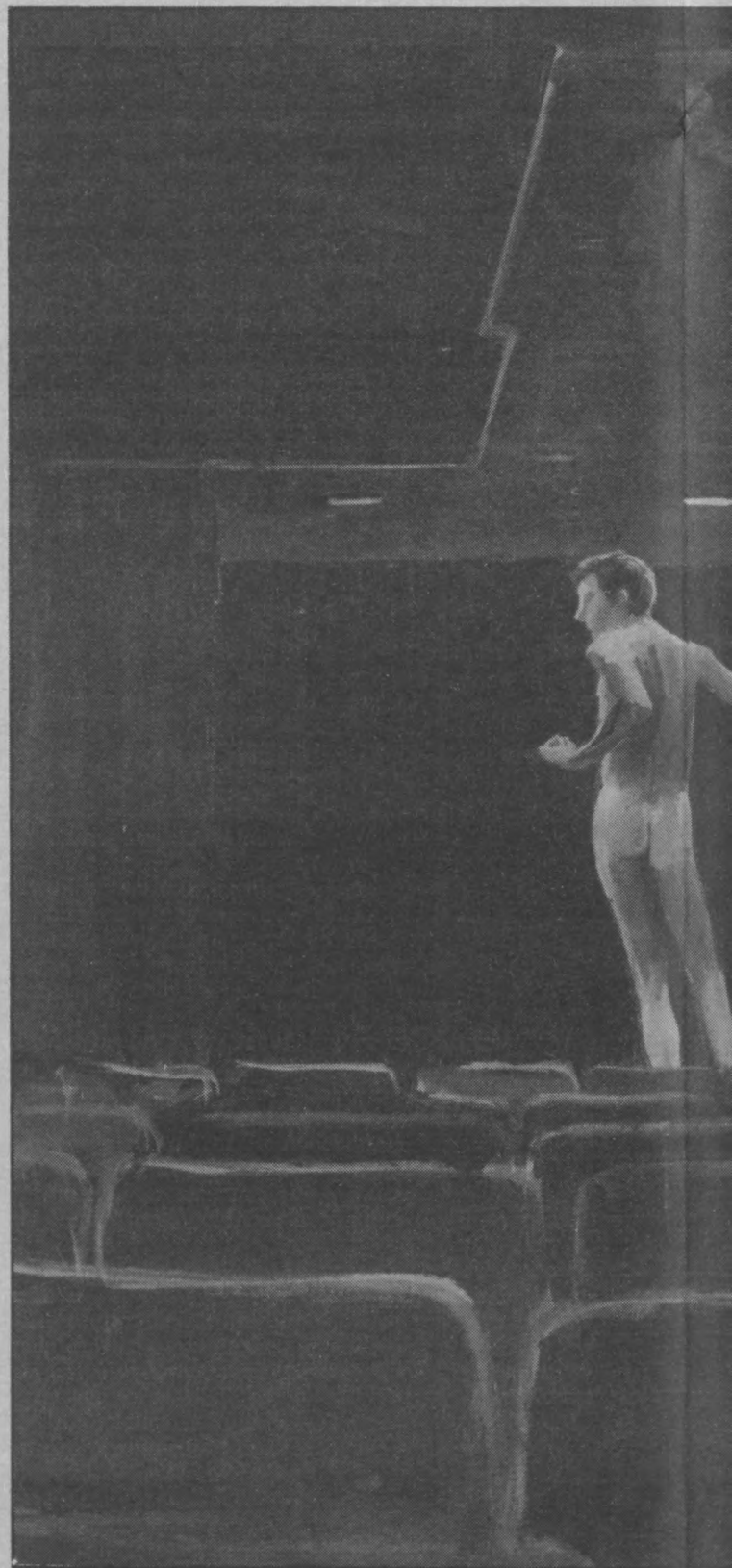
Angus: How can I know? The man has never seen pictures of homosexuals looking at each other. This (wall) was a bad idea, and I'd be very surprised if (Wenner) hasn't come to realize it. They are going to realize that you can still see my work through the (gallery) doors — then they'll have to build another wall and I could put my drawings on it. I'd like to show all my work.

ENCORE: Then you can sidetrack all the fuss for the utilitarian purposes?

Angus: Yes — I don't see why we can't be gentlemanly and sit down and art-talk about this. I think all these other people overreacted. You hear the word censorship and it hits all the panic buttons. ... So I don't know if it's homophobia, if (Wenner) is uncomfortable with homosexuality, the male body. I think he's worried about the school's reputation and his salary.

ENCORE: Did you see the film, *My Own Private Idaho*?

Angus: Yes. (Director/writer) Gus Van Sant is doing what I'm trying to do. I just wish he'd take greater care with his narrative. But he was smart, he chose a medium that really speaks loudly.



"Another One Bites The Dust" (1985)

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us (above, left).

ng a Storm



"In The Ramble" (1987)

Walls Were Constructed So That CCS Passerbys Would Not be Subjected to the Homo-Erotic Art Against Their Will. But That Has Created More Controversy.

Review by Christian Lincoln

Patrick Angus' decision to paint the scenes of gay community was not a premeditated device to spur social awareness as much as it was sheer intrigue for a mysterious underworld.

The New York-based artist, a former UCSB student, has been hailed as "the Toulouse-Lautrec of Broadway" by playwright Robert Patrick for his depictions of gay burlesque. His most recent work, now on exhibit at the College of Creative Studies Art Gallery, is a 19-piece collection of his best figurative paintings.

The show found its way to campus with about as much facility as a gay rights bill finds its way past Gov. Pete Wilson's desk. It has been the center of heated debate among a variety of groups, including the art studio department (which curated the show), the CCS Provost Office (who lent the gallery) and the AIDS Task Force (which, after a long dialectic about whether or not to sponsor Angus, supported him). Most of the sponsorship, however, came from

"In 'I Get Weak,' one feels less interested in the ... merely sexual ... than the fanfare of entertainment (surrounding it)."



artist David Hockney, who owns a number of Angus' paintings.

Angus' work dares to be naked. In a world dominated by modernist and post-modernist abstraction, his narrative scenes of men gathered together do indeed refresh and remind one of Toulouse-Lautrec's knack for capturing purely gendered, backstage, in-the-wings, working girl lives.

With honest response, Angus puts the beauty of outcast society to canvas. His focus travels from loosely painted vitalized strip artists as in "The Grand Finale," to near-realism in "I Get Weak."

In "I Get Weak," one of his more linear compositions, one feels less interested in the primary mood (which is merely sexual) than in some of the others, which are centered around a fanfare of entertainment in addition to the merely sexual.

There is a disquieting, somber, sticky haze floating in many of the burlesque club paintings. The heavy red, blue and green spotlights infuse the stage of unfrocked performers, accentuating their forms, corrupting them. The clientele — heavily cloaked — sit intent, their red cigarette ashes emerging out of the darker alcoves.

Angus has a fairly strong technical footing, but often opts for more loosely construed compositions that for the most part entreat and fascinate. In paintings like "The Grand Finale" and "Chain Reaction," he hits on the successful balance of craft and mood.

There is a feeling of experimentalism in this balance that dares the viewer to get closer, to explore an aspect of society rarely seen.

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The members of Soundgarden, including drummer Matt Cameron (far right), won't flip their hair and do choreography for no one. So go see their show at the Ventura Theatre tonight and give them a reason to continue these physically sound practices.

Soundgarden Sounding Seattle

Interview by Charles Hornberger

Screaming comes across the sky. It has happened before, but there is nothing to compare it to now.

Thomas Pynchon

The stiff-faced and oh-so-photogenic men of Soundgarden may be "looking California and feeling Minnesota," as their lead singer croons on the band's latest album, *Badmotorfinger*, but they're sounding all Seattle.

Which is a good thing these days, when you're looking to sell a lot of records.

Among the Seattle crowd, the comparisons are almost too easy to make. They've got the clean distortion of Nirvana, the band that put the northwestern metropolis on the Top-40 map with their first major release late last year. And they carry the more refined melodies of Pearl Jam, another product of the city most often mistaken for the capital of Washington.

So how come these guys are churning out grunge that seems to smother everything else in its class?

Plain and simple, Sound-

garden's music thumps and wails like a bastard son. The combination of singer Chris Cornell's high-winding voice, guitarist Kim Thayil's corkscrewing riffs, bassist Ben Shepherd's plunging bass lines and drummer Matt Cameron's forthright rhythms (not to mention more than a few distortion boxes and some stunningly good producing) make *Badmotorfinger* the overgrown son whose father no one knows.

They've been cultivating that sound since the mid-'80s in Seattle, where they were based while playing clubs and doing van tours before getting signed by A&M in 1988. Nowadays, a lot of those Seattle bands are doing the same thing, busting that expansive sound out of its northwestern confines.

Soundgarden is currently touring with Guns N' Roses, and tonight, the foursome will make every attempt to cram their cyclopean, fatherless soundchild into the Ventura Theater.

Cameron, the man who nails down the band's ballooning sound each night, spoke with *ENCORE* about Seattle, being sensitive, and

why they shouldn't be compared to Led Zeppelin. He also used the word "trippy" a lot.

ENCORE: There's this whole scene coming out of Seattle now, of course, which I'm sure everyone asks you about every time they talk to you. Where did this all come from?

Cameron: Well, it came from a pretty tight scene that was up there around the mid-'80s, and it grew into a scene that got recognized internationally, and it's always been there. We've always had a pretty tight-knit community up there. But, you know, now it's like all these bands are getting signed and touring — you know, all that goes with getting successful. So it's kind of grown into more of an international trip right now.

ENCORE: Are you aware of how many times Soundgarden has been compared to an eight-cylinder engine in record reviews?

Cameron: Well, I think that's better than Led Zeppelin.

ENCORE: Does that happen often?

Cameron: Yeah, that's the mighty comparison that we get most of the time from

rock journalists. I think they basically hear Chris' vocals, and it's guitar rified, bassed music, so it's the first thing that they can make a connection with. ... Yeah, we've been compared to them a lot, unfortunately.

ENCORE: What else would you compare your music to? Is there anything else you associate it with mentally?

Cameron: I'd say it's pretty trippy. I mean, if you get down to it and you listen to the record in a certain frame of mind, after maybe a couple beers or whatever. ... It can be a record, and we can be a band that can kind of transport people in that one element of our sound, which is kind of a psychedelic element.

ENCORE: Touring with Guns 'N Roses. How is that for you?

Cameron: We'd been offered to do some shows with them a long time ago, and it just never worked out. So we knew that they had liked us and stuff, and we knew that the potential for a tour was there, and we wanted to keep it open because it was really big exposure. But it's not completely satisfying, because playing the big are-

nas is like playing a big vacuum in a lot of cities. But when we get good crowds it's real pleasing, because normally when you're opening arena shows it's kind of a drag because people throw shit at you and boo and stuff. But the nights when we get our crowds in there cheering, that makes it all better.

ENCORE: How do you see the two bands working together on stage?

Cameron: Well, it just depends on each city, really. There's been some cities where, when we play, it's been really a pretty outstanding reaction. And that's when the dynamic seems to work the best, because we're a pretty sensitive band. It's like, if there isn't anything coming back from the audience, we're not gonna, like, go out there and flip our hair and do choreography for no one. I mean, we'll just kind of stand there and get pissed. So, it works best when there's some feedback coming back from the crowd, 'cause we're used to small places where you can actually see people and watch 'em sweat.

I don't know, we're nothing like Guns 'N Roses.

Soundgarden will be appearing with Eleven at the Ventura Concert Theatre tonight at 8 p.m. Call 648-1888 for more info.

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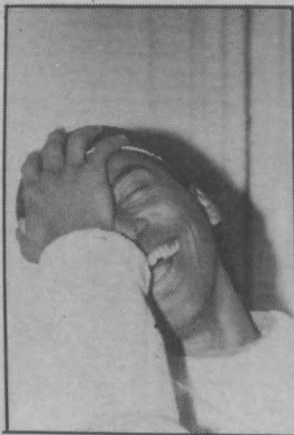
Interviews by Joe Gaucho
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Elisa Smith
junior, english



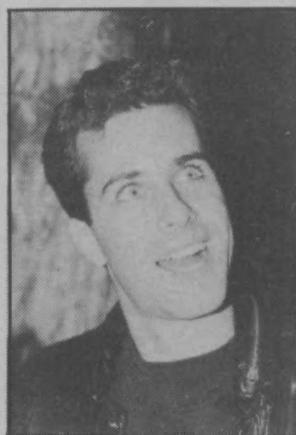
Because the picture of me pissing in a bush on D.P. last Saturday night is in it.

Mike Gunter
senior, biology



It would probably do heavy damage if I threw it at my boyfriend's head.

Gwen Kuhns
junior, women's studies



It's something to read during that earthshattering dump.

H.B. Mok
senior, env. studies



Because that Greek god who I had a one night stand with last quarter is on page 234.

Jennifer Stewart
senior, psychology



Those voices in my head told me to buy it...

Ken Quach
5th yr. sr., undeclared



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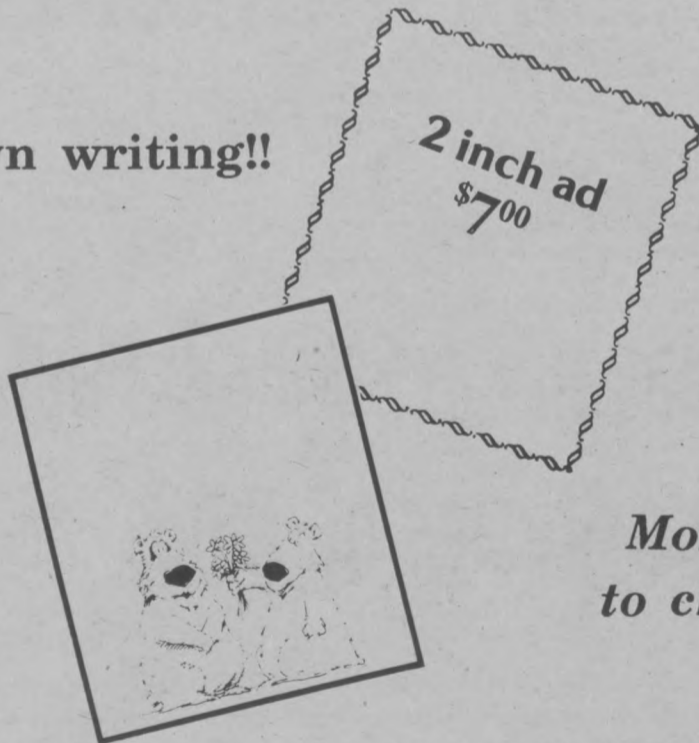


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