

**New Releases**



**Chris Cornell**  
**"Euphoria Morning"**  
**A&M Records**  
**GRADE: B+**

Starting a solo career is always a gamble. The risk factor increases considerably when the artist makes a solo debut shortly after leaving a very prominent group.

This is the situation facing Chris Cornell.

Fortunately, he enters the arena with the vigor and ferocity for which he is now famous.

On "Euphoria Morning," Cornell still sings with the rage and passion that proved to be one of the unquestionable strengths of the recently separated band Soundgarden.

By isolating Cornell, the talents he brought to Soundgarden become apparent in terms of performance, songwriting and production.

Songs such as "Preaching The End of the World" and "Follow My Way" would not have been out of place on Soundgarden's last album, "Down on the Upside." The songs have the same texture and layering as "Burden in My Hand" and "Blow Up The Outside World."

The album serves as an indication of a direction Soundgarden may have taken - had it stayed together.

Perhaps it's best that Cornell experiments with his new sound in the solo format so as not to soften Soundgarden's tougher sound.

Fans of the early works from Soundgarden will be disappointed that none of the songs sound as heavy as songs such as "Loud Love" or "Outshined." This is evident with the release of the first single, "Can't Change Me," a catchy, well-written, polished song but one that pales in comparison with Cornell's past work.

On "Euphoria Morning," Cornell makes good use of the freedom a solo career can offer and shows a wide range of influences, including a few nods to the premier bands of the British invasion. Throughout the album, a heavy Beatles influence exists, especially on tracks such as "Moonchild" and the title track.

Songs such as "When I'm Down" and "Disappearing One" find Cornell singing in a slower, bluesy style that tries to sound like Ray Charles but sounds more like something off of Led Zeppelin's "In Through the Out Door." "Flutter Girl" has a Radiohead-esque flavor.

Although the album has no clear direction, it does show that Cornell is capable of having a successful solo career, and his soulful approach lends itself to a variety of styles.

Of course, considering his performance in 1992's "Singles," it could be in the cards for Cornell to be the flannel-clad, picture show crooner.

Maybe a Seattle Sinatra is a little far-fetched, but anything's possible.

- Patrick Kelly



**Billy Bacon and the Forbidden Pigs will play selections from their new album, "Pork Que?" at the Zoo Bar.**

# The Pigs bringing the Bacon

ZOO from page 12

"I write all kinds of music," Bacon said. "This band allows me to play what I write. It's kind of self-indulgent."

Even though the genres he draws from are diverse, Bacon said, "It's all where rock and roll comes from."

The term Tex-Mex-Blues-a-Billy is fitting, but it doesn't do justice to the band's live show. With songs like "Una Mas Cerveza" and "No Mas Tequila," Bacon's Spanish influence comes through with his humor.

Energetic antics on stage also characterize Bacon, who is known for climbing on his polka-dot bass while playing.

"Sometimes we get a little goofy," Bacon said. "We never play

it straight; it's impossible to do that."

So far, Billy Bacon and the Forbidden Pigs (or simply "The Pigs" as they've come to be known) have produced five albums. Guest musicians such as Eagle Joe Walsh and Grammy award-winning fiddle player Michael Doucet have also contributed to their albums. The Pigs' most recent release "Pork Que?" is on Bacon's own label, Swine Song Records.

Songs from "Pork Que?" as well as from their other humorously titled albums such as "Dressed to Swill" and "The Other White Meat," can be heard Wednesday through Saturday at the Zoo Bar, where The Pigs have performed several times in the past eight years.

Bacon said the band's shows at

the Zoo Bar are "always the highlight of the tour" because of the crowd's energy.

"When you're getting energy back (from the audience), it fans the flame," Bacon said.

But the party isn't just for the audience; The Pigs plan on having their share of fun too.

Although fond of the Zoo Bar, Bacon said he has "very blurred memories of the Zoo. A little bit of Old Style has been tossed down there."

So how does one prepare for The Pigs?

Bacon had a piece of advice: "Leave your worries at the door, and bring a designated driver."

He also added that fans who come to all four shows receive a special prize: a date with Billy Bacon.

# NY Mayor Giuliani opposes art exposition

NEW YORK (AP) — Art fused with politics Monday as an exhibit featuring elephant dung on a painting of the Virgin Mary became the latest issue in the duel between Mayor Rudolph Giuliani and Hillary Rodham Clinton.

Giuliani - who like the first lady is an all-but-declared candidate for the Senate seat in New York - has threatened to cut \$7 million in funding if the Brooklyn Museum of Art goes ahead with the show Saturday. He has called the exhibit, which also features bisected animals and a topless woman in the place of Jesus at the Last Supper, "sick" and offensive.

Clinton, however, declared Monday that the museum shouldn't lose its funding - money that makes up a full third of its budget.

"It's not appropriate to penalize and punish an institution such as the Brooklyn Museum," Clinton said while visiting a Harlem school.

At the same time, she said she shared "the feeling that I know many New Yorkers have that there are parts of this exhibit that would be deeply offensive. I would not go to see this exhibit."

Giuliani, who is Roman Catholic, accused the first lady of supporting the use of public money "to attack and bash the Catholic religion."

Included in the exhibit is "The Holy Virgin Mary" painting, which depicts Mary with dark skin, African features and flowing robes. It includes shellacked clumps of elephant dung and dozens of cutouts of female private parts from pornographic magazines.

The work - part of the British "Sensation" exhibit - has fueled a debate about freedom of expression and public support of the arts. It has also brought both financial peril and publicity to a museum used to operating in the shadows of the Metropolitan Museum of Art and other Manhattan attractions.

Cardinal John O'Connor of New York has sided with the mayor, while civil rights activists have said that pulling the museum's funding would

**"It's not appropriate to penalize and punish ... the Brooklyn Museum."**

**HILLARY RODHAM CLINTON**  
 first lady

violate the First Amendment. The New York Civil Liberties Union was planning a rally to support the exhibit, and conservative Republicans were planning one against it.

"Virgin Mary" artist Chris Ofili, who is noted for using elephant dung in his works, has refused interviews - a stance that has not halted the furor.

Art critic Jeffrey Hogrefe of the New York Observer said, "They wanted to get some publicity, and they got it ... I think it was pretty calculated."

The Brooklyn Museum's director, Arnold Lehman, has been silent. But elsewhere, opinions about the work - even from those who haven't seen it - abound.

In his weekly sermon at St. Patrick's Cathedral, O'Connor said he was "saddened" by what appears to be an attack on the Virgin Mary. And Gov. George Pataki said he was grateful no state money was involved in the exhibit.

The governor dodged the question of whether Giuliani should cut off funding. But Clinton argued that personal reactions "should not lead to the penalization and shutting down of an entire museum."

Other works in the exhibit include a series of Siamese-twin type mannequins, some with sex organs in place of noses and mouths; a work consisting of two halves of a pig suspended in two formaldehyde tanks; and "Wrecked," a version of the Last Supper with a topless woman standing in for Jesus.

# Author focuses on American Indian spirit

GOBEL from page 12

job," he said. "Most of the schools around here don't even mention it."

He wrote his first children's book, "Red Hawk's Account of Custer's Last Battle," as a fictionalized re-telling of the 1876 battle of the Little Bighorn through the eyes of a 15-year-old Oglala Sioux. He sought to show the bravery both in the Indians as well as the U.S. soldiers and offer a more well-rounded account. It all stemmed from a TV show Goble watched with his son.

"I was watching this dreadful

series on General Custer and I thought 'Could I possibly do something for children about this battle?' because the TV show was terribly biased and inaccurate," he said.

Since his initial book, Goble has written and illustrated 24 children's books focusing on different aspects of American Indian heritage. While some of his stories may not be completely factual in a concrete sense, they are effective, and that's something Goble still hopes to be in the future.

"I hope I've done the same thing for one or two young people that my

mother did for me," he said, "to spark them to read some more."

As long as his heart is in the right place, he feels he'll be able to accomplish that goal.

"I remember once I was at a South Dakota education meeting with a lot of teachers in the room. There was one Indian person in the room, and at the end of the meeting, she got up and said she was amazed at how this Englishman had captured the spirit of her people," Goble said. "That's what I've tried to do."

"I think the spirit is more important than the details."

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