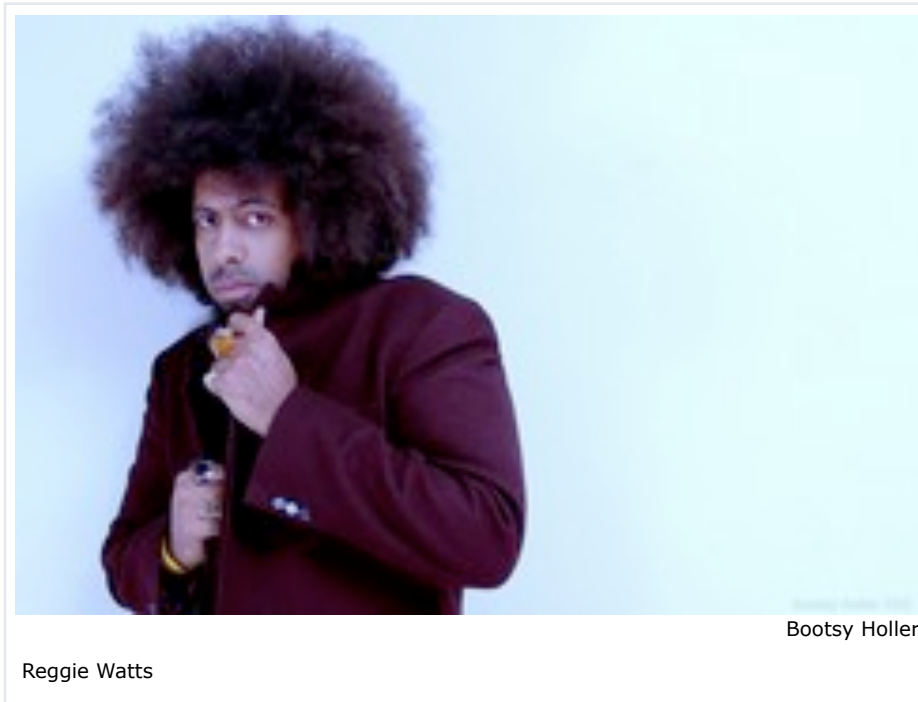




TBA Review: Reggie Watts

By Grant Butler

September 08, 2007, 9:00AM



Reggie Watts

Bootsy Holler

It's the end of the world as we know it, and **Reggie Watts** feels fine. Or as he's more likely to say, "stoked."

As he puts it in "Disinformation" -- his playfully absurd, intellectually silly **TBA** show that debuted Friday night at Someday Lounge -- "The fun part is that this will all be destroyed." A Seattle singer (from the terrific rock/soul band Maktub) turned performance artist, Watts may or may not believe we're on the eve of destruction, but at the least he indulges an obsession about the year 2012 and the coming of an unspecified catastrophe (referred to as confusingly as possible in the program notes as "a global paradigm shift of unimaginable eventuality.")

Though he got assists from writer/actor Tommy Smith, the explosively funky dancer Amy O'Neal, the impressive Portland singer/actress Orianna Hermann, and a handful of short films, the heart of the performance was Watts' discursive, improvisational monologue and the spontaneous songs he created with his astonishingly flexible voice and a digital looping device. The humor emerged from multiple angles -- parodies of materialist culture (tagline from a corporate TV ad: "There's not much future left, but we're using all of it!"), odd juxtapositions of language (using the word "krunk" while discussing the Mayan calendar, for instance), slippery shifts of attitude and accent (from haughty science lecturer to Bill Cosbyesque goofball).

To a thumping hip-hop beat, he rapped: "Word! Adjective. Verb. Pronoun. Run-on and on and on and on. Where my gerunds at?!" Which was an apt bit. For all its quasi-apocalyptic allusions, "Disinformation" reveals Watts to be above all a kind of post-modern grammarian, taking a structurally subversive approach to

language, music and ideas, juggling their elements as if we suddenly couldn't tell which way is up.

Repeats at 8:30 p.m. Saturday-Sunday, Someday Lounge, 125 N.W. Fifth Ave.

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