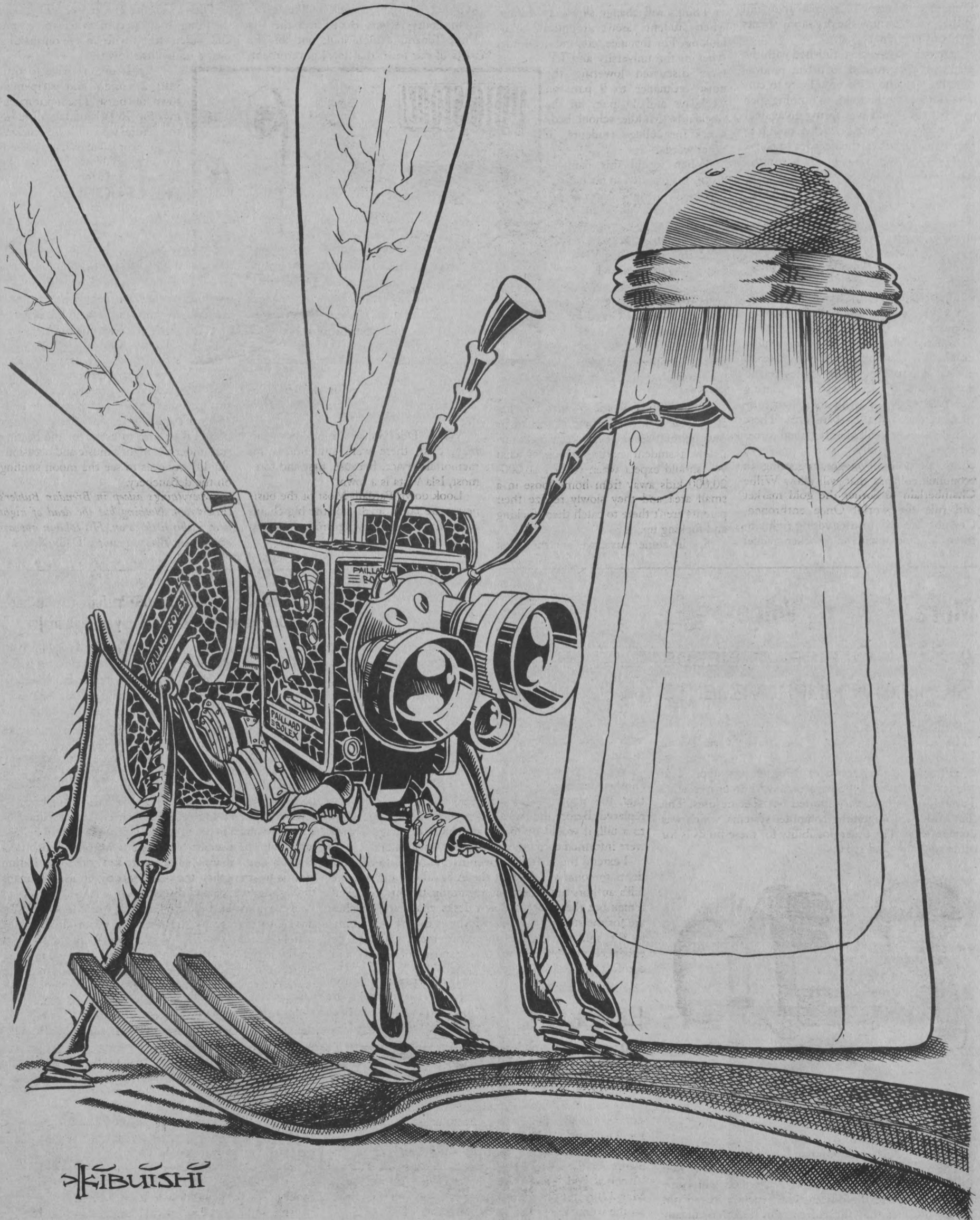


surviving without the annex, but getting rave-noxious ...

# artswweek

calendar | "the crucible" | "small time crooks" | "road trip" | santa barbara state street artwork | and no interviews! surprise!



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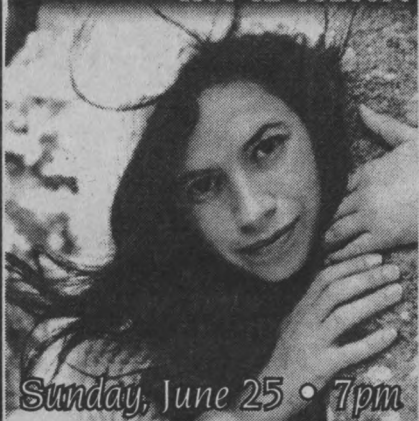
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 Baby Did a Bad Bad Thing Tour

Sunday

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**WHICH WITCH?**  
 CANTATIONS+CRUCIFIXIONS IN **THE CRUCIBLE**

not on trial | **lindsay farmer**

What is it about gossip that causes people to continue the rumors, even when they know people are getting hurt, sometimes personally and permanently? It is a hard question to answer, but Arthur Miller poses this question of unfounded suspicion and reputation in "The Crucible," the latest production by Theatre UCSB. The play examines the Salem witch trials of 1692, in which a group of young girls, headed by Abigail Williams (Katie Long), feigns seeing spirits who cause them physical pain under the control of other people in the village. Under the circumstantial evidence of these girls, hundreds of people are put in jail to await trials in which the accused either confess to the court that he or she is a witch, or are put to death by hanging for lying and giving their soul to the devil. For any accused, it is a lose-lose situation. But what causes the girls to cry 'witch'? It seems jealousy and greed push the 'righteous' to seek out the 'evil.' Whatever the reason, the girls who cry 'witch' get the attention of the entire countryside, but it is attention that no one wants.

Miller wrote the play to bring to light the hysteria of the contemporary times, 1953, in which the Red Scare, the witch hunt for Communists, was occurring. But the question remains: What relevance does the play have now? The Puritans no longer control the courts and cannot sentence a witch to death, and the Cold War is over. There may not seem to be a nationwide witch hunt currently, but many still exist. Many minority groups, including homosexuals, are being persecuted simply because someone believes that their actions are the work of evil and

are morally wrong. The witch hunt has not ceased and will not cease until people's insecurities can be dealt with not by harming another person who may or may not have any connection with the insecurity, but by dealing with the direct cause: jealousy, prejudice, greed and unfounded hate and fear. Until then the witch hunt will continue and people will take matters into their own hands and eventually everyone will end up on the other end of the rope.

The play itself remains stark in its appearance and by doing so, leaves quite a task for the actors. This task is met head-on by a very talented cast that brings to light the mental whirlwind that finally destroys them all. The most standout actor is John Proctor (Nicholas Bonora), who plays with an intensity that captures the audience and draws them in. In every scene, from pleading with his wife Elizabeth (Angie Allgood), who also plays magnificently, to the powerful speech declaring the innocence of his friends condemned as witches before the faulty court, Bonora draws emotion and anger from the audience by one sinful act. But the performance of Bonora and Allgood would not have the impact it does without the support of the rest of the cast. This cast performed the best I have seen this year from the members' of Theatre UCSB, a tribute to the actors and the director.



"EVERYONE SEEMED VERY CONTENT THAT THEY HAD ACCOMPLISHED NOTHING"

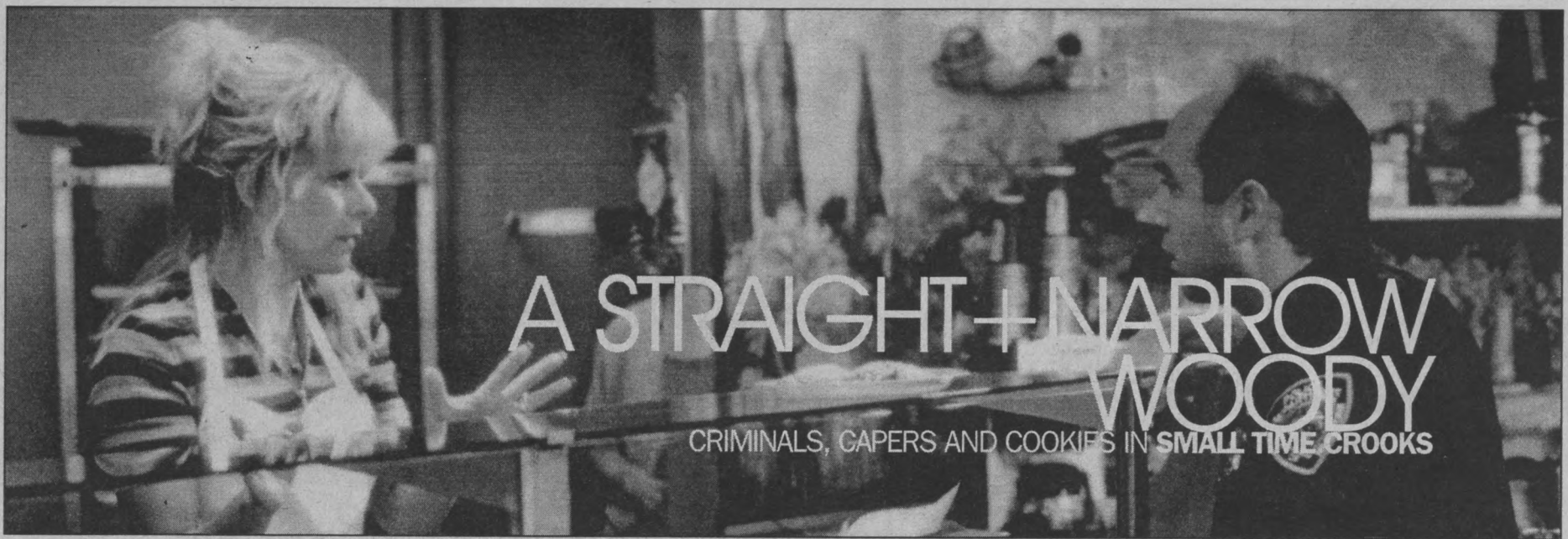
"The Crucible" performs May 23-27 at 8 p.m. and May 27 at 2 p.m. at the Performing Arts Theatre on the UCSB Campus (free parking in Lots 22 & 23). \$16 general; \$12 students, seniors, faculty and staff. For information, call 893-3535.

**TOP 5 IGNORANT LYRICS OF Y2K, BRO**

Although it's only halfway through the year, there's already a fullstack of stupidity from your favorite rappers. Artsweek brings you the thugged-out poetry of the new millenium. [Trey Clark]

ARTIST	SAMPLE LYRIC
Bizarre, "Under the Influence"	"I drop bombs like I was in Vietnam/ All bitches is ho's, Even My Stank-Ass Mom"
L'il Cease, "Whoa!" Remix	"A bunch of white ho's following like 'Whoa'! They pulling my pants down, shit, I'm like 'Whoa'! They giving me head now, we all like 'Whoa'"
Kobe Bryant, "Thug Poet"	"Kobe, yeah he's real with the flow/ Kick in the door, wavin' the four-four"
Foxy Brown, "Thong Song" Remix	"I love to make them niggas go uh, uh/ I love to make them thugs go uh, uh"





# A STRAIGHT + NARROW WOODY

CRIMINALS, CAPERS AND COOKIES IN **SMALL TIME CROOKS**

rave-noxious, ass-tastic + illznyiadic | brady golden

Nine times out of 10, the only thing I can say about a Woody Allen film is: "If you didn't like him before, you probably still won't." Every once in a while, however, he makes a movie that is unlike the rest of his work, a film that demonstrates his indisputable comic genius yet leaves out the themes that he regularly explores — the ones that rub so many people the wrong way. "Small Time Crooks" is such a film.

It begins with a gang of moronic would-be thieves opening up a cookie store on the same block as a bank they want to rob. The plan is that while two of them maintain the store as a front, the rest will dig a tunnel from the basement to the bank. The first 20 minutes of "Small Time Crooks" are reminiscent of a "Three Stooges" short, rife with idiotic antics, creative name-calling and all the absurd prop gags you could ask for. Then, all of a sudden, the story takes a 180-degree turn when the cookie business becomes insanely successful, much more so than their bungled attempts at burglary. The criminals find themselves richer than they had ever imagined, and their fortune is legit, to boot. The rest of the film deals with their plights as overnight millionaires trying to fit into a world of businessmen and art aficionados, sometimes succeeding, sometimes failing, slowly losing touch with themselves through it all.

The story focuses primarily on Ray Winkler, the over-the-hill crook who comes up with the scheme, and his wife Frenchy, whose cookies bring them the wealth they've always longed for. Woody Allen and Tracey Ullman play the couple, and they're wonderful. Allen plays his usual stuttering, irritable self, but with a twist: Rather than being a philosophizing, self-loathing, sex-starved artist, he's a happily married, down-to-earth buffoon. The difference is not a huge one, but it does make



**"IDIOTIC ANTICS, CREATIVE NAME-CALLING AND ALL THE ABSURD GAGS YOU COULD ASK FOR"**

his character new and refreshing. Ullman is as brilliant as ever. Her portrayal of the sassy, smart-mouthed Brooklynite with lofty dreams of culture and sophistication is funny and believable, and proves once again that she is one of the best character actresses in the business. Allen and Ullman are backed by a phenomenal support-

ing cast that includes such comedy greats as Jon Lovitz and Elaine May. They don't disappoint.

As I said, "Small Time Crooks" is unlike most Allen films. The most notable difference is that it has a PG rating. There is no sex — I repeat, *no sex* — in this film. No one does it, no one talks about it, no one seems to even think about it. There is no philosophy, no grand statement about the nature of art and nearly no cynicism. The only theme that this film even touches upon that can be described as Allen-esque is the hypocrisy of the intelligentsia, personified by David (Hugh Grant), a college professor-turned-art dealer who sees the Winklers as fools who can be suckered out of their money. In a surprisingly effective casting decision, Grant manages to *not* be annoying to a tooth-grinding degree. Actually, his obnoxious bumbling British charm and cute crooked smile work for his character: The audience can understand why the other characters like him so much, even if they themselves want to put his head in a vice.

"Small Time Crooks" is charming and intelligent. The clever script is upstaged only by the excellent cast. The film, like most good ones, has a message, and unlike most bad ones, it does not let its message get in the way of the story. I'm happy to recommend "Small Time Crooks" to everyone, Woody Allen lovers and loathers alike.

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Photo: Steve Scher / AP Wirephoto

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# KIDS IN THE HALL

## STUDENTS TAKE ON THE FILM WORLD AT THE REEL LOUD FILM FESTIVAL

It's that time of the year again.

For the ninth year in a row, "Reel Loud" will showcase 14 student short films accompanied by live music in Campbell Hall. (One musical piece is composed by Reinhold Heil, composer of "Run Lola Run.") As usual, between screenings the usual fun antics will ensue, including a dance piece choreographed by Jaime Ruiz (from UCSB's Dance Dept.), performances by the local theater group WovenWorld and, of course, the famous rope guy, John Cloud. Just in case you're wondering what's on the agenda for this year's festival, *Artsweek* got a hold of some information.

### Chameleon

This 16mm, color film about a man with two lives is directed, produced and written by Scott Wells.

### Clarimonde

Directed and produced by Amanda McCabe, this black and white film is a battle between religion and self-actualization when an old man recounts a time when he was on the verge of becoming a priest and comes into contact with a vampire.



### Contagious

Written by Cindy McCreery and directed and produced by Ross Siegal, this color film is about a yawn passed from person to person over the course of a day.

### Domesticity

In Adrian Dominguez's animated "Domesticity," a woman and her dying husband bring their troubled marriage to her aunt's house, where past murder and the supernatural collide.

### Eve Becomes Able

Director and writer T. Scott MacDonald's narrative of a boy's conscious sabotaging his unconscious, "Eve Becomes Able" parallels the relationship with Eve and motherhood.



### A Fish Tale

A businessman stops his daily routine to create a mural out of toothpaste on a busy street in Kenny G. Krauss's "A Fish Tale."

### Gas

When a woman goes down a wrong street in Paris, her dreams turn into nightmares in Alfred Hitchcock's "Gas." Directed by Anthony Conroy and produced by Maggie Mesa.

### The Gift

Directed, produced and written by Jeff and Elliot Chasin, "The Gift" depicts one man's increasing paranoia set inside an AIDS allegory.

### The Kung-Fu Kid in Dreamland

Writer and director Mark Heidelberger's "The Kung-Fu Kid in Dreamland" shows how the Kung-Fu Kid must rescue his kidnapped girlfriend from the evil Nightmare and save Dreamland from becoming Nightmaresville.

### One Louder

A young man dreams of being a rock star and steals a band off stage (AKA live performance). How will they deal in the silent world?



**Rape Valley 26809 or Whores Have Feelings Too**  
Peter Huntley's controversial "Rape Valley 26809" is a seven-minute film in which women, because of the oppression in society, go crazy and vent their aggression in zany ways.

### Under A Star I Was Born

A confused young girl knocks a star out of the heavens, stirring up overwhelming emotions concerning her current situation in which her parents are in the middle of a messy divorce in director Michael Rankin's five-minute film.

*The "Reel Loud Film Festival" is on Friday, May 26 at Campbell Hall. Tickets are available at the Film Studies Office and at Morninglory Music in Isla Vista. For more information, please contact the film studies office at 893-2347.*

welcome to yet another artsweek calendar, where the diligent staffers fill it with all sorts of oncampus events that few students ever take advantage of and the

today | **thursday**



If the end of the year hasn't sparked a flame of debauchery and insanity under your ass, perhaps it's time to light up. Check out "Unsolicited Wit and Wisdom," a multimedia performance examining life at UCSB brought to you by Jason Nazar and the fine folks from IVTV. Corwin Pavilion, 6:30 p.m. However, if you've been partying hard, it's time to get sedated. If peaceful, black-and-white cinema is what you crave, you can find it at the screening of "South: Ernest Shackleton and the Endurance Expedition." This newly restored silent film classic chronicles Shackleton's heroic and miraculous fight to save his crew when their ship is crushed. Campbell Hall, 7:30 p.m.

tomorrow | **friday**



Has the term hodge-podge ever been so appropriate? With their energetic raps, infectious melodies and trademark blend of hard rock, hip hop, reggae and funk, 311's fan base continues to grow as people are drawn to the band's unique sound, boundless energy and powerful performance ... and the ability to fuse together so many diverse sounds to create a bland pastiche of white boy stylings! On the heels of their latest release, *SoundSystem*, 311 is making a rare Santa Barbara appearance along with Incubus, best known for their unusual amalgamation of styles and high-energy shows. Santa Barbara Bowl, 7 p.m. Tickets are available at all TicketMaster locations.





# ROAD KILL

## NOT EVEN TOM GREEN CAN SAVE THIS ROAD TRIP DISASTER

shotgun commando | john fiske

To make this more efficient for the readers, I have two reviews for "Road Trip." The first is for the people who've seen the R-rated trailer, the full-length one with all the nudity, swearing, drugs, boners, sex, explosions, panties, French toast and anal penetrations. The second will be for those who haven't.

Review #1 - Save your money. All the funny scenes in the film were compacted into the preview, so you've already seen it all, minus a little more nudity and some harsher language. The characters are so thin, the situations so derivative and the comedy so bland as to not offer any other reason to see the full-length film. Done. See you later.

Review #2 - Now, for those of you who haven't seen the full R-rated trailer, I have one question for you. Did you like "American Pie"? If your answer is yes, by all means see "Road Trip." If not, you may wish to go elsewhere for entertainment.

"Road Trip" is specifically designed as one of those crass and adolescent "Animal House" or "Porky's" rereads made commercial again by the success of "There's Something About Mary" and "American Pie."

And for the most part it succeeds (if you haven't had all the parts spoiled by the trailer).

The plot is pretty useless. Josh (Breckin Meyer), lonely and dejected Ithaca student, has videotaped sex with



**"NUDITY SWEARING DRUGS, BONERS, SEX, EXPLOSIONS, PANTIES, FRENCH TOAST + ANAL PENETRATION"**

Beth (Amy Smart) during a night of revelry. The tape is accidentally sent to his girlfriend at Austin University. Josh must retrieve tape before Beth sees it. Josh enlists his friends E.L. (Seann William Scott), Rubin (Paulo Costanzo) and Kyle (DJ Qualls) to drive with him to

Austin. Funny stuff ensues.

But it's not like we go to these films for the plot. We go to get our good daily dose of shock. It's the same reason people watch "The Tom Green Show" - it's engaging to see just how he plans to surprise us. And "Road Trip" delivers in this respect, but it would be nice to have some other reason to see the film. "American Pie" managed to be slightly endearing by focusing on how having sex made its four protagonists grow.

Not "Road Trip." This film wants one thing and one thing only - to amuse its audience. While that in and of itself isn't a bad thing, it does lead to some very forced humor.

Which is why it doesn't make much of a difference if you see the preview or the film - "Road Trip" is merely a series of set-ups and punch lines. The rest is filler. It brings up an interesting issue: How much is too much? For a film like "Road Trip," I can't offer one good reason to see the film over the trailer. As sad as it sounds, you may as well just try to catch the extended preview, that way you can save time and money.

Done. See you later.

# YUPPIE GRAFFITI

## STATE STREET ART IS IN THE MIDDLE OF THE SIDEWALK

flyin' solo | seth siegal

In Santa Barbara's most recent effort to distinguish itself from Ventura and San Luis Obispo, five pieces of public art now adorn the sidewalk of mid-State Street. Rather than honoring local talent with the privilege, the city has called upon artists who have spent little or no time in Santa Barbara. The five chosen artists, though acclaimed sculptors, do not seem to capture the true spirit of Santa Barbara.

Deborah Butterfield's "Big Snowy" is

essentially a number of materials put together to create a horse-like image. Concentrating on the natural aspect, Butterfield chooses various metals that resemble weathered shipwreck wood. Robert Hudson's "Eye of the Storm," however, succeeds in catching attention and inspiring contemplation. This abstract piece's consistency is found in its

inconsistencies. Apparently inspired by "Native American spiritualism," without this knowledge one may be left wondering if it means that various objects are mixed around during a storm.

**"THE PIECES SEEM TO BE A PUBLIC PHENOMENON"**

The other pieces vary in theme, size and media used. Something I found in

common with these pieces is that children seem to appreciate the art more than their

caretaking adults, not as a piece of art so much as a jungle gym on which to swing. This fact aside, the pieces seem to be a public phenomenon, the way we find hanging shoes from a telephone line, or a car with its side-view mirror busted. We can see that time has been taken, but we cannot understand why. A far call from the streets of Barcelona or Paris where public art is a way of life, the new addition to State may take time to find its deserved appreciation.

occasional fun thing happening elsewhere. if you think you have something of interest that should be in here, email us at [artsweek@ucsbdailynews.com](mailto:artsweek@ucsbdailynews.com) mmmmm?

weekend | saturday



If Brazilian beats get your rump shaking, don your thong and back dat azz up to SOho Restaurant and Club for a night celebrating the quincentenary of the Portuguese landing in what is now the province of Bahia de todos os Santos.

Lula, of performing band Lula & Afro-Brazil, hails from Bahia, which has become the epicenter of Brazil's popular music scene in the last 20 years. He has made his mark writing music and playing percussion for the now world-renowned Olodum. His greatest music love, however, is leading thousands of street revelers in "trios electricos," the uniquely powerful and euphoric Carnival style in Salvador, Bahia. 1221 State Street, 9:30 p.m. \$8. 21+

weekend | monday



Ah, Memorial Day. You could easily celebrate by wrapping yourself in an American flag and having a toga party, Yankee style. Buy some Budweiser, get a hot dog, slap on the sunscreen and chill out to the sounds of, say, Lynyrd Skynyrd. Or, you could keep on your regular clothes and get on over to Reggae at the Bowl 2000, where artists like Gregory Isaacs, Israel Vibration & The Roots Radics, Third World, Pato Banton & Reggae Revolution, Inner Circle and more will spreading love, peace and harmony at a unprecedented irie rate. Santa Barbara Bowl, 4 p.m. \$19.50 - \$26.50. Tickets are available at all TicketMaster outlets. To charge by phone, call 583-8700.



# SOUND- SOUNDSTYLE\*

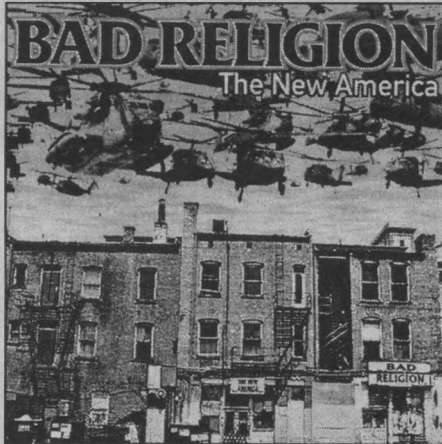


Amon Tobin | *Supermodified* | Ninja Tune 2000

Any modern-day connoisseur of abstract music may say, "The third LP from Brazilian-born/British-based Amon Tobin is a dark, luxuriant, dreamlike soundtrack of the Hitchcock/Bladerunner sort, where mysterious, shadowy vibes are cast against a lounge background, replete with jazz elements and drum 'n' bass beats." Just yesterday I put *Supermodified* in my state o' the art stereo system and, boy, was I inspired. I soon fell asleep, imagining myself a tortoise crawling slowly across a desert highway. Before I knew it, I was on the other side of the highway metamorphosing into a mon-goose and was teleported to a completely green FBI interrogation room where I was dead, and everything was pale green. Promptly, the hillbilly cannibals showed up and proceeded to eat my legs, until I woke in a fit of desperation, only to find that my friends had superglued plastic drinking straw pieces to my face.

What I am saying is that *Supermodified* is a trip. *Supermodified* is my new personal soundtrack. The first track, "Get Your

Snack On," starts off this roller coaster of beats. But the keeper of the album for me is track 9, "Chócolate Lovely," a mellow, jazzy piece divulging into several different musical directions. Hopefully by now you've heard of Ninja Tune, if you're into this whole underground music, subversive culture thing. Still, do not be surprised when *Supermodified* blows your headphones and mental projection of yourself. It is *that* good. All instrumental tracks, and even safe for little sis, I recommend putting this on your shelf next to your copies of the Cinematic Orchestra and Animals on Wheels. Word2yer mother. [Robotsex has a hidden agenda: revenge and twisted redemption]

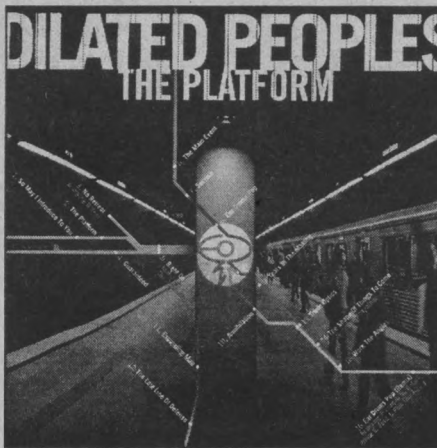


Bad Religion | *The New America* | Atlantic

Mainstream America is the only thing that will keep Bad Religion's newest release from floundering. A majority of the songs are long, slow, semi-ballad compilations that just aren't punk and don't possess the power of previous records. Greg Graffin can still write good lyrics, but his vocal skill no longer holds the urgent, angry and demanding energy it



did in his younger years. There really isn't a memorable song save "A Street Kid Named Desire," a reminiscent piece about Graffin's punk upbringings. Still, even on a good day it couldn't hold a candle to the most half-assed song on either *Suffer* or *No Control*. [Jason Simison]

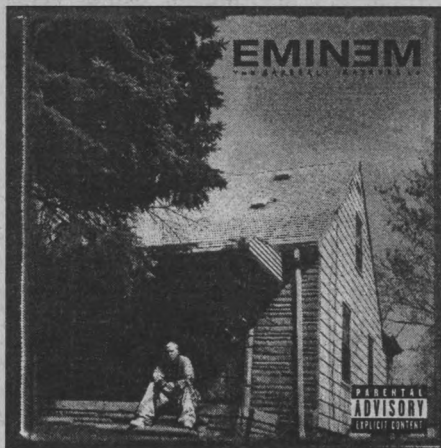


Dilated Peoples | *The Platform* | Capitol

As one of the first of the new generation of West Coast underground hip hop groups to get signed to a major label, Dilated Peoples are in a tough position. On one hand, they need to be successful with regard to sales. If this project falls on its face, then the future will not bode well for eminent releases with similar roots (Jurassic 5, Planet Asia). Remember that in the mid-'90s Aceyalone was signed to Capitol and Abstract Rude to Grand Royal; Acey's *All Balls Don't Bounce* didn't do well, and we haven't seen much major-label material from L.A.'s underground since. While moving units is very important, putting out quality product is even more so. The underground's efforts to emerge will be worthless if it leaves the ideals of dopeness behind. Dilated play it

safe by making *The Platform* tight and letting the audience decide whether they will be successful.

A few of the songs on *The Platform* will be familiar to Dilated's fans, but there are nine tracks that should be completely new to everyone. Among the best are "Expanding Man," "The Shape of Things to Come" (featuring the scene-stealing Aceyalone) and the obligatory posse cut, "Ear Drums Pop (Remix)" with Planet Asia, Defari, Everlast and Phil the Agony. *The Platform* is a testament to the pride and self-worth possessed by Iriscience, Evidence and DJ Babu. They could have shifted gears for just a song or two and guaranteed themselves immediate financial rewards. Iriscience sums up the crew's attitude best on "Ear Drums Pop": *I'm buildin' on the science that De La dropped / That means it might blow up, but it won't go pop.* [Trey Clark]



Eminem | *The Marshall Mathers LP* | Aftermath

One has to wonder what could drive another Eminem album. *The Slim Shady LP* already told all the stories of insanity, both real and fiction. What else is there to



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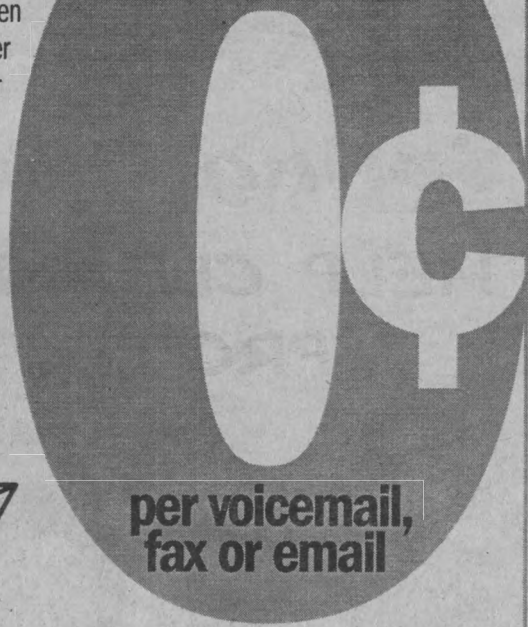
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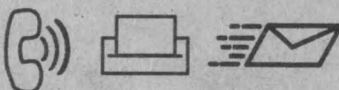
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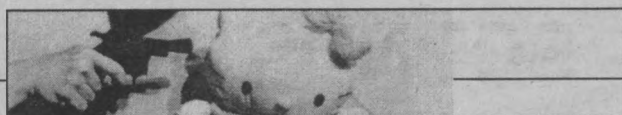


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# SOUND- SOUNDSTYLE\*



say? Surprisingly enough, the answer is: a whole lot.

Eminem has been pinned with some of the blame for Middle America's recent tragedies. He has blown up amidst an industry flood of boy and girl groups that will cause the next generation to look condescendingly at the popular music of this period. He has been accepted into the mainstream largely because of his skin color, while he has been shunned by many of his original fans for the very same reason. All this equals a lot of anger bottled up inside Eminem, and *The Marshall Mathers LP* is his outlet. He deals with all the above issues specifically, making songs that range from funny to disturbing and oftentimes both. The mood turns extremely dark, however, on two very intense tracks: "Stan" and "Kim." "Stan," the best-produced song on the album, is rapped from the perspective of a letter-writing fan of Eminem whose name matches the title of the song. Stan loses his mind more and more with each unanswered letter, until finally he drives himself and his girlfriend off a bridge. "Kim" is a prequel to "Bonnie and Clyde," telling the detailed (but fictional) story of how Mr. Slim Shady murdered his former girlfriend. While these songs may be disturb-

ing and/or shocking, there is no denying the talent and authenticity that went into writing them.

Although there are many good songs on *Marshall Mathers*, there are unfortunately a few bad ones. At times Eminem goes overboard on the ignorance, throwing around the word "faggot" and reverting to the played-out antics of his first album. With a little more refinement, Eminem has the ability to be an amazing lyricist who could carry a full-length album with his words alone. Time will tell. [Trey Clark]

### Dimitri from Paris | *A Night at the Playboy Mansion* | Astralwerks

Silky bathrobes, feather boas and martini glasses are back with the stylish extravagance of the Studio 54 era. *A Night at the Playboy Mansion* is Dimitri's tribute to all things house, hedonistic and Hef. It's a playful disco-dancing flashback album, with just the right twist of today's electro-sensibilities in honor of *Playboy's* '70s golden years. This little ditty will have you swilling cocktails and shaking your tail feathers until the sun comes up.

*A Night at the Playboy Mansion* takes us full-circle through the glamorous world

of disco, staying true to the mantra of sinful excess in every way. The album starts off with saucy samba grooves on "Reach Inside" and "The Groove EP," progressing into CHiPs-style funky riffs and bongo madness ("Down to Love Town"), soon finding its way to the land of spacey-lounge jazz in "Talking All That Jazz."



Consistently, each track gets increasingly contagious in its inherent grooviness and retro-chic. Dimitri has concocted the hit soundtrack for your next shindig, whether or not you're cool enough to hang at the Playboy Mansion. [Dollface can be seen this summer at Hugh Hefner's 75<sup>th</sup> birthday party (at the Mansion, of course)]

### The Yo-Yo's | *Uppers and Downers* | Sub Pop

If *Uppers and Downers* is any indication, the Yo-Yo's are one of those bands destined for a long career as an opening act. They play straightforward, punk-inflected rock 'n' roll. Everything sounds a little familiar until you figure out that's because it all sounds like the earlier, great bands these guys are channeling — the Clash, the Ramones, Stiff Little Fingers, Social Distortion. The songs are catchy and well-played, and the band definitely has their "whoa-oh-oh" choruses down tight, but there isn't even the hint of originality that'd make you hit the "repeat" button. There's nothing wrong with the album except that you'll have forgotten it five minutes after it's over.

*Uppers and Downers* indicates the Yo-Yo's' subject matter of choice — women, drugs, women on drugs, heartbreak, the pleasures of getting trashed and the agony of the next morning. My guess is this stuff would work better live — amps turned up high, drinks available, all the better to appreciate the trappings that go along with this stuff: leather jackets, pomaded hair, mohawks in the audience. Besides, live, you can always sit back and wait for the headliners to come on. [Adam Abrams]

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