

## SOUNDOFF

## THEY'RE ALL GOING TO LAUGH AT YOU

ARTIST: Adam Sandler LABEL: Warner Bros.

his one has been out for a while, but because of its

imeliness, this is as good of a time as ever to review the album by Adam Sandler, the upand-coming comic that does his thing weekly on *Saturday Night Live*.

They're All Going To Lough At You is filled with comic skits and several songs by Sandler and his buddies. The most recognizable piece on the album is the hilarious "Thanksgiving Song."

Sandler first sang this song on SNL last season, one of the highlights of the season. In the song, Sandler ties in his love of turkey with rhymes that have nothing to do with Thanksgiving — "I love to eat the turkey and the cranberry/I can't believe the Mets traded Daryl Strawberry."

It's a funny little song that will be entertaining to play for granny during the upcoming holiday weekend. But the rest of the album may not be too appropriate for granny, or grandpa, for that matter.

It's kind of awkward at first to hear that Sandler's skits are so loaded with vulgarities and sexual connotations. But once you're able to separate the *SNL* Sandler from Sandler on this album, it's very funny.

Another song, "At a Medium Pace," harkens back to the work of the late Sam Kinison. Sandler turns what sounds like a Bryan Adams song at the start into a song about what he wants his "lover" to do to him during a sexual encounter. This tale of domination and humiliation will probably offend some people, but if you're a feeble-minded, sick, twisted individual, it will make you laugh.

The skits are really nothing comically original. Sandler tips his hat to Cheech and Chong when he plays the role of "Baffoon" and puts a new twist to the two-guys-sitting-around-doingdrugs routine. Some of it is not quite as funny, like the four skits titled "The Beating of a ..."

There's no doubt that Sandler's a very funny man. He has developed into one of the best talents on the SNL crew. Sadly, some of his best skits on the show — "Opera Man" and the "Red Sweater Song" — don't appear on the album. Sandler is not a comic genius, but his simple, and at times vulgar, comedy is good for some un-PC laughs.

> - Dave Charbonneau Oregon Daily Emerald



istening to this album is like the first time you played with Silly Putty. At first, it seems simple, generic, contrived and barely better than boring.

Then, you realize that simplicity may just be brilliance disguised. Yo La Tengo's *Painful* is a sneaky, likable album.

Yo La Tengo is a New Yorkbased band that has enjoyed critics' darling status but is hardly well-known. They have recorded on independent labels like Matador and Twin/Tone, they aren't asked questions about grunge, and they defy easy description or categorization. That may or may not make them an alternative band, depending on local definitions of "alternative" and "band."

Painful leaves behind most of the country-rock leanings May I Sing With Me for a sound that bears a distinct Velvet Underground influence. Singer-guitarist Ira Kaplan's dissonant guitar work and organ playing may require some adjustment. At first, openings to songs like "From a Motel 6" and and the second version of "Big Day Coming" sound like some nightclub hack doing his imitation of U2's the Edge.

Eventually, some of the subtleties sink in. The songs grow on the listener. The lyrics and melodies are earnest, straightforward and achingly good. They are buried in the mix and can be hard to hear, but are arresting discoveries.

On "From a Motel 6," the guitar sounds like Butch Vig's electric hedge trimmer, and the guitar solo sounds like a broken Cuisinart. But the melody sounds like a lullaby and the song is terrific. Kaplan sings, "Oh no, your heart is broken/Don't you think that's a little trite?"

"Nowhere Near" is tender and confused, a plaintive ballad that ends with two minutes of little more than feedback. Most of the album is unobtrusive listening, the type of thing that works great as background music while you're studying or washing dishes. Some of it is moody and sounds good when all the lights are turned off.

There isn't much sex and drugs, and one can argue about how much of *Painful* is rock 'n' roll. Instead of noise, there is atmosphere; instead of passion and attitude, there is quiet emotion. But these are excellent songs, and this is a fine band.

> - Scott Simonson Oregon Daily Emerald



orget the superlatives: No Alternative isn't the compi-

lation of the year. (That would be Sweet Relief: A Benefit for Victoria Williams.) It's not bad, but listeners have come to expect better than not bad from high-profile artists like Soul Asylum, Smashing Pumpkins, Soundgarden and Nirvana.

The roster of this album, which benefits AIDS research, is replete with loud bands. But *No Alternative*, mostly a collection of bsides and covers, is surprisingly quiet. Some of its best moments come with the amps turned down.

Turn to REVIEWS, Page 9A

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