

# REVIEWS

PULSE EDITOR: MONICA HANDE

## I've got two tickets to 'Paradiso'

■ When trying to woo a member of the opposite sex, the perfect date just might be a cup of joe

By Mason West  
Oregon Daily Emerald

Ah coffee — some might say it's the perfect date. It's cheap and will keep you awake in case anything else happens.

When choosing a place to go get coffee, there are a few obvious choices. Starbucks is always there; so is Espresso Roma. Allann Bros. never disappoints. However, for a date, Cafe Paradiso provides the best atmosphere.

Paradiso has couches, a very important component in a successful coffee spot. Anyone who has been there has grown to love the worn couches that sink to the verge of collapse when you sit on them. Sure, Starbucks has couches, but the fact that they lack the personality of use

doesn't say "coffee house."

Let's face it, the ambiance of a good date spot is very important. You need a place that can be intimate enough to have a good conversation, but at the same time public enough so the intimacy doesn't pass that uncomfortable level. Of course, this only applies to the early courting stages.

Another reason Paradiso wins out over Starbucks is that it is a smaller operation. You just don't sound as original when you ask someone out to Starbucks. You could be losing some major brownie points.

The biggest reason that Paradiso takes the coffee cake is that it is the coffee house with the most consistent entertainment. So, for the meager price of two coffees, you and your date can take in a show.

The performances revolve around a loose weekly formula, from open mic on Tuesdays to varying scheduled performers Thursday through Saturday.

The cheapest you can get away with on the coffee-house date is a small coffee for \$1.30. The biggest dent in the cash flow is the grande mocha for \$3.50 — still a modest

price. But if you really want to date on a tight budget, pick up a stamp card by the cash register. For every 10 drinks you buy, you get one free. So five dates later, you get one date for half price.

Paradiso is located on 115 W. Broadway. It is open Monday through Thursday from 7:30 a.m. to 11 p.m., Friday and Saturday from 7:30 a.m. to midnight and 9 a.m. to 5 p.m. on Sunday.

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## Album reviews in brief

### "Breach," The Wallflowers (Interscope)

Talent apparently skips a generation as Bob Dylan's kid proves himself to be gifted only in his ability to churn out middle-age milquetoast music while still a young man.

This brand of tasteful-to-a-fault, toe-tapping pop rock scores big with aging boomers who loathe rap and even now cringe at the mere mention of the word "Nirvana" yet still feel the narcissistic urge to remain "hip." (What, you thought Sheryl Crow's popularity could be fully explained by those cheekbones?)

It used to be that you had to go to Vegas to hear the previous generation's music being exhumed. Now Jakob Dylan picks up the tattered flag of the Woodstock nation and plants it right in your front yard, pausing only to bat those pale blue eyes at the gathered paparazzi. And if nine out of 10 accountants in a blind taste test couldn't tell the Wallflowers from Counting Crows, well, they both sound great in the Lexus, don't they?

### "Rancid," Rancid (Hellcat/Epitaph)

Rancid finally sticks a fork in those pesky "Clash sound-alike" accusations once and for all, thanks primarily to the addition of the buzzsaw blur of pure hardcore.

This particular brand of musical liberation comes at a small price, though, as a couple of those hardcore tracks whiz by in a monochromatic rush without leaving much of an impression. But it wouldn't be a Rancid record without some killer English-football chanting choruses. And "Let Me Go," "Radio Havana" and the brilliant, all-too-brief "Rwanda" will have you pumping your fist and shouting right along.

Just as importantly, Rancid remains one of the best straight-up punk bands on the planet. When they dive

into songs like "Antennas" and "Black Derby Jacket," the rallying slogan "Punk's not dead" suddenly starts sounding quite believable.

### "Anthology: Through The Years," Tom Petty (MCA)

Plenty of greatest hits packages that come out for the holiday rush are slapdash cash-in maneuvers, but Tom Petty's latest two-disc album actually serves a fan-friendly purpose.

It's more comprehensive, and up-to-date, than his previous single-disc hits compilation and way more affordable than his mammoth boxed set. And by lining up hit after hit after hit — from "Breakdown" and "Listen To Her Heart" through "The Waiting," "Yer So Bad" and "I Won't Back Down" — it makes a strong case for Petty the artist. He hasn't ever been exceptionally innovative and he basically traffics in three-minute car-radio hits, but very few folks have been able to stay sharp for as long as he has.

### "Beneath The Velvet Sun," Shawn Mullins (Columbia)

From the Aren't Your 15 Minutes Up Yet File: "Lullaby" boy Shawn Mullins is back with this new album, which has another dose of his loopy Tom Waits-on-a-folk-funk-bender sound, plus several world-weary heart-tuggers for the overly dramatic "Dawson's Creek" set.

### "Ultimate Collection," Aimee Mann (Hip-O)

Ever since the "Magnolia" soundtrack blew up, everyone's an Aimee Mann fan. If you're just faking it, you can brush up on your Mann history with her "Ultimate Collection" compilation. It smartly packages up everything from her breakthrough hit "Voices Carry" through a bunch of songs from her overlooked classic "I'm With Stupid" disc.

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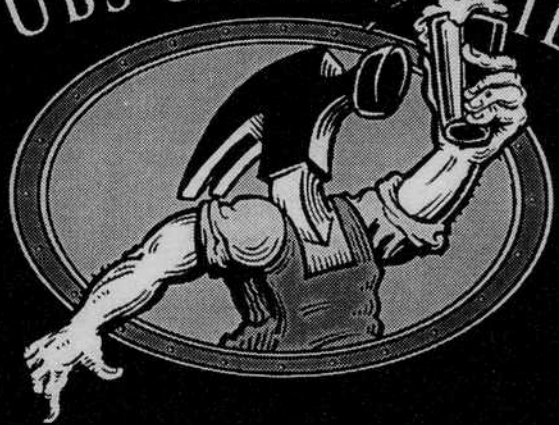
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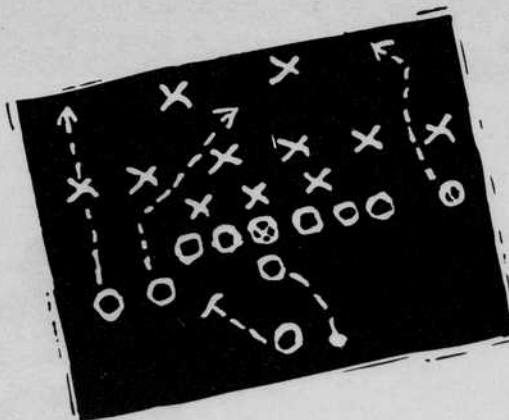
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