



Record Reviews

By Joe Cawley
The Badlees
River Songs
Rite-Off Records
4 out of 5

By Ali Pirinccioglu
Collective Soul
Atlantic Records
Collective Soul
4 1/2 out of 5

The Pride of Harrisburg: The Badlees Produce a Gem

After listening to The Badlees new release stocked with imaginative lyrics and more rockabilly rhythm and melody than you can shake a leaf to, I stopped and wondered for a second just where this band gets their ingenious musical roots from. Not to say that Central Pennsylvania hasn't manufactured good bands before, but the sound emitted from this band, stemming from the Harrisburg area, almost compels you to throw on your Uncle Vern's favorite overalls, jump up on a table, and dance barefoot 'til the cows come home.

Lead singer Pete Palladino's powerful vocals carry most of the songs on the album, especially songs like "Angeline is Coming Home" and "Fear of Falling." Here those vocals are complemented by Palladino's intriguing performance on the harmonica and the four other Badlees members contributing on backing vocals. The album kicks into overdrive with the rocking "Gwendolyn," a song that tells of a relationship that's on the rocks with a catchy chorus - "You're always asking questions that you know the answers to/Tell me please/What do you want from me?"

The impressive and diverse guitar work remains constant throughout the record, whether the style is rockabilly, folky, and even on the Lou Reedish, slow rocking "Song for a River." I wish The Badlees nothing but success on their new release, but I honestly don't think that they'll need it once the word

Pouring their Hearts into Collective Soul

The band that brought us the phrase "Heaven lets your light shine down" from their 1993 debut album *Hints, allegations, and things left unsaid* have treated the world to yet another magnificent display of perfection with their new album self-entitled *Collective Soul*.

Right off the bat with the first song "Simple", Collective Soul displays their unique hard rocking beat that made their first album so successful. Following this song we encounter "Untitled," the first song in which lead singer Ed Roland leaves us in awe with his amazing vocal abilities. At one moment he's bombarding you with his fierce voice, but yet, seconds later, that same voice reminds you of a lullaby, with its melancholic and soft edge.

Songs such as "Where the River Flows" and "Gel", the huge hit previously released off the Jerky Boy's soundtrack, are part of the harder side of this album. "The World I Know" and "When the Water Falls" show that Collective Soul can also produce great slow tunes, too.

Other songs not to be forgotten are "Smashing Young Man" and "She Gathers Rain," two works of art that, at least to this critic, truly prove to us that this group has a long and successful future ahead of them.

If you are looking for one of those albums that will never have to make you hit the "skip song" button on your CD player, then go buy the new *Collective Soul*. It's excellent.

Ali Pirinccioglu
Staff Reporter

Okay. So I was a bit off with my predictions. But in a perfect world, they would have come true. As you all know by now, I picked *Pulp Fiction* to win the major categories. And what happened? *Forrest Gump* won.

Come on! I'll be the first to admit that *Forrest Gump* was a good movie, but that's all it was, a good movie. Now, why didn't *Pulp*, one of the most acclaimed and innovative movies in decades, win the major Oscars? Because of the biased and conservative Academy of Motion Picture Arts committee, that's why.

Prior to these Academy Awards, my understanding of Hollywood was that it praises and awards ground-breaking and ingenious works of art. I had the belief that such a movie should not even be mentioned in the same light with another film which was clearly produced so that it would make gazillions of dollars and leave everyone happy and content. I thought that

Gump My Ass

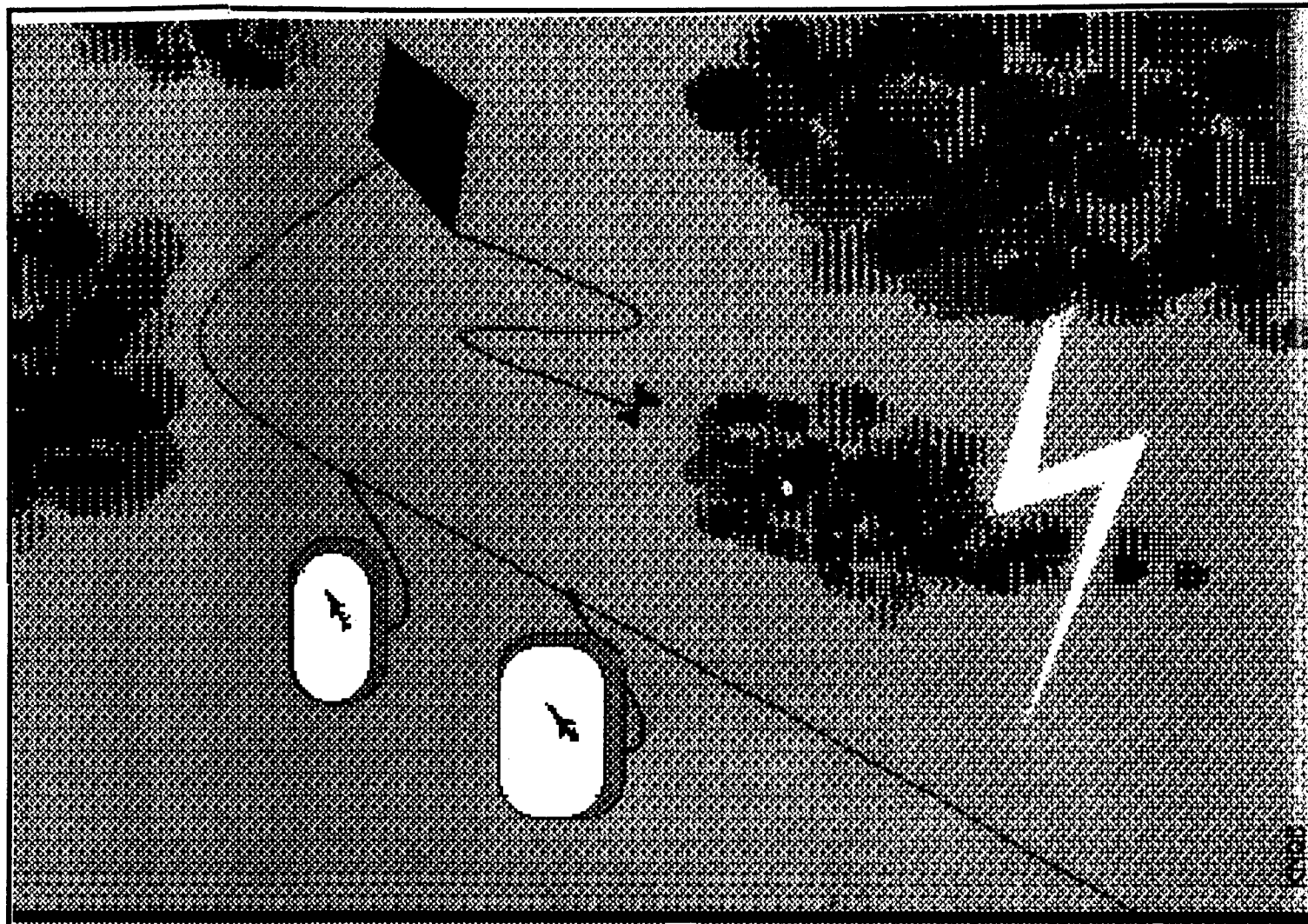
movies made on 8 million dollars compared to those made with ten times that figure deserve something. I also believed that a director whose second movie made the top ten list of practically every critic in the nation should get recognized. Also, I had the idea that washed-up actors who make amazing comebacks merit some recognition. And how about the gullible assumption I had that movies which make you think warrant something more than those which have the simplest of plots?

Well, the Academy Awards committee has shattered all of my beliefs. These 5000 Academy voters consisting mainly of retirees and volunteers are too antiquated and traditional to ever consider giving *Pulp Fiction* the nod for the Oscars. The movie is too violent, funny, and unorthodox for their pre-historic beliefs.

For the people outside of Hollywood there is the Viewer's Choice Awards. In this, the people get to call in to an 800 number and select their favorites for the specified categories. As can be assumed, the highest grossing film usually wins the major awards. So let *Forrest Gump* win this.

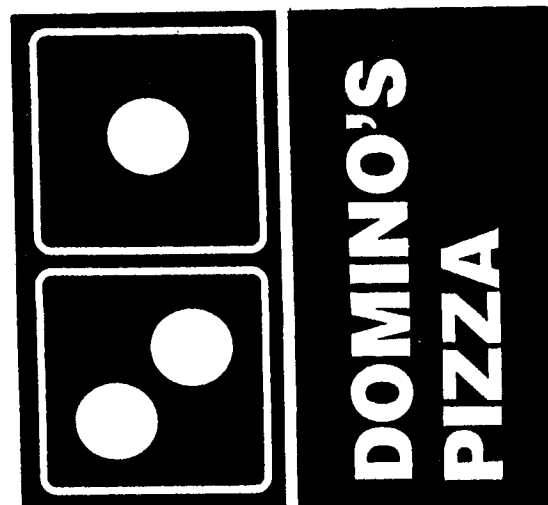
But why punish *Pulp Fiction* for being too innovative? Do the Academy Awards want to send the message to Hollywood that being different is bad? Do they want Hollywood to only make movies which everyone will like and understand? The clear message I received from the Academy Awards committee is Stick to the mainstream of things.

Until some people who recognize true brilliance get on the Academy Awards committee, movies like *Pulp Fiction*, and directors like Quentin Tarantino, will get snubbed for years to come.



Ben Franklin's unsuccessful attempt
at the conventional toaster.

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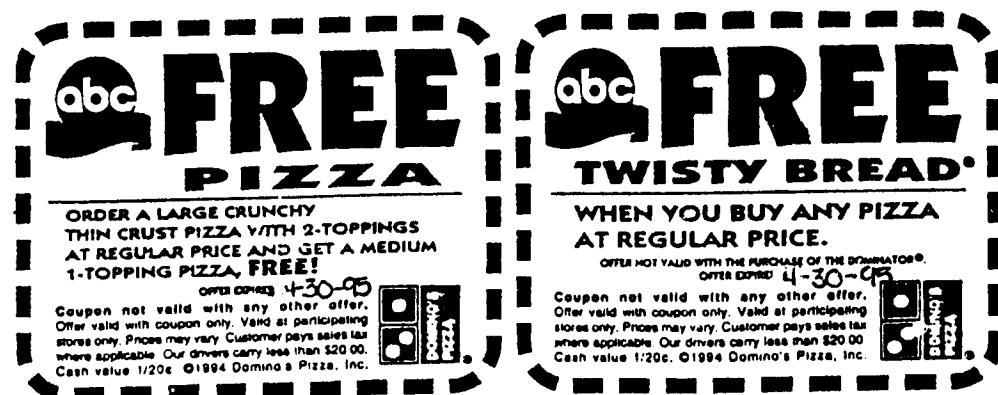
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