

DINNER & A MOVIE

Samiha Khanna

A & E Editor

Monterrey's

Tucked away in a corner of the Walmart shopping center, it wouldn't appear that Monterrey's had much to offer, or that it is a local favorite, calling in crowds of hungry people week after week.

The modest restaurant does have a strong appeal, though, judging by the 35-minute wait on a Friday dinner hour, and the presence of many an Elon student.

The waitstaff is quick and courteous. The restaurant is also very clean for such high demand.

You start off with the classic chips and salsa appetizer, but these are not any ordinary combination at Monterrey's. The chips are buttery and light while the salsa is noticeably fresh and mouth-watering. There are the traditional entrees and sides, such as enchiladas and tamales, as well as great desserts like sopapillas and fried ice cream.

The price is more than reasonable, especially on a college

budget. Monterrey's is definitely worth a try and a nice break from campus dining.

"The Green Mile"

"The Green Mile" does not give anything away in its previews. While going into the theatre you expect a story similar to "The Shawshank Redemption," since the director of each movie is the one and only Tim Robbins.

However, you soon realize that it is a 3-hour tale about something totally unexpected—a "Titanic"-like flashback sequence, bladder infections, a curious little mouse and an electric chair.

The film is much more violent than expected, and the seriousness of the issues involved may elicit a shocked or upset tear or two.

Some scenes are slightly unsettling to the stomach, but Tom Hanks' amazing abilities make you want keep watching despite the stretched-out story. Take some tissues to this one.

Warm up with Caribbean steel

Faith Gaskins

Contributing Reporter

This Friday at 8:30 the walls of McKinnon Hall will resound with the pulsating calypso rhythms of the Caribbean Sound Steel Band.

This four-member ensemble from Jacksonville, Fla., will bring their unique island sound to Elon just in time for the recent warm weather.

Wielding nothing more than steel drums, Barry Olsavsky, Sean Tarleton, Mike Wilson and Danny Stimpson have been delighting audiences all over the eastern coast with their captivating beats.

"Caribbean Sound brings a wonderful sense of style and passion for their music," raves Charlie Wade, the Director of Marketing and Communications for the Jacksonville Symphony Orchestra. "[It] is absolutely infectious."

This band began transporting people to the islands with their music in 1986 using a sound that models the original Steel "Pan" sound from born in Trinidad and Tobago in the 1930s.

Today, however, they remain dedicated to the discovery of new and exciting places to take this style of music.

"Through the evolution of

Caribbean Sound we have developed a passion for bringing the rich history, the harmonic sound of the steel drum, and the unique personality of its members to our audience," declares the band. "Our sound is one of diverse blending, mixing Calypso, Soca, Reggae, Samba, Mambo and Jazz."

Their latest release, "J'Ouvert Comin'," is available on Amazon.com and includes such favorites as "Merengue" and "Kiss the Girl" as well as covers of the Jimmy Buffet tunes "Ho Ho Ho and a Bottle of Rum" and "Son of a Son of a Sailor."

Their first disc, "Panic Attack," is also available and features such favorites as "Jump in the Line" and "Caribbean Wind."

The group performs in a myriad of situations, from formal and informal concerts, school performances, residencies, master classes, festivals and orchestra pops. It was recently chosen for the 1999-2000 Florida State Touring Program assistance for productions within Florida.

This musical cruise promises to be a stimulating and sensational way to start the spring. Spring break will seem that much closer with the unmistakable sounds of the Caribbean within Elon's own walls.

D'Angelo hypnotizes with "Voodoo"

Madeline Groman

Contributing Reporter

If you're rethinking D'Angelo's video is the only think hot about his new album "Voodoo," then think again. This mixture of Jazz and Blues thrown together with a little of today's popular hip-hop, creates the seductive, but easy to groove to sound of "Voodoo."

The smooth, sexy vocals of D'Angelo is joined by the smooth rhythmic talking of Redman and Method Man on the track "Left and Right," creating a beat so likeable you'll want to hear it again and again.

The very Jazzy "Spanish Joint" track is one you won't want to miss either with its quick, funky beat kept going by the background bongo drums. The twangy sound of the bass guitar flows stunningly with the array of horns.

From saxophones and trumpets to drum symbols, this CD is mellow enough to fall asleep to but

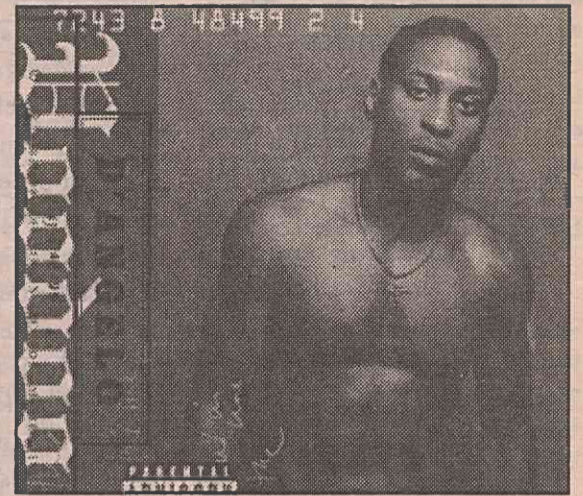
also has a light enough groove to do work to.

Making quite a stir in the early nineties with his first album, "Brown Sugar," his sophomore release was eagerly awaited with open ears.

Who knew that this self taught musician in his early twenties would bring back the cool, classic sounds of music legends like Marvin Gaye and Curtis Mayfield with a nineties R & B twist?

Some of these soulful beats may have even been inspired due to recording "Voodoo" in Jimi Hendrix old studio.

Put into a class all by himself, "Brown Sugar," opened the doors for D'Angelo, quickly making him a household name.



Working with popular artists such as Method Man, D'Angelo left folks wondering who's uniquely, seductive voice was left lingering in their heads from songs like "Make Up's 2 Break Up's".

So whether you're a fan for rap, hip-hop, or even rock, you'll want to experience the enticing, sexy and jazzy sound D'Angelo offers, possibly becoming a new favorite for any music lover.

Pumpkins return with true rock CD "Machina"

Tom Mullen

The Pendulum

Billy Corgan wanted to rock. First listen tells me Corgan forgot all about the dud "Adore" and remembered that he rocked before and still could. Corgan has said that if "Adore" wasn't made that there would be no Smashing Pumpkins. As I ponder that thought I remember waking up to "Today" of "Siamese Dream" or driving all over the streets late at night to every part of "Gish." I remember that Corgan meant something in the alt-rock '90's and they were the biggest band on the planet.

With Cobain and Vedder, they provided a kid the reason to buy a guitar. In the days of Backstreet, Spears, and Cobain dead, and Pearl Jam in jam-jam land, Corgan knew that he needed to put out a "rock" record.

The Smashing Pumpkins have returned. With Flood at the helm again, Corgan searches for his calling. The Pumpkins have gone back to what works; riff, hook, bridge, chorus, anthem chorus. The basics for a hit single, now all you need is love to make them hits. Corgan doesn't disappoint with many lyrics about love, or loss of love. He is searching for something on this record.

Back on board is Jimmy Chamberlain, kicked out previ-

ously for drug abuse. Kicked out now is "to-die-for" D'Arcy, for drug abuse. Bring in Melissa Auf der Maur from Hole, and you got old blood out and new blood in.

With a second listen, I see more into the album. "The Sacred and Profane" gives us one of his best choruses on the album: "You're all a part of me now, and if I fall/ You're all apart of me now/ Trapped in the sun."

But this album is just not going to do it. It is not as bad as "Adore," but it is missing something. The first single was "The Everlasting Gaze," and no other song sounds like it on the album. "Heavy Metal Machine," maybe, but it doesn't have the hook or structure to make it worth mentioning. Where is the "despite all my rage, I am still just a rat in a cage" type song?

"Machina..." is a beautiful album that reflects the band was happy making this record. I am a sucker for a good chorus, and Corgan delivers this each and every time. Guitars are abound on this album, making it enjoyable to listen to. Chamberlain is heard throughout as tight and concise on drumming as he ever was. Being a jazz drummer in rock does pay off sometimes and helps it stay unique.

D'Arcy, who played on the album, is non-existent, but we all know that Corgan rules this band. This release is probably as rock as the Pumpkins

will ever get. Maybe they will go retro and pull out a grunge or fuzz sounds again. The reason Corgan won't is that he isn't as mad as he was in the past. I think all the turmoil the band had with members leaving put a hold on what he really wanted in life: love, and just being glad to be back.

Sure Corgan wants to rock, but at the same time he holds his own and is a team player with the rest of the band. Side note: Corgan has played all the bass and guitar parts for "Siamese Dream." Knowing that, we see that he has gotten past the dictatorship of a rock star and shined through with better, happier songs. Granted, he wrote all the songs on "Machina..." but it shows his turn from anger to thankfulness, all while holding the band together.

The Smashing Pumpkins returning in the year 2000 to save us from the doldrums of generic pop. "Machina/The Machines of God" doesn't quite do it, but at least we can be thankful that the Smashing Pumpkins are still around to give us a song that won't include a turntable scratch or feature Lil' Kim.

One day the pendulum will swing towards rock on the radio, and onto the masses. When that time comes, Corgan will smile again: "I'm alone, I blow the dust of my guitars... cause I have survived..."