

CHEWIN' THE FAT WITH THE FOOD FREAK

International Delights: best value this side of Baghdad

Michael Hess
Staff Writer

We all know the trial and tribulation it is to find a good meal these days. Many of us who eschew the cafeteria in pursuit of the higher eats find ourselves in a smorgasbord of possibilities. This isn't always an easy task. However, there is one place where the hunger-hounded can find sweet solace. International Delights, located at 740 Ninth Street, is a restaurant with an uncommon concept. With foods from Spaghetti with Meatballs to Baba Ghanouj, its goal is to provide international chow with a Middle Eastern flair to the Durham community. The

The food, atmosphere and service are swell... International Delights is an eatery you'll be proud to patronize.

store is pleasant, clean and cleverly decorated, with an assortment of pictures of the wonders of the world along the wall. The employees are friendly and quick.

There are always a few patrons, but the store is never crowded. The final touches are the Middle Eastern music wafting through the air and the 3-foot water bong adjoining the drink machine. To sample the wares of this fine establishment, I ordered a Philly Steak Sub

(I'm not daring, so sue me) for \$3.45. International Delights isn't as fast making food as, say, McDonalds, but your stomach will thank you for waiting. My sandwich was hot and the vegetables and meat were fresh and tasty. The unusual inclusion of sour cream and vinegar, while disqualifying any claim to the sub being a cheesesteak, magnified the flavor and added plenty of twang. Eat as many as you can before the government tries to outlaw it. My compatriots ordered a Italian Sub (also \$3.45) and two Gyros (\$3.99 each). They indicated similar bliss with their meals. Drinks cost 85 cents each; refills are 50 cents, but if you get the Extra Large drink for \$1.25



Zakieh Labada and his mother serve up wholesome goodness just a few blocks away.

Manoj Viswanathan

you never need one. This place is a hungry high schooler's dream come true. The food is delightful, the atmosphere and service are swell and the place

is just down the street. This is an eatery you will be proud to patronize.

The Smashing Pumpkins: Day and Night

Vinay Shastry
Entertainment Editor

Melon Collie and the Infinite Sadness, the third album by The Smashing Pumpkins, was finally released, much to the pleasure of their devoted fans who considered *Pisces Iscariot* just a collection of old material. This double CD opus may very well be the last we will hear from The Smashing Pumpkins, though; problems with all members of the band made this their hardest album to produce, and a break-up looms on the horizon. Consequently, *Mellon Collie and the Infinite Sadness* may be their most complete endeavor, combining the energy of their first album, *Gish*, and the catchiness of their sec-

ond, *Siamese Dream*.

The first thing to strike the listener is the sheer variety of style on both discs. The music evokes stronger emotions than ever before, and paints vivid pictures of lyrical sentiments.

"lily (my one and only)", a track about a shy peeping tom who gets arrested for stalking, comes across light and innocent, just as the stalker feels. Anger and rage dominate in "tales from the scorched earth", and the music reflects the mood with a fast tempo and distorted vocals. The Smashing Pumpkins keep their subtle musical style, though. "we only come out at night" sounds like a light-hearted, catchy tune at

first, but is actually a piece about self-deception and reassurance.

For once, The Smashing Pumpkins decided to include a lyric booklet with the double album. This puts an end to heated disputes about what Billy Corgan is actually singing.

Like every album, *Melon Collie and the Infinite Sadness* has its bad points. Corgan repeats chorus lines to the point of absurdity in some songs ("bullet with butterfly wings"), as if he thought that one profound statement could last for a whole song. In most cases, however, the songs read like poetry, and the music sounds as though it were written to fit the lyrics, not the

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other way around. The overall effect is a better-sounding rhythm that actually brings the words alive and puts them on the same level as the music.

Billy Corgan's vocal performance is excellent; he expresses more emotion with different intonations and volumes. In "xyu", he sullenly chants and screams the lyrics. This is a harkening back to their live performances, where the real emotions of the pieces are conveyed.

Melon Collie and the Infinite Sadness is an ambitious turn in The Smashing Pumpkins' possibly short-lived career. It pushes the standard formerly set by their first two albums. It has a darker overall tone, and is highlighted by heavy-hitting pieces throughout both discs. A few of the songs were musically disappointing, namely "tales of the scorched earth", which is vaguely reminiscent of Biohazard and other heavy metal bands. But songs like "beautiful" and "thru the eyes of ruby", which are more three-dimensional, make up for those shortcomings. All in all, you'll find more diamonds than coal in *Mellon Collie and the Infinite Sadness*.