LISTEN TO THIS

Adema

(Arista/BMG) *Adema*

> top pick <



If one can mooch off the success of a famous family member, whether they have talent or not, he can easily follow in their footsteps. Marky Chavez, lead singer of Adema and half-brother of Korn frontman Jon Davis, is a perfect example.

Not only does Adema fill some decent-sized shoes, but they may actually be a little tight. With pain-ridden lyrics and catchy, heavy riffs, they have compiled a 12-track album which drifts in and out of every style of today's heavy-metal. In 'Freaking Out,' a track dedicated to Chavez's rough high-school years, Adema goes the way of the Bizkit (ugh...) by giving it a rap-rock edge; the only difference is they sort it out and make a *real* song out of it.

'Giving In,' their first single, and 'Drowning' are two more tracks that I particularly enjoyed. They both emphasize on the ups and downs (ok, not ups), which a lot of younger folks can relate to.

All in all, Adema surprised the heck out of me. It seems I expected Kernel Korn, and I ended up getting the entire Kob.

• Andre Suley

Days of the New

(Outpost/Geffen) *Days of the New*



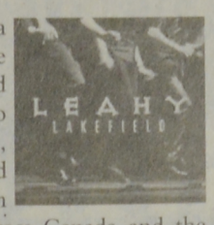
From the band that brought you such hits as 'Touch, Peel, and Stand' and 'Enemy,' the latest offering from gritty acoustic-rockers Days of the New is nothing short of spectacular.

Travis Meeks & co. dish out song after well-crafted song on their third self-titled album, dubbed the *Red Album* (because of the red coloured jewel case). Meeks' throaty, Chris Cornell-sounding voice accompanies his acoustical guitar playing skills splendidly. Songs like the album opener and first single 'Hang on to This,' 'Dirty Road,' and 'Die Born' are surefire hits to put Days of the New back into chart-topping contention.

**** • Korry Hill

Leahy

(Virgin) *LakeSide*



Leahy is a family of nine brothers and sisters who dance, sing, fiddle, and entertain audiences across Canada and the Northern U.S. They won three Junos for their self-titled first album in 1997 and in 1998 finished fourth on the world music charts.

The second album from this high-energy family act is a collection of many musical styles twisted into a menagerie of sound. Unlike their debut album, which in parts could erupt a volcano and in others bring you to tears, this collection has some balance.

There is some somber fantasy-like tunes like track six 'Leviathan,' which evolve into intense energy and there is captivating lyrical songs like 'Don't Let Me Down' which have a constant vibe of pride.

In *Lakeside* a new level of talent is discovered in the family of foot-tapping fiddlers who once opened for Shania Twain. Six vocal tracks and an addition of hard Celtic acoustic guitar for lead-ins to the madness give Leahy new dimensions.

Lakeside is a combination of traditional fiddle music like the work of Buddy MacMaster, high-energy music and dance such as in Natalie MacMaster and Riverdance, with a new twist of Celtic similar to that of Great Big Sea.

The biggest change in *Lakeside* from Leahy's debut album is that it has eleven original compositions. The first album was entirely composed of traditional music.

This is a good one to buy.

• Ryan Fletcher

Strong Hollow

Linda Little

Goose Lane

During an unknown time in the middle of nowhere ongst a slew of nobodies, the story of an unoticed boy and his fig to stay that way is the basis of Linda Little's first novel.

Jackson Bigney drops out of school just days bef graduation because he's had enough of it all. He decides to build small cabin in the field behind his home so he can escape his large a obnoxious family. Growing up, he was always the quiet and shy ch, unlike his rough-housing siblings, and became coined by his drunn father as "that one." Oddly enough, Jackson seems to be the oneat ends up resembling his father most; in apperance and, later on his need for the bottle.



Shortly after his father's death, Jackson moves into his one-room cabin and begins bootlegging to make ends meet. But along with his small income comes much unwanted fame as all the local drunks become regular clients. Jackson's life consists of nothing but a blur as one year slides into another; drinking all day and serving unruly customers into the wee hours of the night.

One day he meets a young man who changes his life forever. A fiddler named Ian befriends Jackson a before he can control himself, Jackson finds his reclusive lifestyle jeopady as he longs for Ian's company. Jackson has finally fallen love and realizes what he's been missing all his life. Soon thin begin to take on a whole new meaning which is both terrifying a exciting.

Little's first novel is incredibly powerful and a constant page turn Often I found myself trapped in Jackson Bigney's mind, becomi overwhelmed by his feelings. I was touched by his shame of bei loved and then later, his fear of letting it go.

I found the story ended abruptly and was disapointed that couldn't read more. However, I was definitely not unsatisfied. Th is an amazing novel and I will be sure to keep an eye out fo Little's work in the future.

• April Wel

A militia major is driving along when he sees a militiaman standing with a penguin. "Take him to the zoo," he orders.
Some time later the same major is driving along when he sees the militiaman still with the penguin.
"What have you been doing?" he asks. "I said take him to the zoo."
"We've been to the zoo, Major," says the militiaman, "and the circus. And now we're going to the pictures."

Jazzberry Ram

(Independent) *That Sound We Make*

Bringing a funk-jam-ska sound smoothly together, this quirky quartet culminates to share a surprisingly fun atmosphere with their audience; I think it made my ears smile. Jazzberry Ram brings to life a lush variety of funked rhythms and joyful, poetic wordplay. This, their third album, has a playfully evolved sound, full of slow, fast and intense beats.

Recipe for a great tasting Jazzberry Ram sound: Start by stirring a thick bass of Allan MacInnes; then, beat profusely with drums of Colin Stoble; next, pour and combine a generous helping of finger play with the guitar rifts of Drew Stewart and piano notes grown by Stephen Stewart; finally, pour the sound over a mellowed and euphoric crowd & Voila! You have just crafted a delicious delicacy to be sprinkled over thousands of smiling ears. So, if your hearing seems down, perk it up, with a brew of *That Sound We Make*.

• Greg LeBlanc

Live

(Radioactive) *V*



Love is once again the driving force behind this album, but the sound is quite a refreshing experimental adjustment.

They've laid the boundaries of the past to rest in order to express a freedom of sound in which nothing matters besides letting things flow and spreading the word of peace and love. A few examples of this album's sound variety are appearances by Tricky and Counting Crows' Adam Duritz, acoustics, distortions, whistling, electronic effects, pianos, violins, and choirs.

If I could offer you only one tip for the near future, it would be to buy this album. The long term benefits of *V* have not yet been proved by scientists and my advice has no basis more reliable than my own meandering listening experience, but trust me when I say that 20 years from now you will look back on this album and recall in a way that you can't grasp now, how many great songs it had and how fabulous it really sounded. The beautiful second single, "overcome," was released in dedication to the events of September 11th.

****3/4 • Gavin Simms

Jimmy Eat World

(Dreamworks) *Bleed America*



Equal parts power-pop, punk, and emotional rock, *Bleed American* is emo for the mainstream. This is an intense collection of angst-ridden teen anthems, starting from the very first lines of the title track song "I'm not alone cause the tv's on/ I'm not crazy cause I take the right pills." As singer/guitarist Jim Adkins puts it, "It's about a general dissatisfaction and a yearning for something more — not necessarily something material but emotional. It describes a feeling that something's missing."

Bleed American kicks off with three charged start-stop-guitar rock songs, but just when you think you know Jimmy, you're hit right between the eyes with the pop ballad 'Your House.' Start to finish, this album is a rollercoaster ride of great tunes that are hard to not sing, drum, and jump along to. Their fourth LP and their first with new label Dreamworks (Long Beach Dub Allstars, Nelly Furtado), *Bleed American* is their ticket to mainstream radio play. This album is a complete work and an essential part of any music collection.

**** • Rachel Long

Mary J Blige

(MCA) *No More Drama*



With the release of *No More Drama*, Mary J Blige continues to break down barriers, taking her music to an all new level. On this album, this girl from the ghetto departs from the R&B-esk style of her last album, *Mary*, to release a top notch mix of upbeat R&B and clubbish tracks, laden with soul. It's a true sign that Mary J has escaped her depression, and is now more vibrant and confidant than ever.

With *No More Drama*, Mary J Blige packs a powerful production punch. Producers include Dr. Dre, Jimmy Jam and Terry Lewis, Missy Elliott, The Neptunes, Chucky Thompson, Dame Grease and Kenny Flav. But, this album proves that big name producers aren't always assets to an artist, as the Rockwilder-produced, 'Keep It Moving' and Swizz Beatz-produced, 'Where I've Been' were the weakest songs on the album. Fortunately, there were a lot of impressive tracks to make up for this weakness.

The first single, 'Family Affair,' provides a real party vibe, as the production from Dr. Dre lends itself well to Mary's style. 'Beautiful Day' just makes you want to smile, get up, go out, and have fun. The thickly layered soul reverberates with positivity, showing that Mary J is back on top. 'PMS' is a classic, as Mary J dares to deal with a somewhat touchy subject in a very respectable way. Lenny Kravitz lends the guitar, as this track will make most guys chuckle, and most girls able to relate. Other hot tracks include 'Love,' '2U.' and 'Steal Away.' Other impressive tracks include 'No More Drama' (which uses the theme from Young & The Restless), 'In The Meantime,' 'Dance For Me' and 'Testimony.'

This was a very impressive album from Mary J Blige. It's really nice to see her back on top, producing a mainly fun and positive album. The style of *No More Drama*, definitely booms in comparison to her last album, *Mary*. This album has got everything for a fan of soulful music: positivity, top-notch production, upbeat R&B, and of course, Mary J Blige's characteristically conscious lyrics. It's an album that's worth checking out.

**** • Troy Neilson

Bruce Dickinson

(EMI) *Best of Bruce Dickinson*



I took my first listen to this disc while I did my grocery shopping; admittedly, its not a very "metal" activity. Bruce instantly took over, however, and I soon abandoned my grocery list altogether.

Rather than search out wimpy things like vegetables and bread, I found myself buying only hardcore goods. Stuff like oven cleaner, Tabasco sauce, tinfoil, and whole sides of beef. I even ended up buying a can opener. That's metal for sure.

Who could blame me? This is balls-out rock that really throws down the gauntlet. Sure, Bruce's stuff all sounds a lot like Iron Maiden, but there's certainly nothing wrong with that. Besides, being the on-again off-again lead singer of the aforementioned band, he comes by it honestly.

All the elements are here: wicked-awesome riffs, live tracks, stunning vocals, power ballads with classic titles like 'Tears of the Dragon,' songs with a message (i.e. Bruce's personal "fuck you" to sellout rock-stars, 'Tattooed Millionaire'), and a bonus disc with rare tracks and a message from Bruce himself. Go and buy this right now. Death to Nu Metal!

• Burt Muston

High note for Creative Arts

Pianist Lucile Chung 'stunning'

by Emma Hutchman & Heather Hickey

Canadian pianist Lucile Chung put on a stunning performance Wednesday, October 24th, at Memorial Hall.

With a Bachelor of Music Degree from the Curtis Institute of Music and a Master of Music Degree from Julliard, she is presently a Fellow of the Accademia Pianistica (Incontri col Maestro) di Imola with Giovanni Valentini. Ms. Chung has been recognized by such prestigious awards as the Outstanding Achievement Award for Artists from the Governor General of Canada and the Canada Council for the Arts' "Virginia Parker Prize", which she received in 1993 and 2000 respectively.

Lucille Chung commenced her musical career at the young age of ten with the Montreal Symphony. Her brilliant career has taken her around the world, performing in such renowned locations as Wigmore Hall in London, England; the Great Hall of the Franz Liszt Academy in Budapest and the Kennedy Center in Washington.

During her performance on campus last week Ms. Chung played pieces from classical composers such as Johannes Brahms, as well as from the contemporary composer in residence Alistair MacClaine. The Brahms selection contained five movements which were each diverse in tone, volume, and intensity. It commenced with a dark and mysterious piece with a romantic undertone. The second was playful and bright contrasting from the lyrical lullaby of the third. The fifth movement finished off with a serious and dark mood. The complexity and power of this movement was evident in Lucille Chung's impressive execution.

'Daft Mallow's Secret,' composed by Alistair MacClaine, was inspired by the fairy tale of a young girl discovering the beauty of Nature. The tone of this powerful and expressive selection alternates between sweet and severe. 'Daft Mallow's Secret' had a dream-like quality which captivated the audience.

After the great success of Lucille Chung's performance, the upcoming cellist Denise Djokic and soprano Measha Bruggergosman will surely be well worth seeing.

