



the world...pretty much anything in the general vicinity.

The cover of the CD is lavished with some entertaining art that changes when the case is tilted. *Aenima* is almost worth its price for the interesting pictures contained within.

Die-hard Tool fans should definitely run out and grab *Aenima*. On the other hand, the squeamish should try *Undertow* out first.

**JEREMIAH HIERS**

Continued from p. 17

Keenan, Tool plays with steady, intricate beats and cleverly written — often offensive — lyrics. *Aenima* leaves the listener in disgust with the state of their lives.

**Bow Down**

WestSide Connection  
Virgin

WestSide Connection's *Bow*

*Down* is definitely the ultimate level of gangster rap. The group is comprised of the one and only Ice Cube, plus Mack 10 and WC (pronounced Dub-C). Two virtual newcomers, and one old master of gangster rap, put together an album no one can mess with.

The album's name, *Bow Down*, and first words, "The world is mine", brings out the power of this album. The CD is full of classic hip hop, direct disses, and ghetto bravado at its best. These guys didn't leave anyone out. They speak of New York critics, Cypress Hill, and almost everyone in between. They use old classics for their songs and place a huge exclamation mark on every word they say. You have to be a hip hop lover to appreciate the full forty-eight minutes of rap music in its hardest form.

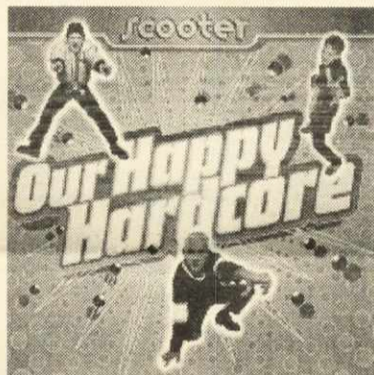
This album definitely gets the "W's" up. The trio of Ice Cube, Mack 10, and WC will make you *Bow Down* to the WestSide Connection.

**FADI S. MASOUD**

**Our Happy Hardcore**

Scotter  
Attic

*Our Happy Hardcore* takes over from where ...and the beat goes on! left off. Scotter's brand of techno continues to shine next to the arse-paralysing offal thrown up to



satisfy the intoxicated yet eager bar crowds.

The first track, "Let Me Be Your Valentine", starts off with a bagpipe recording of "Amazing Grace" and quickly moves into a techno "frenzy". Strange combination? Nein, I don't think so.

As if confirming that nothing is sacred in technoland, Scotter then attempt a version of Billy

Idol's "Rebel Yell" which, strangely enough, is not entirely dissimilar to the original.

The title track, "Our Happy Hardcore", is the only track that borders between techno and breakbeat, and has the makings of an adrenalin anthem.

*Our Happy Hardcore* is a collection of good (yes, it's all good) tracks including "Experience", "This is a Monstertune" and "Hysteria". Some are old, some are new and there is absolutely no hint whatsoever of any of the Eurobeat Eurotrash that is so popular with the musically-disadvantaged local DJs.

The moral of the review is that you should listen to this CD and educate yourself if your knowledge of techno extends only as far as Whigfield.

**EUGENIA BAYADA**

**Fever In Fever Out**

Luscious Jackson  
EMI

Jazzy beats and melodious lyrics yield the fantastic tracks that this quartet of dames has presented in their latest album, *Fever In Fever Out*.

I didn't know enough about the band to be a huge fan before I heard this album, nevertheless, it is undoubtedly the best overall album I've heard in quite a while. I was impressed most of all by the musicality of the group. Their upbeat, sometimes tribal rhythms, would seem an odd combination with their soulful voices, but the group blends the two with such ease that the resulting sound is completely natural.

"Naked Eye" is a fast-paced tune while "Water Your Garden" is a surreal piece with subtle syncopated rhythms. While "Electric" is a funky piece with both slow and upbeat sections, "One Thing" is my current favourite. Opening with the shake of maracas and then the thump of bongo drums, the vocalist proceeds to wail out her discontentment in this catchy song.

These easy-going tunes are pleasing to anyone's ear and the album will definitely enhance your music collection, so check it out because you are bound to find something you like.

**KAVERI GUPTA**

**Best of the Beast**

Iron Maiden  
EMI

Eddie is back. A band which had a great impact on metal

music, Iron Maiden, have compiled their greatest hits on one CD. Starting off with the spoken intro from the Book of Revelations, "The Number of the Beast" kicks off this album of seventy-eight minutes worth of headbanging.

These sixteen tracks show you why Iron Maiden became so popular around the world. Most of them are sung by Bruce Dickinson, except for two releases off their latest albums — *Man on the Edge* and *Virus* — which contain the vocals of Blaze Bailey. It feels as if you are trapped in the eighties listening to this package, but it's fun. You get to hum along to "Run to the Hills", "Can I Play With Madness", "Be Quick or Be Dead" and my personal favourite, "Fear of the Dark".

If you are a Maiden fan, then don't waste your time or money on getting this album unless you are infatuated with seeing some pictures of the band on the liner notes. Chances are, you have probably already seen them. I don't really understand why bands put out these greatest hits albums. Is it to show off what they have accomplished, or is it to please the masses who are too lazy to buy the old albums?

The heyday of Iron Maiden is gone, but *Best of the Beast* is still a great album. You can hear how good the band was when they were on top of the metal planet. Rock on, rock hard, rock heavy.

**STUART MCMILLAN**

**Feast**

Piltch and Davis  
Alert Music

Aaron Davis and David Piltch, the two other members in the Holly Cole Trio, show that they can stand on their own with this recording. The album, appropriately titled *Feast*, gives listeners a variety of sounds and moods to sink their ears into.

The talent of Davis on piano and Piltch on bass shines through on this album. The two professionals blend their instruments skilfully to create a warm, rich sound.

The album includes classic recordings like Bob Dylan's *Ring Them Bells*, but for the most part consists of original compositions arranged by Davis and Piltch.

The album is relaxing, but upbeat. "Newsoundland", an original piece by Piltch, and "Ruwendori" by Davis are cheerful and fun.

Piltch and Davis explore a variety of musical styles. "Black Is The Colour Of My True Love's Hair", a traditional love song, is performed beautifully by the duo. At the same time, the two easily adapt themselves to Davis's original piece, "Dissfunktion" — decidedly modern with the inclusion of drums and vibes.

If you enjoy ensemble music, Piltch and Davis is a worthwhile investment. The album is perfect for a quiet winter's evening. It screams for a glass of wine by a warm fire, while a blizzard rages outside.

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