



lyrics (and illustrations) by Staley (save a co-writing credit with Lanegan on 'Long Gone Day'). On 'X Ray Mind', he sums up the lyrical content with a large dose of irony: 'So sit back and have, an hysterical, laugh at tiny holes / Buy and trade men's souls.' I guarantee you won't be laughing, but the mere fact these emotions have been recorded gives them a heartening redemptive quality.

This is strong stuff: a long journey into a dark place. Above is a damn fine excuse to take a long wallow in a lot of pain. Give it a chance to get inside your head, and I guarantee it won't leave in a hurry.

BRONWYN TRUDGEON

**JAYHAWKS** Tomorrow the Green Grass (American/BMG)

The JayHawks' debut album, *Hollywood Town Hall*, was a fine and wonderful thing, but it fell into the cracks between rock and country, which meant it was pretty resoundingly ignored. Not a problem, because the 'Hawks are back with a slightly modified lineup (lost the permanent drummer, but picked up a keyboardist/pianist) and another very, very fine album. *Tomorrow the Green Grass* works the same inspirational vein as *Hollywood Town Hall*: nice, pure vocal harmonies, working with real rich guitar sound. They build layer upon layer of melody, using the vocals, keyboards and guitars as almost equal components.

It seems like a far lush production than the last album, and tracks like 'Blue' really benefit from this. Things never get too raucous, however. There's always a slightly wistful and

melancholic air to the JayHawks' songs. This can, at times, lead to some very maudlin moments, but mostly it just means the really good songwriting moments are even more evocative. Music as a craft lives on in albums like this one.

KIRK GEE

**MUDHONEY** My Brother the Cow (Warners)

"We're the only grunge band left in 95. No one else will take the word 'grunge', but we will," said a member of Mudhoney. If you're seriously into Collective Soul or whatever, I doubt you'll understand the beauty of this comment.

Grunge was a word and it was used out of context, especially in the case of Mudhoney, who are a plain and simple rock 'n' roll band, who posses more wit, humour, parody and sheer rock 'n' roll talent than too many bands to mention.

You eat broccoli 'cause it's good for you and you eat McDonald's 'cause it isn't, but it sure is tasty. Mudhoney are, of course, the McDonald's of the music industry. They rock, they hate everybody and they have fun doing it.

"Thanks to the kids for making me who I am / 20 percent gross goes straight to the man," Mark Arm spits on 'Generation Spokesmodel'. He continues spitting on 'Into Your Shtik': 'Kissin' ass is part of the job / She loves her job / What the hell / She does it so well...' says it all really.

As well as taking the piss out of, and hating, the music industry, they've got a wee political

ditty in the form of 'Fearless Doctor Killers'. Who coulda said it better than Mark: 'I'm all for life / Till the bastard's born / After that he's on his own / And if he does crime, trying to survive / I'll make damn sure he's electrified.' They say it all and they rock too!

SHIRLEY CHARLES

**THE MAGICK HEADS** Before We Go Under (Flying Nun)

The Magick Heads, the Dunedin based 'supergroup' (of sorts) responsible for the 1992 single 'Back Of Her Hand', return here with their debut album. Back then they included in their number the 3Ds two Davids, Mithcell and Saunders, along with Jane Sinnott and the Clean Bat himself, Robert Scott. Their new line-up features Sinnott and Scott, now augmented by Jim Strang and Alan Starrett (from that other Flying Nun 'supergroup' the Pop Art Toasters). Mitchell does return, however, to wrench some noises from his guitar on the suitably Celtic 'Beast Of Bodmin Moor'.

Stylistically, *Before We Go Under* displays no great breadth of vision and nor does it need to. The Magick Heads are content to operate within the boundaries of what they do well — folk tinged pop songs, heavy on melody, warmth and natural beauty. The tracks featuring Sinnott's sweet lead vocals are stronger than Scott's largely characterless efforts but together the pair's incandescent harmonies give Scott's voice some much needed depth. This is heard to best effect on the lovely 'Light Of the Night' and the album closer 'Good Books'. 'Standing at the Edge' and 'Hear From You' are similarly appealing. Before you know it, *Before We Go Under's* 13 tracks have drifted by in a totally unpretentious and charming (if not utterly captivating) fashion.

MARTIN BELL

**BURNING SPEAR** Social Living (Blood and Fire/Chant)

**YABBY YU** King Tubby's Prophecy of Dub (Blood and Fire/Chant)

**KEITH HUDSON** Pick A Dub (Blood and Fire/Chant)

Seems like everyone wants to reissue Jamaica's finest. These three classics come from the Blood and Fire label started by Simply Red managers Elliot Rashman and Andy Dodd, along with friends Bob Hardman and Steve

Barrow.

Their mission? "To reissue vintage Jamaican music."

The space dubsters at On U Sound have started Pressure Sounds to do the same thing. *Social Living*, originally released in 1978, is one of Burning Spear's finest hours. Classic roots rhythm from some of Jamaica's top studio musicians, including Robbie Shakespeare and Aston 'Familyman' Barrett. Floating above is the distinctive rich voice of Spear, aka Winston Rodney. The themes are familiar — Marcus Garvey, social conditions, black history. *Social Living*, or *Marcus Garvey*, as it is also called on the liner notes, is the last in a series of four albums Burning Spear made for Island Records from 1974 to 1978, and commonly regarded as his best work.

Keith Hudson's *Pick A Dub* was a big seller in the winter of 1974/75 in Jamaica. The dentist turned producer turned the bass and drums right up and let the rhythm take control. Guitar, organ, vocals and the melodica of Augustus Pablos was on and out of the mix. Hudson creates heaps of space around the rhythms, keeps everything really simple, and the result is a stark dub experience. Compared to much of the hi-tech, reverb heavy dub in the 90s, this is subtle and warm. That is its beauty.

Yabby Yu, aka Vivian Jackson, sounds like one staunch Rastafarian. He had led the vocal group the Prophets since 1972, developing a reputation as an uncompromising roots artist. He was one of the first producers to use the legendary King Tubby's studio, and recorded



Burning Spear

"With the BBE® system, it sounded cleaner, crisper, brighter, & simply put... BETTER!"

DJ Times Magazine



"BBE is the most inexpensive way to stand out from the competition. BBE is easy to use and will make your music so exciting, you'll be booked solid!"

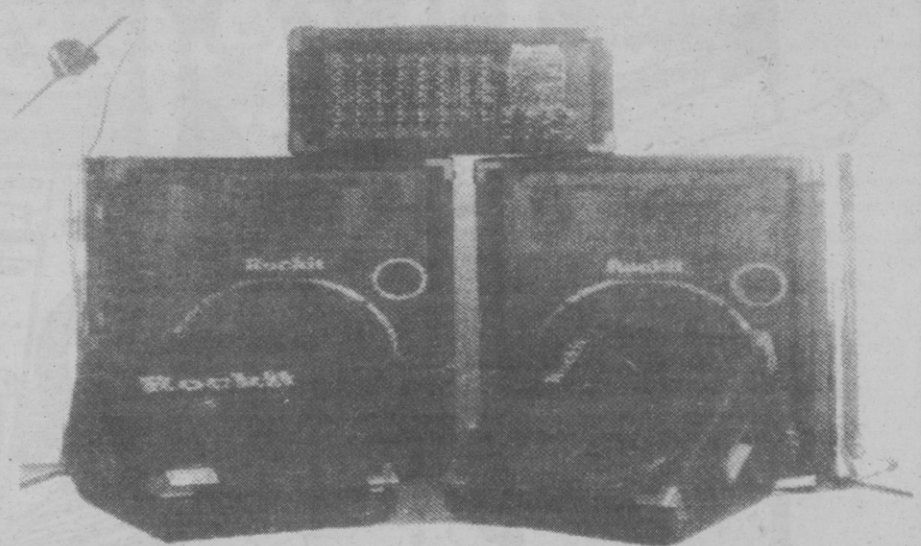
DJ Times Magazine

**BBE**  
Sound Inc.

For further information contact: HIGHET AGENCIES LTD  
PO Box 13-387, Christchurch, New Zealand. Ph/Fax: (03) 326 6450

## Rockit AMPLIFIERS

### NEW FACTORY SHOP MASSIVE STOCK TAKING SALE



200w 15" PA cabs \$1795 ~~\$995~~ pair  
200w 15" Monitors \$795 ~~\$399~~ each  
Complete 300w PA SYSTEM with FOH speakers and 12" Monitors \$5495 ~~\$3495~~  
Complete 150w PA SYSTEM with FOH speakers and Monitors \$4500 ~~\$2495~~  
Shure SM58 Mics \$399 ~~\$250~~  
800w power amps \$1895 ~~\$1195~~  
400w power amps \$1395 ~~\$995~~  
All prices exclude GST  
All Rockit amps and speakers carry a 5 year warranty

100 Pah Rd  
Royal Oak, Auckland  
Ph 624 1707

Mail Orders Welcome  
Send cheque or credit card details

☐ VISA ☐ MASTERCARD ☐ BANKCARD  
DATE: \_\_\_\_\_ CARD NO: \_\_\_\_\_  
NAME: \_\_\_\_\_ EXPIRES: \_\_\_\_\_  
SIGNATURE: \_\_\_\_\_