



Alanis Morissette

albums

lyrics sated, I manage to steel myself to head through the plodding 'Downtown' (yes, I know it's classic Neil).

Pearl Jam fans may want to come back in the room momentarily to catch 'Peace and Love', on which Eddie Vedder gets a lyric credit and substantial vocal space (to fine effect). 'Throw Your Hatred Down' is infectious as hell, and 'Scenery' is an epic of the kind only a man who's been in this rock 'n' roll game for a goodly while could dish out. The frail (although lyrically lovely) pump organ driven pair of 'What Happened Yesterday' and 'Fallen Angel' provide the only quiet reprieve from what (lyrics aside) is essentially a whole lot of jammin' on

them geetars.

You may not warm to *Mirror Ball*'s panoramic charms immediately, but if you try supplementing them with a rocking chair that can take a beating and a good porch view, your patience will be rewarded.

BRONWYN TRUDGEON

UPPER HUTT POSSE *Movement In Demand* (Tangata)

Ten years after they formed as a four-piece reggae group in the Capital, Upper Hutt Posse have come full circle and returned to their roots. In mid 94, when D-Word ditched the

drum machine and DAT recorder that had come to represent the Posse sound live and on record, and reassembled a living, breathing band of musicians, he must have known he was on to a good thing. The result is this infectious funky long player, *Movement In Demand*. *Movement* has the Posse dividing their time between the hardline according to D-Word, and the roots reggae sound of old. In New Zealand, nobody does both quite as well as the UH Posse.

It's been five years since the Posse's debut album, *Against The Flow*. Consequently, *Movement* combines old and new material. The opening track, 'Whakakotahi', was released in 1993 by E Tu (a Posse side project), 'Hardcore' dates back to 87, while 'Clockin' the Time' and 'Stormy Weather' (re-recorded versions feature here) are Posse classics from the same period.

The more recently penned tracks — 'Dread On A Mission', 'Fuck The Status Quo', 'Beware A De Wiya', 'As The Blind See', 'Tell Dem De Youth' — signify the Posse's return to an old school reggae/funk flavour, and are the album's high points, as these songs benefit most from the use of 'live' bass and drums. It's blindingly obvious this is the way the Posse should be. Unfortunately, the band's chequered history, and the often erratic nature of its members, means another half decade could pass before the hat-trick of albums is complete. But let's hope not, because *Movement In Demand* proves more than ever, UHP know exactly what time it is. Wise up.

JOHN RUSSELL

NINE INCH NAILS *Further Down The Spiral* (Interscope)

Why Reznor is obsessed with these remix things is anyone's guess. *Fixed* (the *Broken* remixes) was a disaster because most of the tracks ended up as some ridiculous cacophony of shock tactics. At least he learnt from it, because he's got a relatively fresh bunch (including the Aphex Twin) to have a go at his *Downward Spiral* tracks.

Getting the rubbish out of the way first, someone should've told Rick Ruben that there's a fine line between industrial terror and a laughable mess. He chucks beats, porno samples and Dave 'Guitar for Hire' Navarro into 'Piggy'. While I'm sure they were hoping for a Butch Vig/House of Pain hit, all they've got is chunky musical vomit stuck in an old man's beard. The JG Thirwell mixes don't muster much menace either.

'The Downward Spiral', however, is a spooky

little thing. Dark, sinister and lingering, like bumping into some Cylons while wandering around a swamp blindfolded. And 'Heresy' is full of backwards loops and scratches and screams. We're liking this. Charlie Clouser has given it more than the one dimensional fist fury it had on the original album. His other track, 'Ruiner', is similar to the lighter constructions of *Pretty Hate Machine*.

So, while we wait for Trent's New Orleans-recorded voodoo child, this'll do just fine.

JOHN TAITE

TRICKY VS. THE GRAVEDIGGAZ *The Hell EP* (Fourth and Broadway)

You can play Holy Trinity mix and match with this one. 'Reduce me / Seduce me / Dress me up in Stussy,' sound familiar, anybody? Then there's Martina's breathless first utterance, teamed with that sample that seems to suck you into the stereo, the tinkling piano, delicate strings, faint stylus crackle and double bass on the 'Original Mix', that give rise to that sublimely Portishead feeling. But when Tricky drops what should be the summarising statement of his art — 'My brain thinks bomb-like' — you remember you're living in a truly dark and dangerous world, not just some late night lounge bar for the lonely (although the almost cheesy keyboards in the 'Hell and Water Mix' reinforce this temporary illusion).

The Gravediggaz collaborations are the apoc-



Nine Inch Nails

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