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AC30 a firm favourite.

The 33 watts RMS typical output before distortion is produced through two Vox 12 inch speakers, specially made by Celestion. The efficiency of the speakers ensures the AC30 has a loudness that will exceed other 50 watt combos.

Available with reverb (Model AC30TBR) or as standard Top Boost (Model AC30TB) the AC30 continues to provide a reference point in guitar amplification, and is the perfect choice for many instruments through its six inputs over three separate channels.

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RECORDS

Motorhead Rock 'n' Roll (GWR)

All the things you could want in a Motorhead record are on this one. For starters that lovely chap Philthy Animal Taylor is back to thrash the drums to smithereens in his own uncontrollable way, and Lemmy of course is Lemmy. Growling and spitting out his tales of revenge ('Traitor'), fear ('Boogeyman'), politics ('Dogs') and love ('Rock 'n' Roll'). Python person Michael Palin adds to the humour with a poem about the band and their trousers after the track 'Stone Dead in the USA,' which sounds like something from *Overkill* period. Loud, mean and drooling — in other words, this album is total Motorhead all the way. **GD**

Stump Quirk Out (Chrysalis)

Quirkiness is that oddball quality that the English play at so well, and don't Stump know it. With the mini-album *Quirk Out* Stump turn on to the best Beefheartian excesses of XTC, produced into a big (and no denying it, bouncy) noise by Hugh Jones. Seen the video y'all? 'Buffalo' is a great song, a standout. 'Tupperware Stripper' is a fun one, close second. Check out all six — alongside This Petrol Emotion's *Babble*, the best of British '87. Geddit. How much is that fish? **PM**

Public Image Ltd Happy? (Virgin)

Album's finest moments were the best PIL output for nearly a decade. With a completely new lineup (including John McGeoch, once of Magazine, Siouxsie and the Banshees, Armoury Show), John Lydon falls flat with *Happy?* The single 'Seattle' isn't a patch on 'Rise,' and nowhere among *Happy?*'s eight tracks is there a song that, quite honestly, rises above the level of mediocrity. Sadly file under "oncepromising"? **PM**

Olympic Sideburns dixietruck stop! (Doc)

As if the loathsome spectre of the Hoodoo Gurus on tour this month wasn't enough, the Olympic Sideburns present us with *dixietruck stop!*, a reminder that (aside from the quality trash output of the likes of the Lime Spiders) the worst of Australian music is a bombastic mash of rock 'n' roll and pop elements with a backbeat too heavy for your stereo. I can appreciate its wild moments, but the best ones are far too few and far between. "Watch out baby / here I come." Yeah? I'm running away. **PM**

John O'Connor Conversations (Ode)

If one had to guess at guitarist O'Connor's musical background after hearing this album the scenario might go something along these lines. Back in the early 70s he was heavily influenced by Dave Gilmour's sustain sound on *Dark Side of the Moon*. Then as the decade wore on he moved into jazz-rock, enjoying the chance to stretch out but still liking the dependency of that steady backbeat. Now he favours a more relaxed approach, reflecting the slower pace of life at home on Waiheke. Still keeping an ear open though. *Conversations* consists of nine instrumentals with titles like 'Bird Flight,' 'After Lunch' and 'Child's Play.' O'Connor is ably assisted by electric bass, percussion and Jenny McLeod on synth. The pieces are all O'Connor's originals. **PT**

'WARNES' FROM PAGE 14

been recorded. He sends me his tapes and I hear things in those that the world should hear. Randy Newman always delights me. Tom Waits is another: I'm a big fan of his. There are one or two country writers too. And there's some old material, not standards but old obscure tunes that I enjoy."

As she's amply proved on *Raincoat*, Warnes has the ability to work in a variety of styles. Is there any that she'd really like to explore in depth?

"Blues, definitely blues. But I've gotta live a little bit more and get a little older and fatter before I can do them."

Why fatter?
"Any athlete or dancer will tell you that they move differently with a few extra pounds, and it certainly works for singing too."

She chuckles but she also sounds serious. Obviously now that she's escaped the career straitjacket of past record companies, Warnes intends to pursue music wherever she feels inclined. And have fun while she's at it. But for all the exhilaration of freedom, isn't there also something to be gained from having a clearly perceived public image? Especially in the case of a popular singer?

"I don't know," Warnes laughs again, "I'll let you know when I become one."

Peter Thomson

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