

PAUL UBANA JONES CD/Cass

The Things Which Touch Me So



The long awaited follow up album — A stunning performance from a totally unique artist
 "... bristles with energy, rich and earthy vocals and guitar playing."

Graham Reid NZ HERALD

FIRST ALBUM RE-RELEASED ON CD

GREG JOHNSON SET Isabelle

A great new song from Greg Johnson's forthcoming album. Mega radio and TV play — Top 20! Gluepot August 8th



New Single "Baby" out mid-August

THE STRAWPEOPLE THE SLIDE

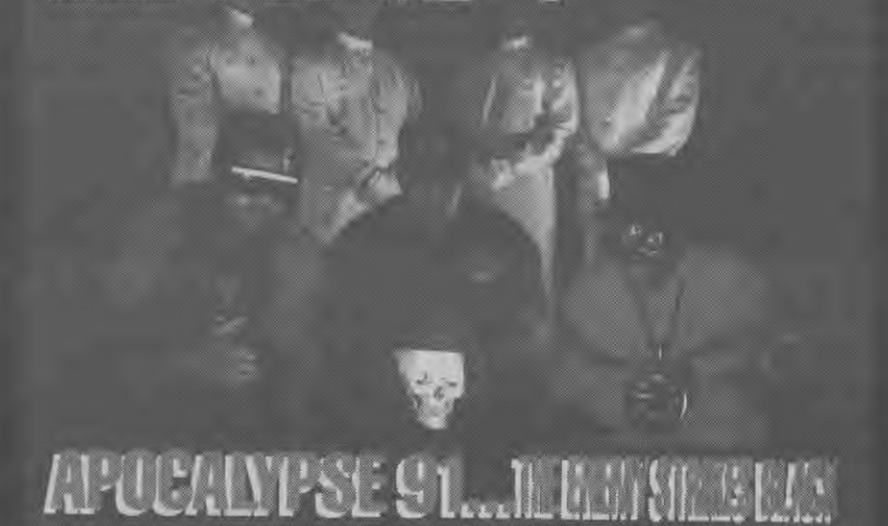
THE SLIDE Features Fiona McDonald Fabulous cover of the Tall Dwarfs song — done as only the Straw People can! Cassingle only.

Does Chris like it though?



COMING UP: Merenia new single 'When You Leave'; Southside of Bombay new 4-track single featuring 'All Across the World'.

PUBLIC ENEMY



APOCALYPSE 91... THE ENEMY STRIKES BLACK

- ★ Yo, Bum Rush the show
 - ★ It takes a nation of millions to hold us back
 - ★ Fear of the Black Planet
 - ★ Apocalypse 91... The Enemy Strikes Black
 - ★ 1992 sees Public Enemy back in town.
- It will also see the release of *The Remixes* album September 92
- 5 REASONS TO GET APOCALYPTIC... NOW!

SONY MUSIC

As the Japanese buy up record labels and film studios it seemed sensible to ask if Marshall was still an English owned company?

"I do own it, yes," was Jim's polite reply.

He copes well with the publicity work, he just did nine interviews in Japan where Yamaha distribute Marshall and he didn't get his start in the business as a soundman.

"I started as a singer in 1937, 55 years ago, then I did tap dancing as well, and when our drummer got called up in 1940 I took over the drum chair."

Marshall played professionally and taught drums in the 50s — "I taught Mitch Mitchell [Hendrix]. I was talked into going into retail and opening a drum shop. I had known Pete Townsend since he was a baby, because I used to play with his father in the bigger bands. The young musicians suggested I should stock guitars and amps. They wanted me to stock Gibson and Fender. I was given 6 months to last selling such high-priced merchandise in the Westend of London. But I sold lots of it and made a lot of money."

"Young guitarists like Pete Townsend and Richie Blackmore were always in the shop and most of the groups of the early days were actually formed in my retail shop."

By 1961 Marshall's shop was making speaker cabinets and by 1962 at the suggestion of his repair engineer they started making Marshall amps.

"We sold 20 or so that first day although we were only capable of producing two amps a week, so we were over committed right from the word go."

It's in recent years that Marshall has seen the most rapid expansion (60 percent growth in the last two years) and Jim has been awarded Queen's Award for Export for a second time.

Does the use of Marshall gear extend beyond rock music?

"We were labelled as the heavy rock or heavy metal amplification for years but I think over the past few years we've grown out of that with the new *Valvestate* range that pleases most musicians and with the 30th Anniversary 1962-92 range that we've brought out this year. I don't think anybody could be disappointed with that, whether they want the original Marshall sound or the absolute clean sound. What we've done is produce all the sounds that were ever produced in our models, all in that one unit [30th Anniversary model]."

Does your company have a strong commitment to research?

"Where we once only had two people on research and development I built that up to 11 people. We concentrated over these past three years on totally new products and methods of manufacture which has made us very competitive with the *Valvestate* range and enabled us to bring out products which please most people, like the new JMP-1 Pre-Amp which is our first time into midi. I was lucky enough to get young people straight from university who were up on modern electronics, especially one young man on midi, he's only 22 years of age



and he's brought out the best midi pre-amp in the world."

How do you actually know what musicians want from an amplifier?

"We discuss it with the musicians all the time, it's been my policy over all the years to listen to the user. We have close contact with people like Gary Moore in England."

Do you think the association with heavy metal has been bad for Marshall?

"I don't think we would have survived the 70s without being labelled that way."

But at the times the amp has been a focus for jokes such as *Spinal Tap*.

"You could look upon it that way but really that has been an enormous success for us. This was a thing for many years about turning Marshall up full, why doesn't it go up to number 11, musicians have been saying that long before the *Spinal Tap* thing."

Are amps getting louder?
 "No, our models are still 100 watt."

Do you think guitarists can maintain good hearing playing rock music?

"I talk to most top guitarists in the world and I don't find any of them having difficulty hearing what I'm saying."

Do you think Marshall gear has reached a point where you can't achieve significantly greater technological changes?

"That's a very hard question to answer because my development team now are all young people, they're all guitarists or bass guitarists and with the fantastic knowledge that these youngsters have now I cannot see that we're going to stand still, anymore now than 30 years ago when we first started."

What do you think are the main advantages of the new *Valvestate* range?

"We've been able to produce the most successful range we've ever launched as far as numbers are concerned. We've had this development team not only thinking in terms of sounds but the methods of production. We've managed to produce a range of high quality amplifiers at a lower price because of a huge

investment in computerised machinery — all of a sudden we were saving so much time on producing these units I could pass that on to the consumer."

Is your traditional use of valves still crucial?

"The sound from the valve is very essential when a guitarist gets past a certain standard. If you take a beginner he could probably listen to any transistor amp and any valve amp and wouldn't appreciate any difference in sound. It's only once your hearing gets accustomed to what everyone else is doing and the sound you like when all of a sudden you say 'I've just got to have a valve' because it's the harmonics of the valve that give you that sound of the lead guitar you know."

"With bass guitar solid state is necessary to produce the sort of sounds you want to produce, you don't need the valve for bass guitar."

Is the 30th Anniversary series available locally?

"There's two series, the 30th Anniversary [in New Zealand now, distributed by Electric Factory] which will be an on-going thing and there's also a Limited Edition range, there's only 500 combos and 1,000 heads for the world market and the Limited Edition has a solid brass front with a solid brass Marshall logo. The complete Limited Edition is sold to dealers."

Jim stresses that it's a genuine limited edition.

"A lot of companies add on if they get the orders, but I can't see the point of that, it's just being greedy isn't it? This is definitely a good limited edition. Just after they've bought it they could sell it for more so that's the value of the limited edition."

It's amazing that you can compete against the Japanese in manufacturing electronics?

"Yeah, but they've never been able to produce a good guitar amplifier. I don't think, without being boastful, that we're competing against anybody. The world is a big market and as long as I have my share I'm happy. There's room for everybody. Mind you, I don't mind taking a larger share of it."

MURRAY CAMMICK

MC OJ & RHYTHM SLAVE



JOINED AT THE HIP HOP

Sons of Thunder Remake

1. S.O.T. Funk Mix
2. S.O.T. Instrumental Mix

BURN TIME

1. Telephone Sex Mix
2. Version

FUNK IN YOUR FACE

July 27

On 3-track Cassingle & 4-track 12" vinyl