

eted as keen crossovers mixing pop gentilities with the flintier edges of rockism. In Suzie Higgle the band has a two dimensional writer able to sculpt metallic pop without lapsing into the turgid predictability of hard, ahem, rock.

Ned's Atomic Dustbin producer Jessie Corcoran has helped the band retain that balance, especially on the crashing sexual imagery of 'Dynamite' and the armoured beauty of 'Ending or Beginning'. Talking extremes means 'Black Bandages' with its kill-the-wounded freneticism while 'A Winter's Tale' and 'Challenger' show Higgle's sensitive side. *Psychohum* proves that Falling Joys have arrived and are doing the business now.

Tall Tales and True have been creeping their way up the ladder since they arrived in Sydney from Perth eight years ago. A trio dependent on singer/songwriter/guitarist Matthew de la Hunty, they made some impact three years ago with *Shiver* which bore signs of potential in de la Hunty's sparse, restless and perceptive material.

Owing more to hard-wearing bands like the Sports or Paul Kelly than the instant appeal of pop, songs like 'Summer of Love', 'Lonely Hearts Club' and the head-on attack of the single 'Looking For A Place' are polished, catchy but hard edged gems. The more far-reaching



Dream Theater

orchestration of 'Anything For U' and the sprawling 'Main Attraction' have you believing the Sydney Morning Herald's claim that Tall Tales are "the royalty of Sydney's independent rock bands."

GEORGE KAY

TORI AMOS

Little Earthquake (Warners)

'Crucify' gives a fair indication of what the album is like, thankfully managing to avoid the nauseous lyrical sentimentality of soundalike Kate Bush. Amos' tremolo filled warbles are gutsier than Bushes, slightly more limited in the crystal-shattering stakes but otherwise a faithful reproduction. Her voice is obviously the major appeal so is duly emphasised by uncomplicated piano tunes and

the odd rudimentary backbeat or acoustic jangle.

Little Earthquake is a solid marketing concept — kind of "nice" and vaguely challenging, like Kate Bush without the frilly blouse attitude and fluffy lion costumes. Amos fits snugly into the "angry young woman" pigeonhole, giving it to us like it is with a fair degree of poignant thought. It's music for those poor, confused individuals who like their easy listening hard and heavy.

TONY MILLER

DREAM THEATER

Images and Words (ATCO)

Nearly three years ago Dream Theater released their epic debut album *When Dream and Day Unite*. Poor sales and a departed vocalist led to a long

hiatus before they could release *Images and Words*. Dream Theater are one of the few bands that add something to the titanic Rush legacy. The musicianship is exceptional with fine performances from drummer Mike Portnay and new vocalist James Labrie. However, unlike their debut record, technical ability does not overshadow the songs. Dream Theater have attempted to maintain a groove element to the material while still making it musically interesting for themselves. Particularly with the three possible singles, 'Pull Me Under', 'Take The Time' and 'Surrounded'. This more accessible material means Dream Theater could finally gain the attention they deserve.

Images and Words bubbles

SINGLES

A veritable orgy of the little chunks of five-inch plastic this week — nuthin' brilliant or heart stopping but there's some bliss in the first bracket of compact grooves...

Starting at the top means the **Pale Saints** who make delicious EPs and they lift the glorious, crashing 'Throwing Back The Apple' (4AD) from *In Ribbons*. Of the three new additives, Meriel makes sweet 'Kinky Love' noises on 'Blue Flower' and 'Half-Life Remembered' is one of their frosted glides from the sublime to the subliminal. **Manic Street Preachers** have lavishly packaged their hymn to modern futility 'Motorcycle Emptiness' (Columbia) in triple gate-fold splendour befitting the status of the song. Of the three other preachings, their cover of Alice Cooper's 'Under My Wheels' crunches a raunchy tread and 'Crucifix Kiss' live shows that they may have performances worth slashing your arm for. **L7** take the right option from *Bricks Are Heavy* in the swaggering 'Pretend We're Dead' (Liberation) — coupled with 'Shitlist', babe, what else? Staying with guitars that threaten life-forms means the new darlings of the British indie scene the **Daisy Chainsaws** who reflect their name with a generous five track EP. 'Love Your Money' (Liberation) swings like a serrated machete, 'Pink Flower' is pogo time, 'Sick of Sex', 'All The Kids Agree' and 'Room Eleven' are a manic kinetics dream of guitar heaven. Almost indispensable.

Still with maniacs, **Suzanne Vega**'s changed her style to make a percussive/electronic pleasantly irritating itch in 'Blood Makes Noise' (A&M). And just sneaking into the hitlist is the **Neville Brothers**' gently funkling 'One More Day' (A&M) with the tape featuring a spontaneous 'Maori Chant' of 'How Great Thou Art'. One for us **Strolling Bones** in **Sting/Clapton's** effortless phrasing and playing on the *Lethal Weapon III* theme, 'It's Probably Me' (A&M). And **Ministry** wreak a little inner city industrial grunge on 'NWD' and 'Fucked' (Sire). Of course.

Movin' down a bracket to OK City where the population's growing. **Siouxsie** is at home on the gothic waltz theme from the Batman Catwoman dance scene 'Face To Face' (Polydor) while **Jeanette Katt** gets all animated and cute around ringing guitars on 'Girl Noise' (A&M).

In droll town **The Wolfgang Press's** 'A Girl Like You' (4AD) and **Recoil's** techno 'Faith Healer' (Liberation) with Nitzer Ebb's Doug McCarthy on vocals get the Leonard Cohen deadpan awards. And talking of monotones, **Roddy Frame** returns with a spritely acoustic stepper on 'Spanish Horses' (WEA) and three live tracks to boot, one being the brilliant 'Killermont St'.

San Francisco's **Faith No More** are definitely warming to the singles game with 'Small Victory' (Liberation). On a par are Australia's **Falling Joys** with 'Incinerator' (Volltion) and **Tall Tales and True** with their most instant moment 'Looking For A Place' (Roo Art) from their *Revenge* album. But let's float out on the **Church's** 'Feel' (White), one of the better tracks — though that's not saying much — from the disappointing *Priest=Aura*. Gotta stop, my ears have fallen off... see ya.

GEORGE KAY



Zeal MotTo ÷ "No DODGY Gear"

ZEAL STREETWEAR

Now AVAILABLE
AT SELECTED
STREETWEAR DEALERS
World-wide

@?#©!*♥♠♣# @ \$ * ? ← * ☆ ! ! ? \$ ♣

FEAST OF STEVENS



7 song ep out now cd & tape

THROW

ALL DIFFERENT THINGS

debut ep out now cd & tape

also available:



LILS - Lodestone



Holy Toledo's - Forget and Forgive

Available from discerning record shops or via mail order.

For free catalogue send SAE to:
FAILSAFE RECORDS
PO BOX 3003
CHRISTCHURCH

Both available on CD & Cassette

ACME™

MERCHANDISE
NEW ZEALAND

NEW ZEALAND'S No. 1 WHOLESALE
ROCK N' ROLL MERCHANDISING CO.

U2 PRINCE TESTAMENT GUNS N' ROSES BON JOVI TRIUMPH ADDICTIVE VAN MALEN BODY COUNT GRATEFUL DEAD MEGADETH ICE T POISON SEX PISTOLS SLAYER PINK FLOYD SUN RECORD COMPANY JAMES ADDICTION THE CLASH PICASSO

LOONEY TUNES™

THE BROCKUM COLLECTION

HANNA-BARBERA

THE CURE BOB MARLEY SOUNDGARDEN COLD CHISEL PEPSI MOTLEY CRUE AEROSMITH FAITH NO MORE CHEVROLET CANDY HARLOTS METALLICA SCREAMING JETS MIDNIGHT OIL ALICE COOPER MORTAL SIN RADIO BIRDMAN MASSAPPEAL STOLICHNAYA VODKA LOU REED ANTHRAX THE ALMIGHTY FISHBONE AC/DC

& MANY MORE TOP BANDS, ACTS & TRADEMARKS.

LO LINCENCED TO ROCK!

PO BOX 56430 DOMINION RD AUCKLAND
TEL: 0-9-378 7731, FAX: 0-9-378 7732

ABLE TASMANS

SOMEBODY ATE MY PLANET

CD/CASSETTE OUT NOW

SEE THEM LIVE NEXT MONTH



