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Would like to hear from anyone wanting to sell their music in Wgtn. Please send music/info to M.I.M, PO Box 7248, Wgtn 5th.

BEATLES CONVENTION

Hundreds of people had a great time at Convention No.1 to the extent that plans for no.2 are already underway. The friends of The Beatles were thrilled with the response and announce that a club "Friends of the Beatles" is now open for membership nationwide. Members will receive a club badge, membership card and newsletters bi-monthly as well as special concessions to Beatle events. For information sheet send SAE to 'Friends of the Beatles', PO Box 83067, Edmonton, Auck.8. Any queries phone Robyanne (09) 833-6200, Ron (09) 836-4476 (A.H.) or Kim (09) 832-0949 (A.H.). Better hurry, Newsletter No.1 due out in December.

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Xpressway label, distributed by Belgium's Turbulance records, this album is an entrancing exercise in sound and word collage. Sandra's cool voice (shades of Nico) sings/ intones impressionistic verses to music that veers from warped rock noise to fragile, skeletal acoustic accompaniments. Sandra Bell's own multi-instrumentality (she plays acoustic and electric guitar and piano, recorder, chimes and didgeridoo!) is augmented by a stellar cast of guest musicians. Peter Gutteridge explodes 'Subway Nihilism' with his patented distorted keyboards, the 3Ds' David Mitchell creates guitar dementia on the opening track 'Industrial Night'. The album is co-produced and engineered by Peter Jefferies (who adds his unique percussive style and guitar to certain tracks). Recorded on eight and four track in living rooms and garages, the result is intimate and edgy, a seductive noise-fest swarming with ideas.

DONNA YUZWALK

LOOSE ENDS

Tighten Up Vol 1 (Ten)

I remember that feeling in the early eighties when the British desire to make truly classic soul-funk was all pervading. That is, classic in the American sense. It's a purely American genre, so it should sound like it.

Loose Ends with Carl McIntosh and Nick Martinelli as the two major figures created throughout the eighties a body of classic work. Certainly what they created was important in establishing a post-disco sound for dance music, that sense of style and sophistication without losing the funk.

I would have been happy with just a hits collection but this is even better with top remixes from Eon Irving, Andrew Komis, Frankie Knuckles, David Morales, PM Dawn and Gang Starr. Best place to start is the original mix of 'Hangin' On A String' with that perfect Martinelli Philly production working up to a Benson style guitar break. You can't build on perfection but Mr Frankie Knuckles gives it a go with a "garage" mix which might work for some.

What works for me is the Eon Irving mix of 'Choose Me' and 'Magic Touch', excellent reworks without tampering with the original quality. Surprisingly, for me anyhow, is a super smooth remix of 1986's 'Oooh You Make Me Feel'. Very nice.

Interestingly enough they left 'Don't Be A Fool' in its pristine 1990 form, for this I was thankful.

Like most re-mix collections they throw in a new song. Here we have a collaboration with Young Disciples on 'Don't Worry' which flows just right in this company. Most interesting re-work is Gang Starr pouring in the jazz funk with 'A Little Spice'.

Anyhow, if you are at all interested in soul music, par-



Maxi Priest

ticularly that modern hybrid of dance-funk-jazz-hip-hop that is contemporary soul, don't go past this sublime collection.

KERRY BUCHANAN

MAXI PRIEST

Fe Real (Ten Records)

Lovers is that particular genre beloved by some, myself included. It's that sweet vocalising over a groove that is so attractive. Historically it's always been a part of reggae, like during the Rock Steady period where Duke Reid's pioneering label Treasure Isle produced such classic lovers as Dobby Dobson's 'Loving Pauper', the Techniques' 'How I Wish It Would Rain', Phyllis Dillon's 'Don't Stay Away' and more.

Honed to perfection in the '80s by people like Gregory Isaacs, Dennis Brown, Barry Brown and right up to today with the new guns like Beres Hammond and Jack Radics. Maxi Priest has been around in that scene since 1984 with his cover of Dennis Brown's 'Should I'. Since then he's been England's greatest lovers singer. Last year's 'Close To You' re-established him as kingpin and this new album seals it.

In the production seats are Sly Dunbar, Mikey Bennett, David Morales, Simon Law and Aussie Clarke. So in a way you know it's going to be hot, as

indeed it is. Like the first single 'Groovin' In The Midnight' put together by the production team and Eon Riving (excellent on the Loose Ends remix album) with a classic Maxi vocal line weaving in and out of that baroque rhythm, like all good lovers songs it's about sex, or even better, the expectation of sex.

A theme repeated on 'Ten To Midnight', 'Sublime' and 'Hard To Get'.

As usual Maxi tries to cover all bases, with the soul inclined 'One More Chance' dripping in strings and the use of Raggamuffin DJ Sweetie Irie on 'Make My Day' and Carla Marshall getting tough on 'Careless Whispers'. Once again Maxi's hitting large with a super smooth workout. No surprises just the usual class act.

KERRY BUCHANAN

RANDY TRAVIS

Greatest Hits Volume One (Festival)

BRENDAN DUGAN

All This Time (Festival)

The recent country music awards made dismal viewing: no-talent stars looking like hairdressers from hell, stepping in their own sincerity. And one of the saddest sights was Randy Travis, looking thin and grim in the wake of the Garth Brooks phenomenon. I don't blame him; who can explain how

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