

# 4.52 am

Issue: 005 23rd October 2016

# DAUGHTER

- \* Guyton Guitars \* Custom Cool Etch \*
- \* On Dead Waves \* DRW Effects \*
- \* The Answer \* ThorpyFX \* The Lovely Eggs\*
- \* MJW Amplifiers \* Warehouse \*

SUNAIR



AWKWARDBREED

# WELCOME

Welcome to Issue 005

I think that in a way, things are settling down here with 4.52am and I'm excited that this week we are leading with one of my favourite bands, Daughter, and with it an interview with one of the most exciting and innovative guitarists around right now, Igor Haefeli.

From there we have some stunning guitars from Guyton Guitars who are a lot more than the makers of Brian May's personal guitars, a search for the perfect Overdrive which ends-up with ThorpyFX and then a first look at the exceptionally cool Design Retro Works and their icy cool Ge Fuzz Ace Plus.

I won't list it all, but one that I can't wait to share with you is the uber groovy Custom Cool Etch, a British company that are producing world class guitar parts I've been proud to tart up my own guitars with in the past.

Enjoy

Mark



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# CONTENTS

## FEATURES

### [Daughter](#)

The Band

### [Guyton Guitars](#)

Speedway

### [onDeadWaves](#)

Blackbird Singing

### [Custom CoolEtch](#)

Supreme Art

### [ThorpyFX](#)

The Gunshot

### [Design Retro Works](#)

Ge Fuzz Ace

### [The Lovely Eggs](#)

Drug Braggin'

### [MJW Amplifiers](#)

The Bantam

## REVIEWS

### [Angie](#)

Smoke Weed Eat Pussy

### [Daniel Woolhouse](#)

What's That Sound

### [DTCV](#)

Confusion Moderne

### [The Answer](#)

Solas

### [Warehouse](#)

Super Low

## KILL YOUR TELEVISION

### **Sunday:**

Motorhead *Ace of Spades*

### **Monday:**

Guns 'n' Roses *Patience*

### **Tuesday:**

Duane Eddy *Peter Gunn*

### **Wednesday:**

David Bowie *Rebel Rebel*

### **Thursday:**

Franz Ferdinand

*Take Me Out*

### **Friday:**

Red Hot Chilli Peppers

*Under The Bridge*

### **Saturday:**

Queen

*I Want To Break Free*

[Credits & Thanks](#)



# TWICE THE TONE



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EFFECTS

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# FEATURES



# DAUGHTER

## Heart of This Nation

I can't remember the first time I heard Daughter, but I do know that I was transfixed, that I stared at the stereo for minutes, trying to understand where such music could possibly be coming from in this day and (in my case) aged.

Which is worrying as I was probably driving.

Needless to say, that within a few bars I was hooked and over the last couple of years you could probably call me 'avid'.

All of which made it sweeter to be able to have a chat with Igor Haeflis, their innovative and rather dashingly cool guitarist, producer and genuine top chap. I tried not to fawn though, it is a bit of an embarrassing trait in the aged, let's face it.

So, determined to keep my hard man of the press cred intact, **I asked Igor how Daughter got together as a band?**

"I met Elena at Musical School in London although we didn't start working together until after our time at the school had finished. I'd come over from Switzerland for the course."

**Tell us about the recording of 'His Young Heart', what gear were you using?**

"We recorded the first EP, quite literally in my bedroom. Romy had joined us as a drummer and we had been doing loads of gigs. We were lucky to support John Grant

and Ben Howard which taught us a lot and made us tighter and obviously played to bigger crowds. The gear I was using was really simple, I DI'd the guitar and we used Logic Effects. Not many pedals then, just a Keeley Modded Boss Blues Driver and a TC Electronics Hall of Fame."

**And now?**

"Now it is much the same apart from I have a Roland Space Echo and Elena bought me a EHX Memory Man with Hazarai Reverse Delay."

**You recorded a couple of EPs before you signed with 4AD. By that point you were already headlining decent sized venues, how did the signing come about?**

"Originally we signed a publishing deal and there seemed to be lots of labels buzzing around. The publisher invited 4AD to a gig we were doing in St Martin's in the Field in London, but even then, it took a long time. 4AD were talking about working with us for the long term, nurturing whereas most were talking about getting things out quickly, and they just seemed the right label for the way we wanted to work. They have been brilliant and have always had a good reputation."



**Thinking of other bands reading this,  
how did you go about building your  
audience?**

"We just played loads and loads of gigs and eventually people come to watch. Old fashioned but it still works and people seem to want to see what you do next."

**All of which brings us to the release of  
your first album "If You Leave", but  
just before that you find yourself  
playing the Letterman show. How did  
that happen and what were you  
thinking when it came about?**

"It was almost embarrassing. We just got asked to do it and thought WTF we hadn't even got a record out with 4AD yet and so we nearly turned it down. But the label said

we would be "batshit mental" and so we did it and it was crazy."

**How did you come to work with Joe  
Duddell on the "4AD Sessions E.P.**

"We had done Festival #6 in Wales and Joe had been the in-house composer, working to put the choirs and bands together with strings and everything. It worked really well, as Joe has this real rock sensibility and his engineering was brilliant. So when we were doing the E.P we decided we would ask Joe to come in and collaborate and get the strings on there. We really hope to do more collaborations with Joe it let us explore something completely different but still - us."





**How was the recording of "Not To Disappear?"**

"We recorded NTD in our own studio in the Limehouse Factory between everything else over the whole of 2014. Elena had worked on a new style of writing and we were going a little bit crazy trying to find a new sound. It was good but hard work."

**NTD has a harder edge to it than IYL, more aggressive and almost nasty - had somebody pissed you all off?**

"It was definitely a darker album, but sometimes you have to go there if the lyrics are driving you that way, to convey the ideas in sound as well as the words."

**Before I let you go, I've loved the films - how much input have you (as a**

**band) had with them, and is it an area you would like to work more in? "**

Ian and Jane did the videos, they were filmed over 3 days and they had got a short story writer to write stories based on the songs. It is something we will do more of as it is really interesting to see where these things go when other people take them from you."

**So what comes next?**

"We are touring until the end of November and then we are going to take the first half of 2017 off and just do some different things."

Check Daughter Out [Here](#)



# GUYTON GUITARS

## Speedway

When Andrew Guyton launched his guitar company in 2001, he didn't realise that he would become best known for making guitars based on Brian May's Red Special, and certainly didn't expect to be making guitars that Brian would be using on stage himself or even that he would find himself renovating the original.

Who would?

It is a fantastic story and one begging to be told, but with our usual perverse style, I'm going to put that to one side for the next couple of issues and we are going to look at two other guitars Andrew has developed, that have nothing to do with Fat Bottomed Girls or any Kind of Magic, however tempting such things are to discuss.

Today then I'm pleased to be looking at something that couldn't be more different, a wonderfully individual design that has nods to Offset Chic and the colouring more likely to be seen on a hot-rodded Muscle Car, but that is in itself totally original both in its design and of course in the quality of its execution. It is a serious guitar that demands to be played with a giant pair swinging in a southerly breeze.

This is the Guyton Speedway in all its glory and they don't come much cooler, like Ole Olsen turning out for the Coventry Bees or Ivan Mauger for the Belle Vue Aces, this is a serious, top quality guitar that shows the player to be both individual and to enjoy a bit of quality.





A black and white photograph of a man with dark hair and a slight smile, wearing a dark polo shirt with a 'Gruyton Guitars' logo. He is leaning forward, resting his chin on his hand. In the foreground, a light-colored acoustic guitar is positioned horizontally. The background is blurred, showing what appears to be a music store or studio environment.

Gruyton  
Guitars

In terms of specification, as with everything Andrew makes, the Speedway is bespoke – the Yellow one pictured being a single pickup job, whilst Will's one in the video clearly took a different rout.. Who is Will? Well he bought a Speedway and was good enough to tell me all about it just yesterday. He also puts it to good use in his new EP which we're reviewing next week, but the Speedway. Here is what Will had to say.

"I've known Andrew for at least 16 years. I first met him as a guitar builder starting out, when he brought over a T-style guitar he had made to my local guitar shop, where I worked. From this first meeting, he became a shop regular as he started taking on some repair work to help cover the owner - Colin Fulton - who has also made a name as a guitar Luthier. As a guitarist, when I decided I wanted to try something different,

I approached Andrew to make me something. It ended up as a double cutaway style electric guitar, 24 frets, and red. I was most pleased - It was excellent! It was also around this time that I got the chance to play the two prototypes of the BM model...

A few years had passed, and the guitar was at Andrew's for a set-up. When I turned up to collect it, there were three very unique looking guitars on his wall. These weren't ordered instruments, but three prototypes he had made purely because he had wanted to! He had come up with his own design, and was so keen to see them in the flesh - they had to be made! I tried out prototype No. 2 - translucent green, almost black in some light, revealing the grain of the mahogany body and neck. It had some familiar features, reminding me of a few of my favourite guitars, two humbuckers (like a



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Les Paul), single volume & tone controls (like a Telecaster), and a 3-way toggle switch on the lower horn (like a Firebird).

It was covered in gold hardware - very me! 6-in line headstock, and a wraparound bridge. Plugging it in was amazing, it was so responsive. You could have a crunch set on the amp, and use the smooth volume pot to clean it up a treat. Which I've done with any guitar, but no other guitar I had played was "that" smooth with its controls.

It was also simple to use, I'm the kind of guitarist that finds the 5-way switch gives me two too many options! It also had this interesting cutaway/scoop at the bottom, but really worked for the aerodynamic styling of the body.

This guitar hadn't been made for me, but it might as well have been.

This was the Guyton Speedway.

I then spent the next few days (while I was on holiday!) thinking, well, more like

obsessing about the guitar - I'd only played it for 30 mins, but I knew it was the right guitar for me. I also wanted to have a special guitar to celebrate the birth of my first daughter, Beatrix. I contacted Andrew, and we made a deal.

I haven't looked back. I've used the Speedway for recording sessions, gigs, lessons, anywhere and everywhere. The only thing I have changed, is to have a Rio Grande Mini-humbucker put into the neck position. I find that covers all the tonal ground that I need. Apart from that there is nothing else I would change. It's effortless to play, and fits me and my needs like a glove."

And so that is the Speedway, while next **week we're looking at something else** from the mind of Andrew Guyton that is equally cool.

Find out more [Here](#) the man is a genius, end of story.



# onDeadWaves

## Blackbird Singing In The Dead of Night

OnDeadWaves are a combination of two rather cool solo artists that you have probably heard of, in the shape, and general dimensions of Polly Scattergood and James Chapman. Both were already signed to the same label, Mute, but this isn't one of those cringeworthy and contrived X-Factor 'Let's make another One Direction' things, where by total surprise beautifully well-appointed and complementary voices are suddenly plucked and moulded into a homogenous unit-selling-machine. Nope, Mute is a proper label, things are more organic than that.

They did however first get together at a Mute event, celebrating the label in 2011. At the event, different Mute artists got together to perform each other's songs, (I would love to see the Swans/Erasure mash-up if anybody caught it on video) and when James and Polly came off stage they knew they wanted to see where else they could take it.

As Polly said,

"We'd both previously spent a lot of time alone and introverted in the studio. We enjoyed this new experience because it was all a bit unknown. The gig was one of the most enjoyable I've done..and as soon as we finished, we said it'd be cool to do something else."

James, of course is perhaps best known for his Mercury Music Award nominated debut

'We Can Create' and it was to his own studio that the pair retired in 2014 to see where things would take them.

Polly explains, "I think because we'd both had quite intensive releases we wanted to do something which had no pressure on it whatsoever, something just for fun, so I just went up to see James and hang out and write a song together and see what came of it, I went for a day and ended up staying a lot longer."

The location of the house is quite remote and definitely had an impact on the tone of the recording.

"James' studio and house is very chilled and calm – I've never even seen anybody around there," says Polly. "There are no distractions because you can't go out anywhere. We didn't actually leave the house ever, except when a guitar string broke and we had to venture into town."

"When we were writing we hadn't seen anybody - sometimes for a few days and you go stir crazy," says Polly. "I did sometimes feel like the blackbird was staring in at us."

And Blackbird is the stunning opening to the album. It was the song that they wrote first and which set the scene for what became the album – not that they were thinking so far ahead.



"I usually write with a keyboard and then put the guitar on later, but we started with the guitar, and once we found a certain sound we liked we limited ourselves to the same things," says James.

Those ingredients were simplistic, guitar, reverb, synths and two vocals, but in terms of the album produced they turned them into a quite enormous sound. Thoughts of an album, were still far from their minds at this point though, it was just a new way of working.

"It was definitely a different process, because whatever I'd done in the past it was me on my own, in isolation," says James. "Letting someone else in straight away just brings a different way of working."

"We recorded a lot of tracks, but decided to make it a short album and selected nine original tracks and one cover. The last track we recorded, Winter's Child, is the last track on the album and gave a sense of finality to the project. It's got all the elements in one song," says Polly. "There's an undercurrent of darkness, a feeling of loss; it starts off very sparse and goes to this big epic ending. We were like: OK, we're done now."

And I have to say the album they produced is one of the most beautiful and lyrical sets of songs I've heard in years.

Musically, it is genuinely stunning, layered, almost Treasure-era Cocteau Twins-esque at times, before you are drowned with a wave of beautifully clean guitar, the mix of the two voices working perfectly without ever falling into syrupy harmony territory. In style there is a definite feel of Nick Cave or labelmate Mick Harvey – and whilst Polly

vocally initially seems to be demanding your focus, as the album progresses James' vocal influence becomes more and more apparent. And throughout the pair genuinely work to produce something special, seemingly without ego – perhaps because they never saw it as a commercial proposition, but I'd like to think it is because they realised they had developed something special between themselves and wouldn't want to disturb the balance.

Whichever it is, there is so much depth in both the music and the lyrics that it is one of those albums you could study for years, but won't as you will instead find yourself transported each time you hear those first notes anew.

As I write this I don't know whether they plan to work together again – although the album is being played live soon and has an art exhibition tied to it, which feels fitting, but I do hope they repeat their experiment one day, just to see, what if.

The exhibition of images, each representing a song from the album will be held at Mario's Café in Kentish Town, bringing the album to life in a different way.

Check the album out [Here](#)



# CUSTOM COOLETCH

## Supreme Art

It is a few years since I first became aware of the amazing etching work Jane Davison was doing at Custom CoolEtch, and the dramatic way in which something as seemingly simple as a scratchplate could change the look of a guitar from the traditionally generic to something nowhere short of epic.

Such is the effect talent can have.

The first 'plate I had from CCE was for a Les Paul Jr I was putting together, not that anybody noticed the hours and days I'd

taken on the finish once the pickguard was on, but it was a wonderful thing regardless.

Looking now though, Jane has continued to develop and create some amazing designs, far in excess of what I've seen before.

You'll see some of the images here, but really should check out the Custom CoolEtch web site [Here](#) too.

Although you should be warned, make sure your cards aren't maxed before you click on that link, if you see what I mean.



ALL INFORMATION  
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JIMMY Glastonbury Festival  
Sylvain Armand  
Paul Thomas  
Alain Naïf  
THE CITY COUNTRY MUSIC HALL  
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WATERLOO  
MON 50°60°70°  
WED 50°60°70°



TRIUMPH  
MOTORCYCLES

Doctor Fear

BNG



But where does it come from, and how isn't it much better known that Custom CoolEtch are producing such work here in the UK? Not that they are underrated in any way by the people who have seen what they do, but I hear of lesser companies talked about with almost religious zeal, and they aren't fit to lace CCE's boots.

I mean this quite seriously folks, there are American companies I see mentioned endlessly who are producing some seriously gauche and tasteless gubbins at many times the price yet they are being regularly praised, and it leaves me amazed.

But in truth, Jane isn't just another guitar part maker and maybe that is the difference and dare I say it that sometimes in the UK we are bleedin' hopeless at talking-up our own. Jane was of course traditionally trained as a silversmith, art jewellery designer and all round clever clogs.

Her jewellery (not to go too far off topic) is equally imaginative, unusually designed and produced with an OCD zeal you can't replicate.

But getting back to the guitar parts, clearly scratchplates are where it is at – something that Custom CoolEtch's brother company, Bridge Street Guitars use to great effect on

a lot of their builds, but I'm deeply in love with the headstock fascia's Jane has also been producing and I'm also hearing that there will be some new developments in the near future, which hopefully we'll get to talk to them about when the time comes.

One thing I haven't mentioned which for me really set Jane's work way above a lot of engraved and etched work from elsewhere, was the interest and skills in the use of different metals and then in her ability to corrode them beautifully. Corroding metal is something I know a wee bit about, but some of Jane's work is way beyond what I've seen before. And don't go thinking that we are looking at a Trussart copyist, this is a completely different approach, even if Jane would acknowledge the debt to both Zemaitis and Trussart on an inspirational level.

As I say, I'm a big fan of Jane Davison and Bad Bob Bates over at Bridge Street Guitars who I hope we'll feature in the coming weeks, and I would seriously suggest you should pay them a visit. Your guitar will love you for it.

Custom CoolEtch is [Here](#)

Bridge Street Guitars is [Here](#)





# THORPYFX

## The Gunshot

**Overdrives are something I've been thinking a lot about recently. I'm not sure why, my gigging days are long gone, and to be totally honest, when I was regularly out there, Boss was seen as aspirational and probably the greatest tonal leap I ever made was when I traded in my Rocktek Distortion, and invested in a Dod Classic Tube from my Mom's catalogue, £1.12 for 20 weeks.**

Bit of a struggle, but you grit your teeth, the price of rock 'n' roll.

In truth, it wasn't until I'd finished my 'live and recording career' that it dawned on me that an overdrive wasn't just another 'signal processor' like my favourite Boss CH-1 and Ibanez DF-Ls, and that it was meant to actually be replicating an overdriven amp.

I know, there was a clue there somewhere I was missing, wasn't there?

So even though I was a technical cripple, in a lot of ways, I was using my old Classic Tube correctly – for a start there was never an opportunity to turn the Master volume over 1 in the pubs we played, and my 140W Peavey Deuce needed to be sounding like a Harrier Jumpjet lifting-off before the valves got exercised, so an Overdrive was the only way to sound the part.

These days of course, people are using smaller and smaller valve amps, modelling is getting somewhere close (OK, it isn't, we all know that, but let's pretend for the sake of the narrative) so I had to ask myself the

other day just why anybody would want an Overdrive pedal at all? Surely you just grab a 1/4Watt amp and turn it up – kaboom. Jobs a good 'un.

Keef recorded albums on 'planes using a Pignose, I'm sure I read that somewhere, it has to be true.

**But it really isn't that simple, is it?**

For all our movement toward the wee amps, and whilst they sound good in the dead of night with a sleeping baby overhead, **they can't nail** all those tones. The teensy **Marshalls don't** really sound like a Plexi Quad Uber Stack (I was never very up on such things) and the same for everything else.

And the truth of the matter is that you will get a lot closer to that Holy Grail using a bigger valve amp clean and getting your tonez from a pedal. The tricky part of course is that not everybody can drop lucky in the way I did with the Rocktek and then the Dod (ahem), these days there are so many more options, so where do you start looking when you want the perfect Overdrive pedal?

Who you going to call?

And as I say, for no apparent, logical reason, this is something that has been concerning me, and so with the aid of YouTube, and friends with piles of metal boxes with wires and things in that I could compare, I decided I would try to find



what, for me – it is a personal thing after all – would give me the perfect Overdrive sound.

As a first step, though, I had to think about what it was that I was trying to find. A frame of reference if you like, as it is too easy to say that you want it to sound like a good overdriven amp sound.

And for me, it genuinely **wasn't about the** type of amp, or whether it was creamy, brown, lady-like or anything else, I am a lot simpler than that, I just wanted it to sound real. Because looking back at what did it for me when I went from the Rocktek to the Dod, it was because all of a sudden it went from cartoon to something that actually sounded as though the amp was being overdriven.

**I'll always remember the first gig when a couple of chaps complimented me on my tone – I'm sure they will too as I wasn't very gracious thinking they were taking the piss to be honest – but soundwise, it felt real.**

So that was my aim. I wanted to find the overdrive pedal that most sounded like an overdriven amp. Simple or what?

And so over the course of the last few weeks I have got OCD, a little Zen and eventually found that I had tried 114 different overdrive pedals, through the same Vox AC30 using the same Jazzmaster with Mojo Pickups' Mosrite pickups, the tones of the gods. The tools of champions. As for set-up, the AC30 was on hush-**he's**-asleep volume, and there was a teeny bit of reverb, but that is all.

As for the pedals, I **couldn't** list them as to be fair **I didn't write them down, I just made** piles, comparing them A to B in a reversed binary tree structure until we got to the final two. The shiny silver one and the one that

looked like it had been swirled in a Stoma Bag.

Now both were brilliant, but the only question I had asked at each stage was whether it definitely really ultimately properly sounded like a cooking valve amp. **Not "was it a pleasing tone?", but did it sound pukka real?**

My only criteria.

**It wasn't a decision I made easily**, I sat with my eyes closed and mouth open (it is meant to help you hear better by equalising pressure, I read that in an Enid Blyton book once, or maybe James Bond, I forget) and listened while my mate took turns playing through each of the two remaining pedals into the amp of the gods.

And it was tense and at one point we ran out of biscuits. But I can honestly say that right from the first I knew and to be totally honest I had wasted a shed-load of time and got hyper on caffeine when I **didn't** need to as the obvious truth was that the shiny one won out.

At this point I should probably say that I removed a sticker to see what the pedal **was, but let's face it, I wrote in the title that** this ramble is about the ThorpyFX Gunshot, and nothing else looks like a Thorpy pedal, so there was no need.

So Surprise! - it was the Gunshot, and man it blew the other 113 pedals away with its pukkaness, **but I'll be totally honest, it was** only after I had assured myself that it was indeed the best, that I really started to play.

And I am finding that that is the key too all of the ThorpyFX pedals I try. They seem to have been designed to do whatever their key task is at a world class level, but then to allow you to spread your wings and go plenty many lots of lovely places with really



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quite simple controls, even idiots like me can master.

And as I started to play with the thing, I was pleased to see that it had so few knobs to **twiddle**. **Don't get me wrong, I have a fine** collection of Computeristic degrees and **diplomas, I've** been a professional nerd, but have always had a blindspot when it comes to editing parameters on multi-fx. I put it down to not being arsed personally, but you may disagree.

Either way, Volume and Tone seemed simple enough, which just left Gain and Calibre which in my simplistic world seemed like two different gain controls to me, but when used together gave a world of options, and this is where the fun begins as you can quite literally find anything in between 70s Classic Rock, a diversion to something Robby Krieger-like, from sweet blues all the way over to AC-DC, Sabbath and so much more. All of which sounds utterly convincing, totally authentic and pukka.

But the one that blew me away totally with **the Gunshot was that it doesn't just sound**

like a valve amp, it isn't just a case of you **being able to 'dial-in' a particular tone**, there were at least fifty others that got close to that.

No, what the Gunshot allows you to do is **use your guitar's volume and find**, amazingly, that the pedal reacts naturally to that. You can play the pedal as though it *is* a valve amp right on that sweet break-up point. Not just at a particular setting, but on all of them.

**Think about that a minute, I'm sure there are** laws of physics getting pasted here somewhere.

So in my unscientific test, not only did it sound like a proper cooking valve amp, it acted like one too. Not only did it act like one in a limited, narrow band of settings, it responded like one in all of them.

**I mean, it isn't a Dod Classic Tube** by any stretch, but it is pretty much as close to perfect as you can get.

**But don't take my word for it, go and check it out [Here](#).**



# DESIGN RETRO WORKS

## Ge Fuzz Ace

OK, we have been doing this magazine **thing for a few weeks, and whilst I wouldn't** presume that I have a clue what you think of it (just one bouquet, in five weeks, just the one? And that was from a geezer), I would imagine that by now you have worked out that I am quite a simple soul, I like things to do one job exceptionally well, and then let you tweak it a wee bit if you are bored.

I confuse easily, I think that sums it up.

So when we start looking at the DRW Ge Fuzz Ace with its four knobs, we are kinda on my limit. **I mean, I'm OK, but I'm perhaps** a trim pot away from a meltdown.

**Don't get me wrong, I thought I'd dodged a bullet** when I avoided the Ge Fuzz Ace Plus, wrongly assuming that it would have more options, **being a 'Plus' and all, but that** only has two knobs, but you know.

But to the pedal and first things first, I really **like DRW's 70s Hi-fi style** with its knobs and brushed aluminium **cases**. **I don't want to** sound snobby, but I like the idea that a pedal maker has gone to the trouble to design and then adopt a coherent style that works across their range. It is of course a polar opposite to everything I personally do in life, so maybe that is the attraction, but either way it makes it easy to orient yourself.

The pedal itself is based on the ancient classic that **is the Arbiter 'Fuzz Face'** although Dave from DRW has taken the pragmatic approach to modernise it

somewhat with extra functionality, whilst adopting a new, previously-unused-in-a-FuzzFace set of Germanium PNPs.

I like their approach here, and limiting the run to 200 units to ensure that the top quality parts they are using are guaranteed, makes complete sense.

In many ways you start to feel that it is a very grown-up fuzz, one for the **connoisseur that doesn't like too many** rough edges, and that is exactly the point where you will have totally missed the point.

For in play the Ge Fuzz Ace is a total animal, yes you can easily hit those '**creamy' tones everybody always** talks about, all the way to some quite enormous mayhem that would bring a smile to the woolliest mammoth and the boost is a lovely touch too.

I could see Kevin Shields dining out on a **7"** based on this pedal for, well, it is decades normally, isn't it? He really would love it, of that I'm sure.

**And in truth, you would too.** I'm genuinely looking forward to finding some bottle and **trying out more of DRW's pedals,** I honestly think their approach dictates that they will be a real treat.

You can check them out [Here](#), they are simply put, superb.



# LOVELY EGGS

## Drug Braggin'

It seems wrong to talk about The Lovely Eggs as being anybody's Best Kept Secret, but they have been underground for so long now, that there are sleeper cells who see them as part of the furniture.

Not that being underground damages them, they seem to inhabit Marc Riley's consciousness to the extent that they are on a permanent, never ending session on his and well, just about every other decent music loving show on radio..

But if you haven't heard of them before, have somehow missed their multitude of rather fantastic albums - if you do nowt else before you die you really do have to check out [If You Were Fruit](#) especially *Have You Ever Heard A Digital Accordion?*

If it doesn't make you smile you are clinically Happydead. – then there is little hope for you.

And whilst Drug Braggin' with its pissed off tale of Drug Poseurs – people bragging about the amazing drugs they have taken in clubs or at festivals – is a brilliant and super

cool song, it is nothing less than the genius I have come to expect from them. And hard though it seems, the Lovely Eggs have been around and playing their Lofi, DIY mix of fuzzed out brilliance for over a decade now and I for one can't understand how they haven't become massive. Don't get me wrong, they have done it all despite managing themselves, releasing their own records and everything else, but I really kinda thought that by now they would be headlining festivals rather than appearing at them.

And maybe it is another example of the grind that bands face in the UK to be 'noticed' – if they were jumping off a shiny silver aeroplane and 'arriving' the media would have lapped them up, but it seems to be the theme of the week, we really don't recognise our own, when we are in the presence of genius.

I love and have loved the Lovely Eggs. You will too, just check them out, they are divinity.

[Here](#) is all sorts of bobbins



# MJW AMPS

## The Bantam

Following on from the rather wonderfilled MJW Amps' Twin the other week, with Christmas coming and me getting *soo* very many questions about what I'd like, and somehow ignoring the fact that there is a Vox amp arriving any day, I thought I would check out one of the smaller amps and see whether it would make me forget all the other small amps I've tried and been saddened and disappointed with before.

I'm a complicated recidivist of a chap, what can I say?

But that, of course was my first mistake, as any MJW-watcher could tell you, Martin doesn't do the obvious, make the usual compromises on tone other manufacturers make when they are trying to turn their amps into lunchboxes. No. Martin as with all of his amps, decides to make a top quality amp before anything else, and then works out how to make it smaller, not the other way around. The amp always comes first, and despite looking to be the size of my (at one time) beloved Blackheart Little Ant, the MJW Bantam is one mean mamma of an amp, for he has fooled me and if you don't keep an eye open he will fool you too, as his Bantam, his cutey little Bantam is a full on proper amp.

There I said it, no 0.25W or 1W, nope, this is a full 18 Watts, and is eminently giggable. The fact you can carry it next to your bottle

of Purdeys and two-fingered KitKat in your Manbag is incidental. Once again he has created a super cool amp. You can just juggle it too, if you feel the need.

And in terms of the spec, yep it hasn't got as many knobs to twiddle, but you get a choice of a Head or Combo, and either a British or U.S Preamp depending on your favourite flavour of Monster Munch. Obviously, it is all Valve (this is MJW we're talking about) and for those of us that are likely to be playing at home, Martin as ever offers his exceptional Power Scaling feature that saves all that external attenuator joy, and generally he makes life richer and yet less complicated all at the same time.

Will I get one for Christmas? I doubt it, my money is on another one of those things that let you make a ropey plectrum from you credit card or the Orville socks again. Your experience might be better though, go and check out a Bantam for yourself, [Here](#). You wouldn't want to buy another turkey this Christmas, after all.

MJW Amps are the home to Genius, [Here](#)

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# REVIEWS



# ANGIE

## Smoke Weed Eat Pussy

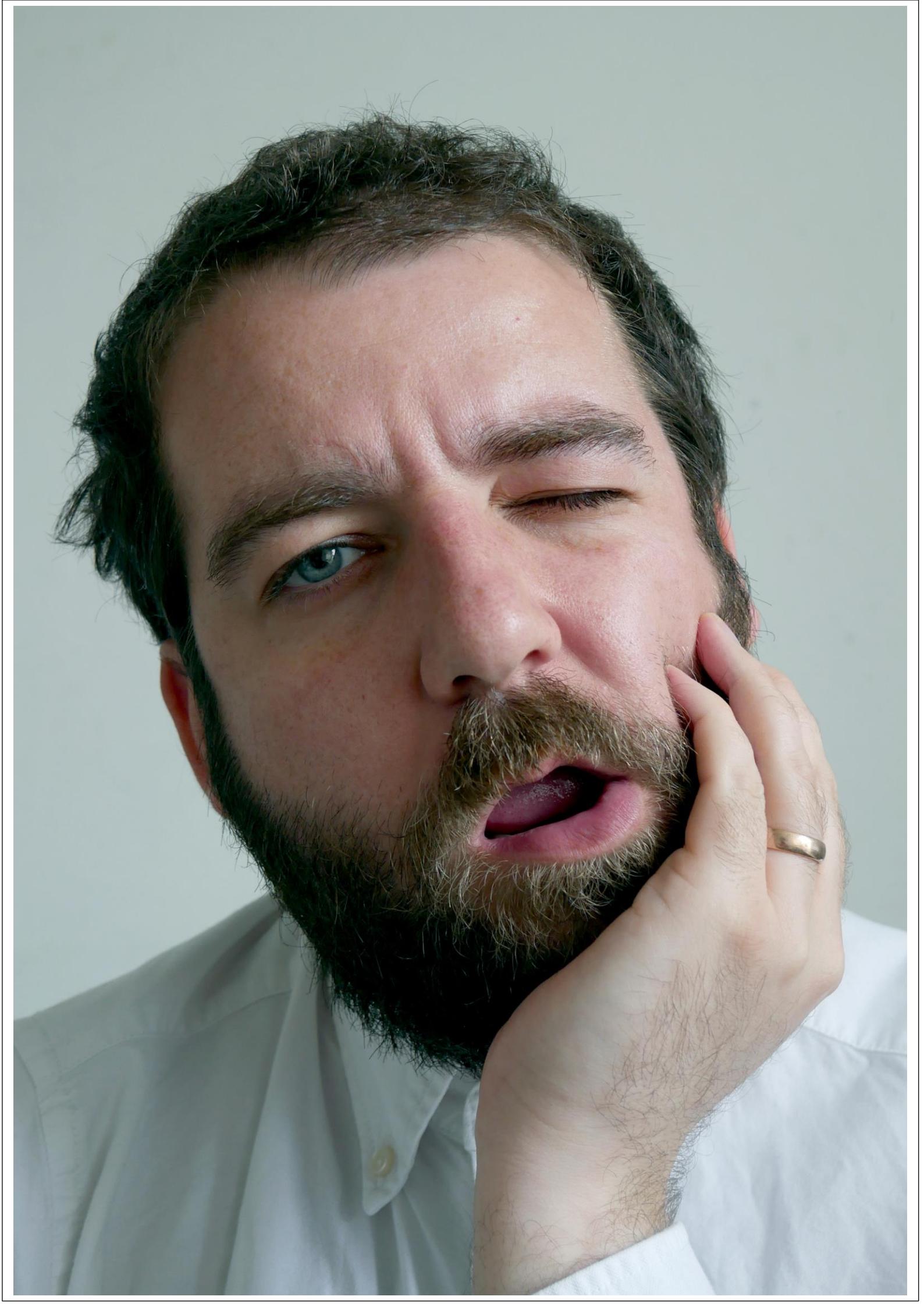
If you have ever wondered what the Spice Girls would be doing if they were landing on Planet Pop in 2016, had replaced Girl Power with a knowing sense of humour and the gift of the perfect pop song had been discovered while they were at it, Angie, the latest and perhaps greatest of the modern Swedish sing-talkers has absolutely nailed it with a no-doubt-very-shocking single if you haven't overhead a teenage conversation since 1954, but otherwise perfect slut-pop anthem.

And yes, she is hailed as the Swedish Miley Cyrus, and yes she says naughty words with a half-smile on her face, and knows that the buttons to press for maximum attention are

red hot and blue, but you can forgive her all that as quite simply, urban shock and awe tactics aside, *Smoke Weed Eat Pussy* is a truly brilliant pop song of the kind Madonna or La Gaga would kill to have written.

Where does she go next, can she sustain the shock long enough to parley it into a viable long term career, do those tats look a little painted to you? None of this matters, as Angie has produced a brilliant pop song that will resonate for years and sometimes, that is all you want of your popstars, Swedish or not.

Treat yourself [Here](#)



# DANIEL WOOLHOUSE

## What's That Sound

If you know or knew the Deptford Goth, you'll already know Daniel Woolhouse's work, he is just minus the Nom de Guerre from here on in.

There is more than a name change happening though, and in a way it is a good move as musically *What's That Sound* is a definite blossoming with a full, guitar-led band sound (if still all Daniel) replacing the lower key synth-based work of previous outings.

And this *is* an album jammed full with really good pop songs in a sort of mid-'80s kind of way, there are times, and I realise it is unlikely, but you could almost feel he is happy.

I know, it'll never catch-on, but whatever it is there are elements of Tears for Fears (minus the empty bombast), echoes of Echo

& The Bunnymen even, and whilst there is a smile there, it is a smile you find yourself sharing with an empty room, as while you might have found something, a relationship, a place, that you never thought you would, there are still those moments of reflection that find you unwilling to believe in the longevity of your luck.

But this is a quite beautiful album, you feel he wrote and recorded without bothering the neighbours, and one which will stay with you for a long long time.

Well worth spending the time peeling the layers, this is a special album whatever the era or name on the masthead.

It is [Here](#) when you want it



# DTCV

## Confusion Moderne

DTCV, or Detective if you want to play the pedant game, are a product of a shared love of Fuzz pedals between musician Lola G. and novelist, screenwriter and gentleman guitarist about town, James Greer, who met and got bored at a Hollywood party and disappeared to do something less boring than talk to celebrities instead.

The two have since taken a unique path, releasing a couple of albums before moving to the Mohave Desert and a Joshua Tree Cabin and a life lived as hermits.

None of that is of course as important as the fact that Lola decided to write (nearly) all of the songs for their latest album, *Confusion Moderne* in her native French, and whilst normally here in Brexit-laden Britain that may be a little off-putting, mixed with some quite brilliant music it really does work. And *Confusion Moderne* is a quite wonderful

album on any scale. A mix of wry pop. Stoner fuzz, post-punk and gord knows what else, there isn't a common musical theme across the album other than it is universally gorgeous. You quite simply can lose yourself and then find that you are sat on a chair swinging your legs and if you have hair (and some of us can only imagine) biting the end of the long straddly bits that never quite sit right.

I'll be honest, I hadn't heard DTCV before I listened to *Confusion Moderne* but am currently downloading their older works as this is one of those moments you love as a music listener, like discovering a rich seam of PVA glue on your desk in primary school, with many a fine day ahead of you that can be filled scratching it off.

Check it out [Here](#), it is a super cool album.



# THE ANSWER

## Solas

When a band has been around a while, and The Answer have a decade under their belts, there comes a time when they have to break out and do something that will twenty years down the line be the thing that defines them, and in the case of The Answer, in *Solas* we can safely say their time has come.

Always one of those bands that are on the cusp, *Solas* is absolutely heaving with a new kind of, bigger, stadium filling songs with epic choruses, massive guitars and a more Gaelic flavour than any of their previous work.

In a lot of ways, it would be easy to say that they have taken a leaf out of U2's book – this could be their *Achtung Baby* – but in

truth there is more of an Alarm or Runrig feeling to it as there is a genuine venom to the lyrics and a bigger less cartoon stylised meaning to it all.

Never scared to mine a folk seam, this has all the hallmarks of something special – Plant and Page's *No Quarter* springs to mind, but obviously with better guitar playing. And there are some quite brilliant guitar lines throughout, like the rest of the album, always understated so that it stays the right side of bombast. This is a seriously top quality Rock album from a band that have finally defined their own time. I absolutely love it, and you will too, I'm sure.

Check them out [Here](#).



# WAREHOUSE

## Super Low

Saying Warehouse do their own thing, is like suggesting that Messi can play a bit, it is so obvious it is redundant, such a stupid thing to say that people will point at you in the street and flick your ears.

But being obvious isn't necessarily such a bad place to be as Warehouse revel in their own ability to do spontaneously cool things and it all come together at the last if not in perfect harmony, then in some form of harmonious perfection.

They are like Janis Joplin fronting a band like no other and as it is 2.47am as I'm writing this after having listened to their album for the best part of 4 hours, that is as

good a description as you are going to get out of me. You might want to call them arty or emo punk, or to suggest that they are a harder edged B52s or a softer centred Fugazi even, but none of these would capture the uncertain smile of a band doing their own thing and it just working perfectly even when it shouldn't.

Warehouse get this weeks 'I'm a Little In Love With' award, and I'll leave it for you to enjoy them instead.

Do check them, it isn't their fault I'm beyond help this evening.

Get Super Low [Here](#)

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# Kill Your Television

## Seven Songs in Seven Days

Sometimes we all get in a rut with our guitar playing, and no matter how many scales you can play in however many positions, or the number of original compositions you have under your belt, nobody apart from other guitarists are impressed. Actually, they will think they can do it better anyway, so forget them.

Nope, we all need to be able to play that-one-with-the-jingly-bit-off-the-Royale-Family, so we thought a few suggestions wouldn't hurt.

For the sake of sanity and fairness, we came up with a crazy long list and randomly selected the first seven for your delectation.

Nothing too taxing, just a case of Why Don't You Turn Off Your Television Set And Go And Do Something Less Boring Instead.

This week we have:

**Sunday:** Motorhead *Ace of Spades*

**Monday:** Guns 'n' Roses *Patience*

**Tuesday:** Duane Eddy *Peter Gunn*

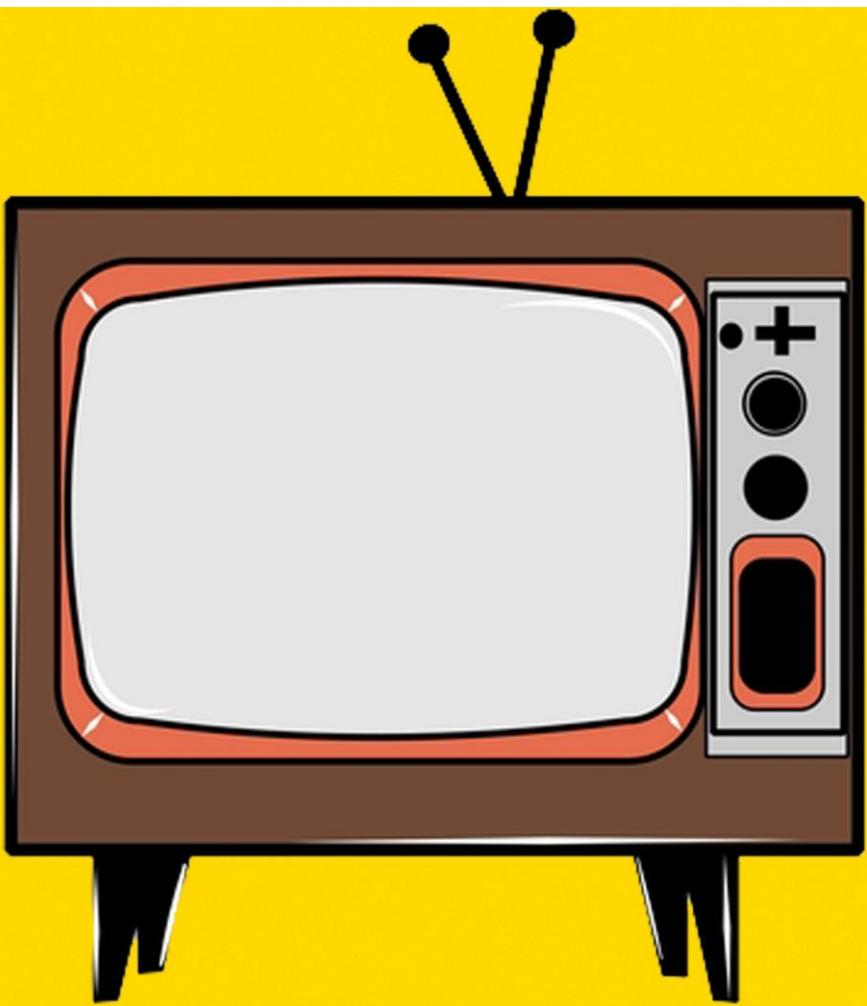
**Wednesday:** David Bowie *Rebel Rebel*

**Thursday:** Franz Ferdinand *Take Me Out*

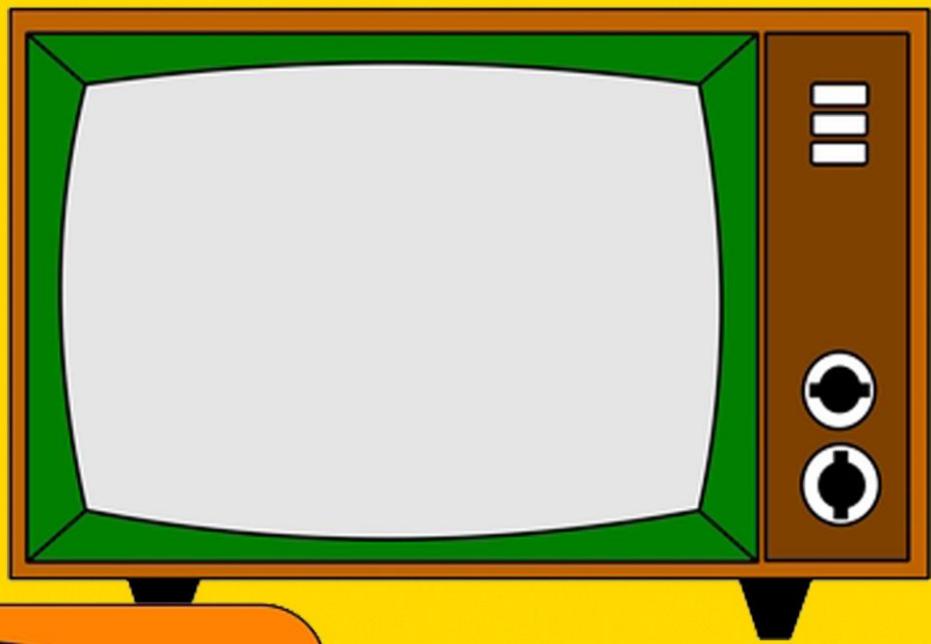
**Friday:** Red Hot Chilli Peppers *Under The Bridge*

**Saturday:** Queen *I Want To Break Free*

WATCH

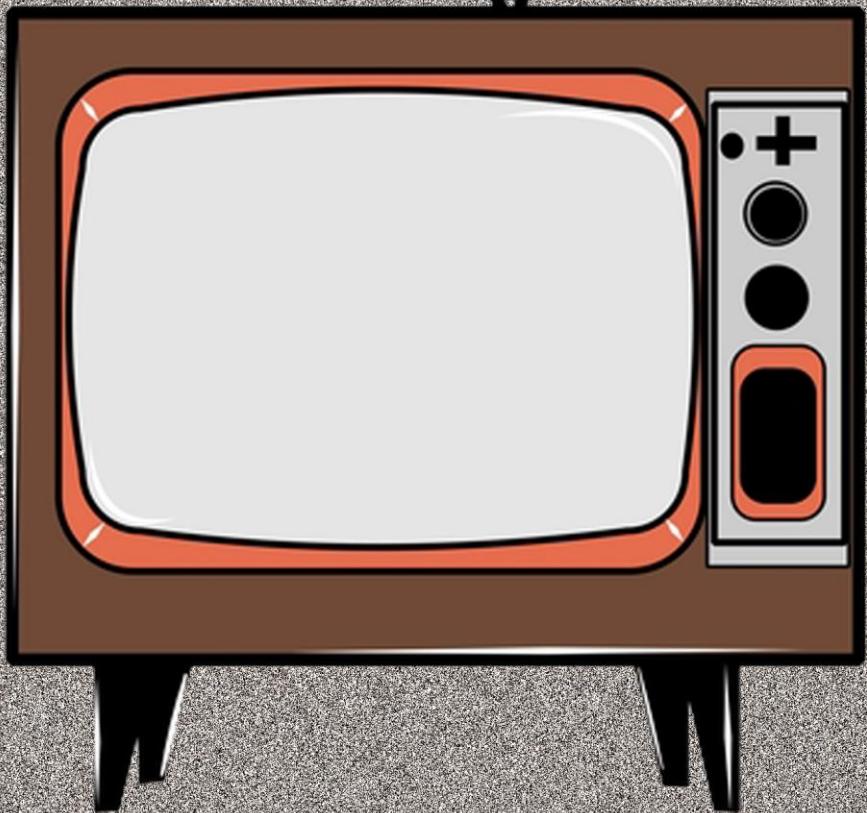


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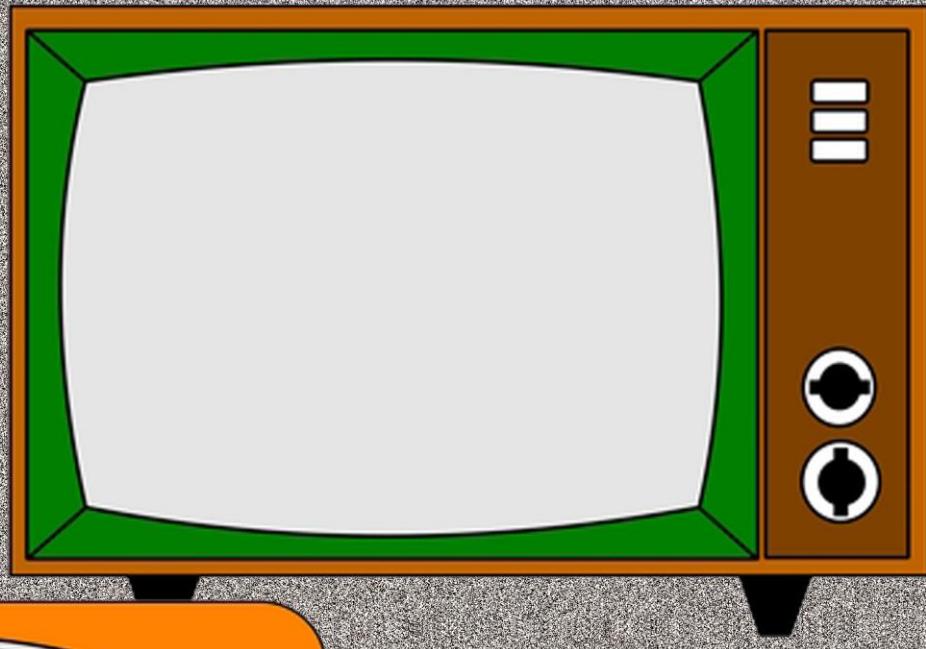


SUNDAY

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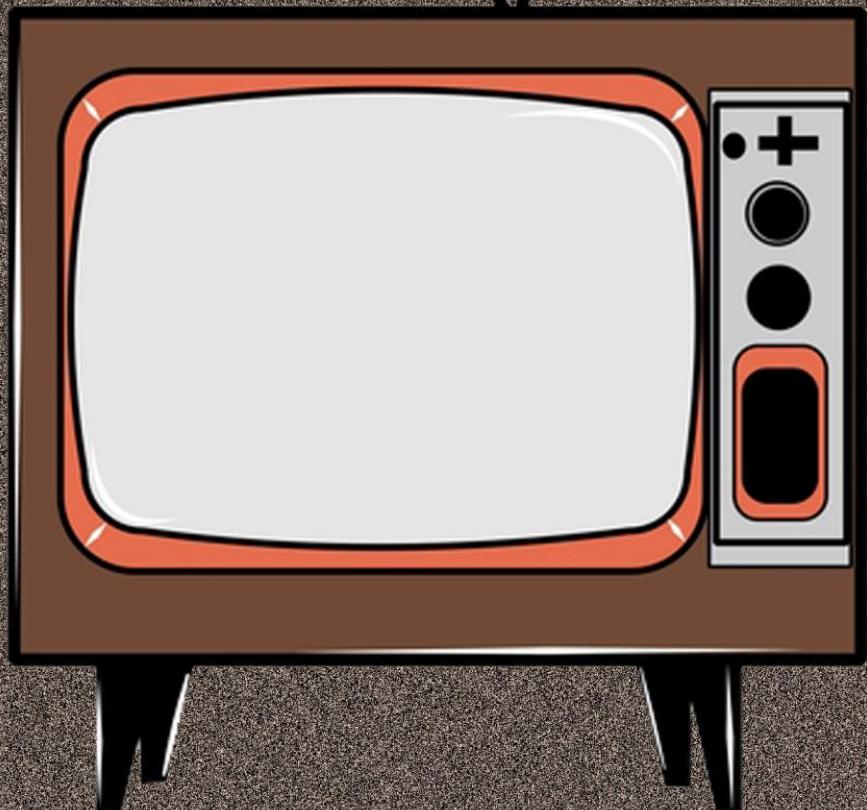


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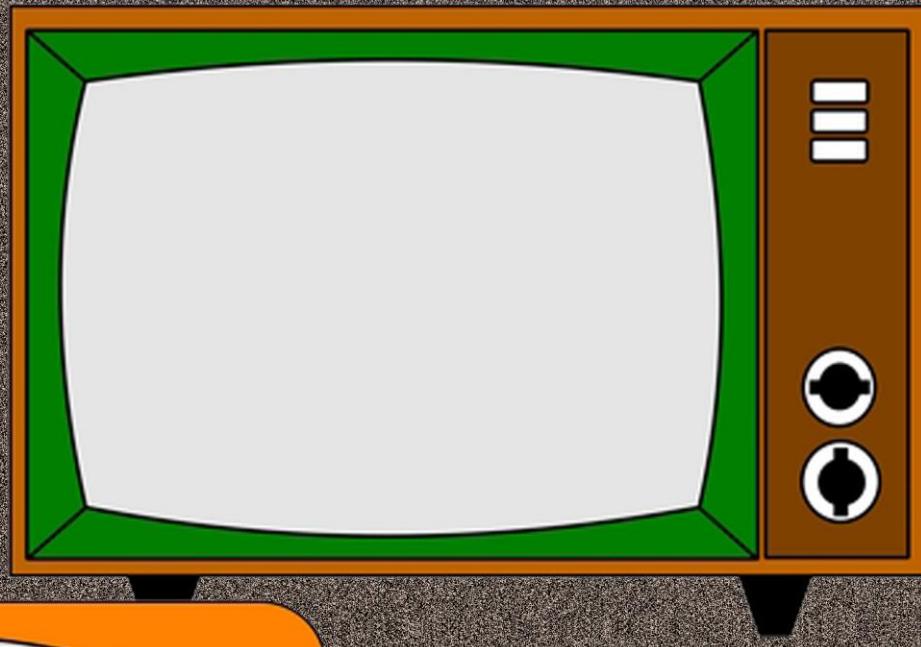


MONDAY

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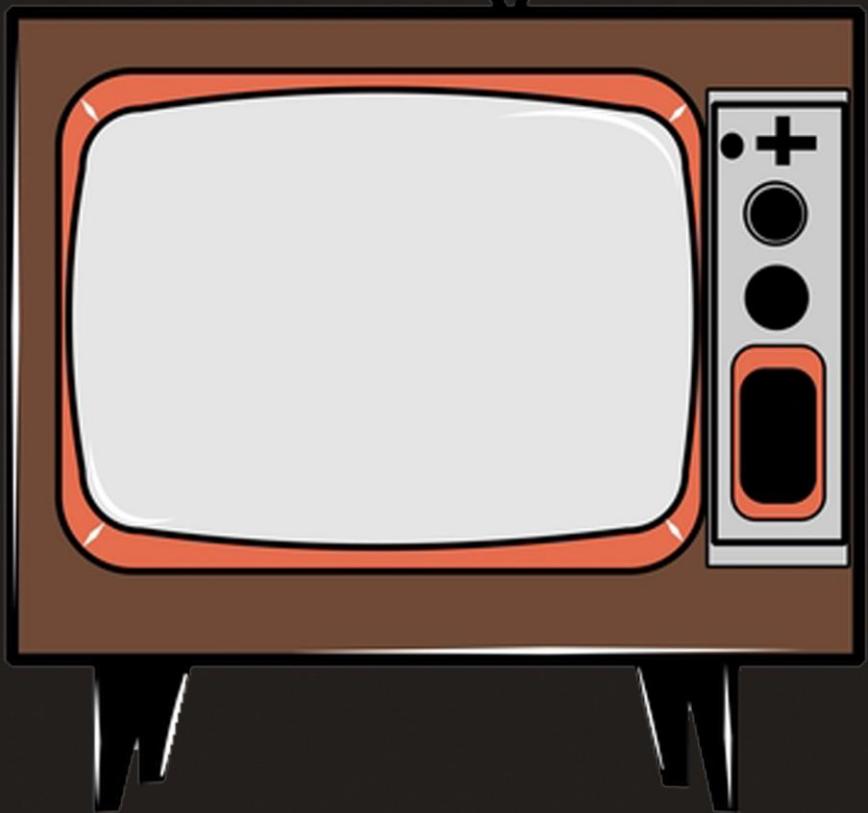


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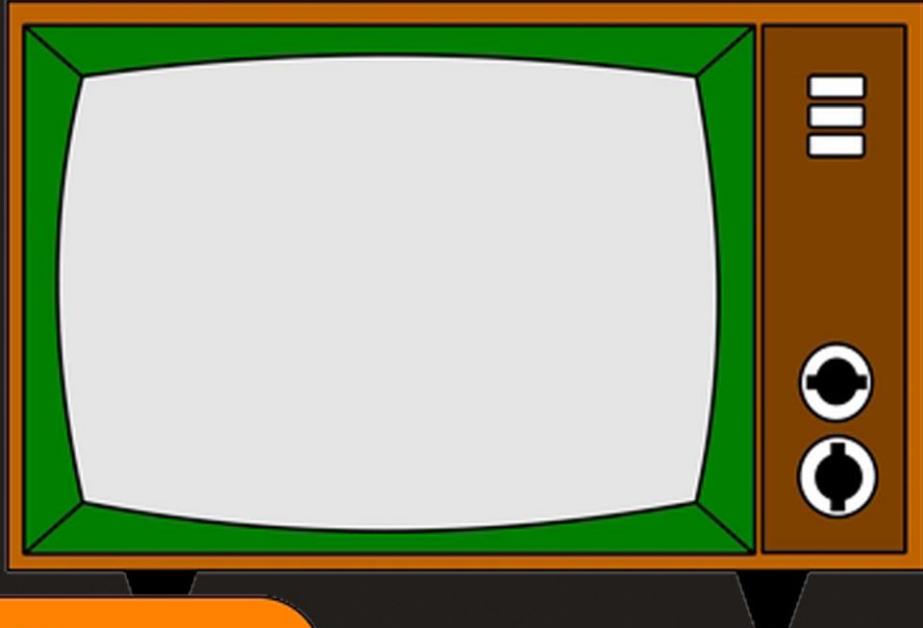


TUESDAY

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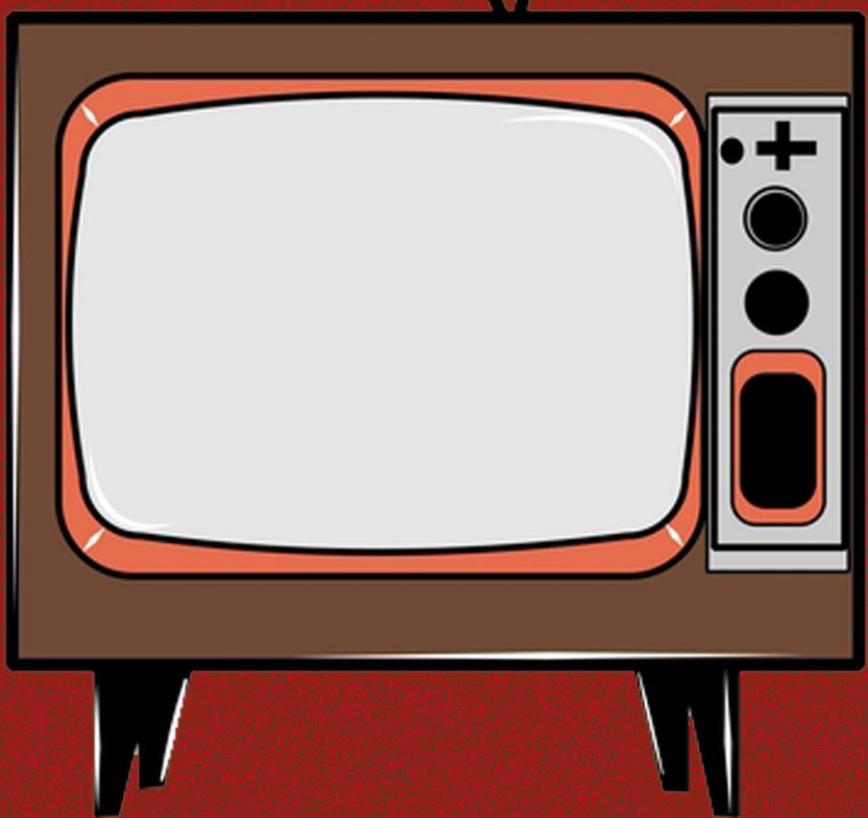


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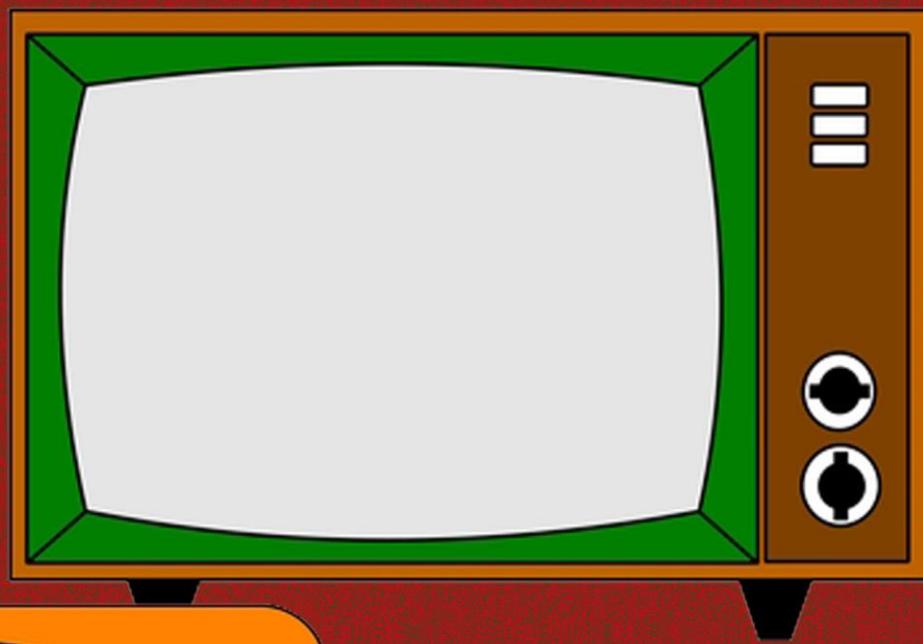


WEDNESDAY

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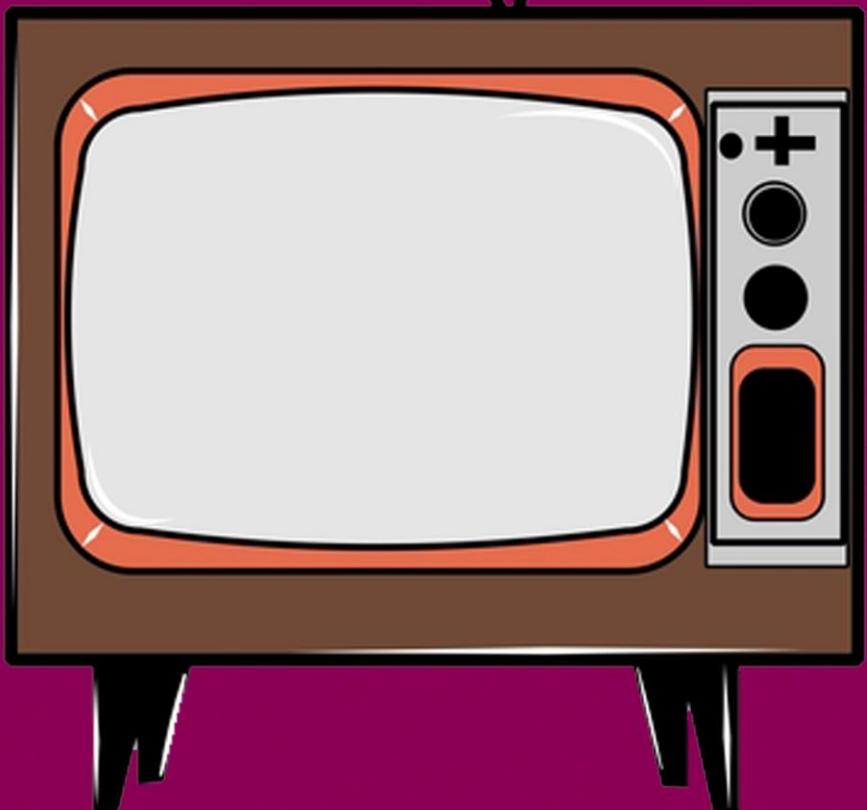


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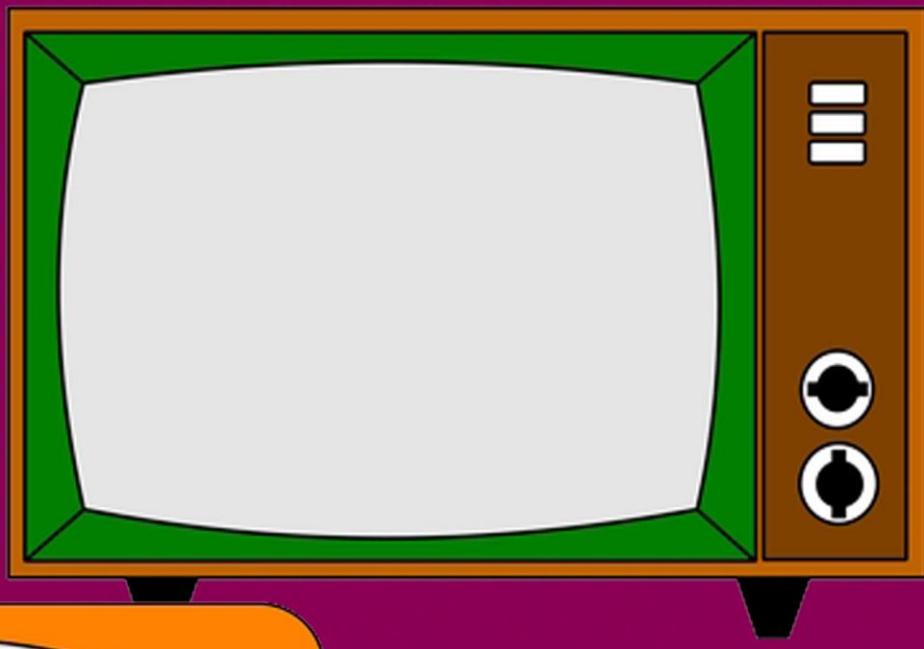


THURSDAY

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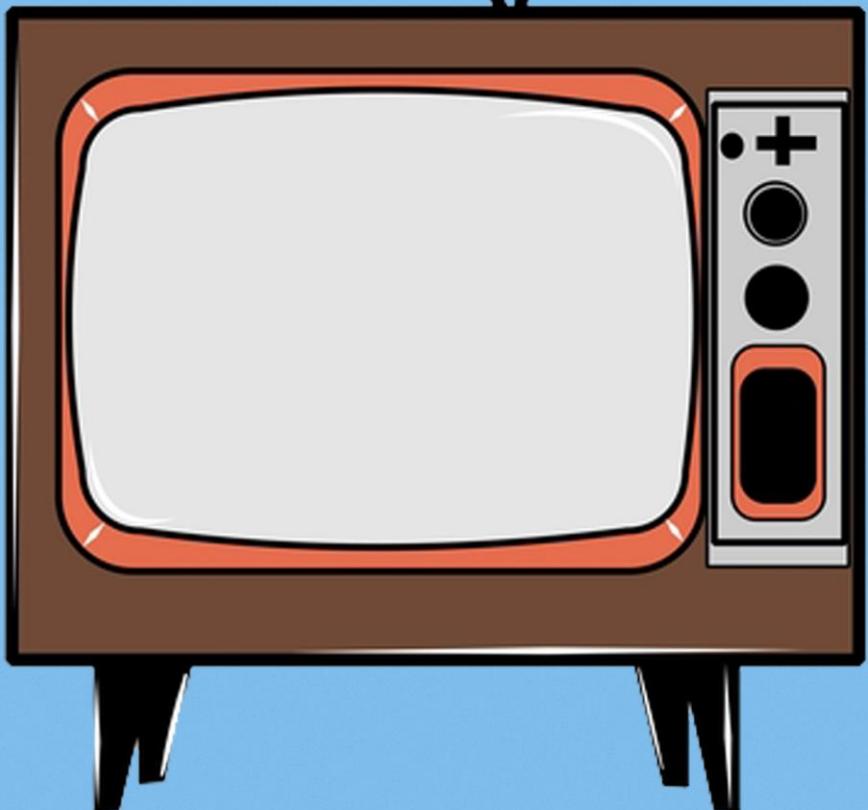


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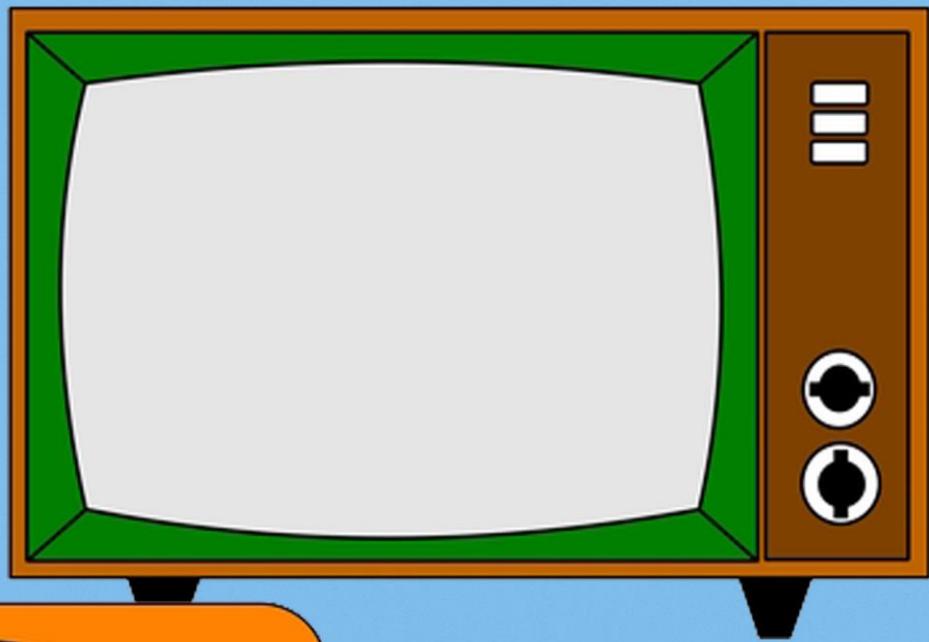


FRIDAY

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SATURDAY