

Bangles' newest disappoints faithful followers with overproduced and underpowered sound

By **DOUG EDMUNDS**
Staff Writer

For those of you who think of The Bangles as a pretty-girl group that got lucky with a couple of silly Top 40 hits, it might surprise you to know that they were once a rocking, garage-pop band asso-

ciated with California's paisley underground scene.

Their first EP included such infectious nuggets as "The Real World" and "Mary Street" — self-penned, '60s-flavored songs played energetically and recorded in an appropriately understated way.

Their first full length disc, *All Over the Place*, contained more of the same and showed the band members maturing as songwriters. Not surprisingly, this fine pop album was largely ignored by major radio stations, and The Bangles were told by Columbia

Records that their next vinyl offering better have a hit or else

Well, the rest is MTV/pop culture history. In 1986 and throughout 1987, the group's popularity soared. But this was a bittersweet victory for long-time fans who saw "Manic Monday" and "Walk Like an Egyptian" as poor substitutes for the guitar-driven rock of The Bangles' early days. I, for one, kept the faith and hoped for a much less calculated, better-produced fourth record. I'd read that the band members wanted a rougher sound for the new LP and that they were writing all the material themselves. With fingers crossed, I shelled out my eight bucks a couple weeks ago and bought the new Bangles record. The verdict: So much for keeping the faith.

Everything contains just that — a wide variety of sounds and styles that range from upbeat, sing-songy pop to lush psychedelic rock to a couple of horribly overproduced power ballads that would have been better off on a Whitney Houston album.

It seems like the girls are having a serious identity crisis. This LP shows them trying to work through it and find their collective voice. Unfortunately, the grab bag result here doesn't give this

reviewer a whole lot of hope for a future solution to The Bangles' predicament.

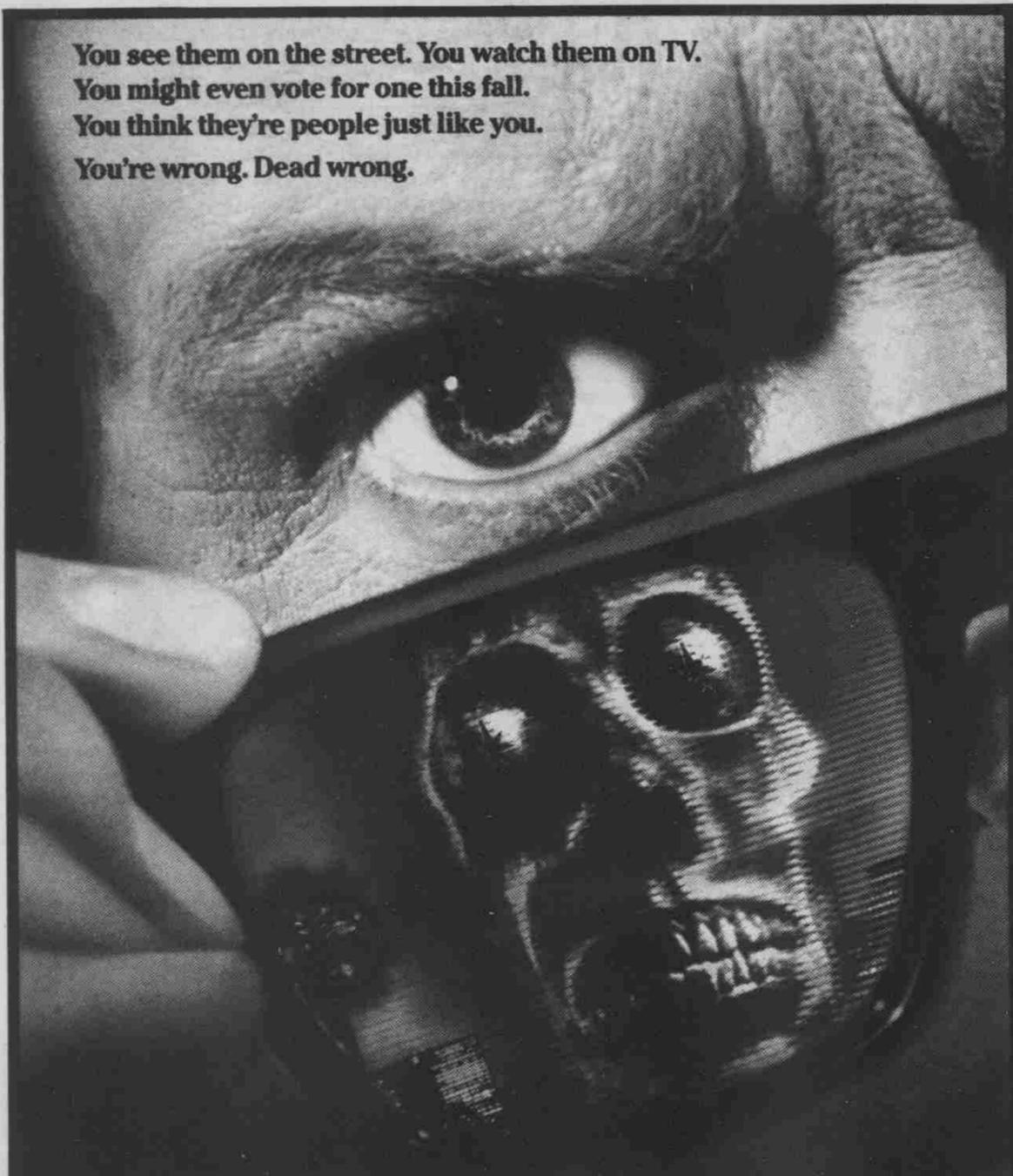
The most alarming thing about the disc is the excessive use of keyboards and lame synthesizer tracks, something that made even the last album sound considerably more commercial and less Bangle-ish. I mean, come on, not one of the girls even plays keyboards! The production is also somewhat excessive, layering track upon track in songs that would have had more punch without such treatment.

The album isn't all bad, however. Creative arrangements and the usual brilliant vocal harmonizing can be found on several cuts, especially "Bell Jar" and "Watching the Sky." The playing is strong throughout, if a bit stiff, and at least they had the guts to include 13, count 'em, 13 songs. But of course quality, not quantity is the more important factor.

The last tune is the album's best — a tightly structured, catchy rave-up called "Crash and Burn." It's a telling song about wanting to escape the hectic, seldom private rock 'n' roll profession. And... it has loud guitars instead of wishy-washy keyboards!

People who loved their last record will probably enjoy *Everything*, but for old fans this disc is really nothing much.

WHEN IN SOUTHERN CALIFORNIA VISIT  **UNIVERSAL STUDIOS TOUR**
AN MCA COMPANY



**You see them on the street. You watch them on TV.
You might even vote for one this fall.
You think they're people just like you.
You're wrong. Dead wrong.**

JOHN CARPENTER'S
THEY LIVE

ALIVE FILMS PRESENTS A LARRY FRANCO PRODUCTION
JOHN CARPENTER'S "THEY LIVE" RODDY PIPER · KEITH DAVID · MEG FOSTER
SCREENPLAY BY FRANK ARMITAGE MUSIC BY JOHN CARPENTER AND ALAN HOWARTH DIRECTOR OF PHOTOGRAPHY GARY B. KIBBE EXECUTIVE PRODUCERS SHEP GORDON AND ANDRE BLAY
ASSOCIATE PRODUCER SANDY KING PRODUCED BY LARRY FRANCO DIRECTED BY JOHN CARPENTER
SOUNDTRACK ON ENIGMA CASSETTES RECORDS AND CD'S
PANAVISION
A UNIVERSAL RELEASE
R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
© 1988 UNIVERSAL CITY STUDIOS, INC.

OPENS FRIDAY AT A THEATRE NEAR YOU.

WXYC TOP 20

1. That Petrol Emotion	End of the Millenium
2. Cocteau Twins	Psychosis Blues
3. U2	Blue Bell Knoll
4. Various Artists	Rattle and Hum
5. Screaming Trees	'Til Things Are Brighter
6. Balancing Act	Invisible Lantern
7. Toots Hibbert	Curtains
8. Billy Bragg	Toots in Memphis
9. Mission of Burma	Workers Playtime
10. They Might be Giants	Forget
11. Voice of the Beehive	Lincoln
12. Big Dipper	Let it Be
13. Waxing Poetics	Craps
14. Game Theory	Manakin Moon
	Two Steps From the Middle Ages
15. Various Artists	Stay Awake
16. King Missile	They
17. Nice Strong Arm	Mind Furnace
18. Los Lobos	La Pistola Y El Corazon
19. Richard Thompson	Amnesia
20. Steve Earle	Copperhead Road

KELLY MCGILLIS · JODIE FOSTER

THE ACCUSED

A PARAMOUNT PICTURE 

R   

Ram Triple 967-8284 **Nightly 7:00 • 9:20**