

This week's albums - releases and re-issues

Paint and Paint Haircut 100

Haircut 100's fall from popularity pretty much came after a year of successful hit records, a top selling album and the departure of lead singer Nick Heyward in early 1983.

In 1984, the band comprising Graham Jones, Phil Smith, Les Nemes and Marc Fox produced a second album, *Paint and Paint*. Although the album didn't capture the public's imagination, it retained the bands summery feel-good vibe of fast guitar licks and brass instruments on tracks such as *Fish In a Bowl*, *Benefit of the Doubt* and *High Noon*.

The album now gets a deserved reissue from Cherry Red with extensive notes from Jones and a bonus CD of remixes and a rarely heard David Jensen session. Certainly, worth a long overdue reappraisal.

The Stax Collection

This new collection of four CDs from Rhino Records salutes Stax

Records 60th anniversary with the cream of recordings from the label's biggest artists.

Booker T and The MG's collection brings together strong material which have become instrumental standards over the decades including *Green Onions*, *Time Is Tight* and *Soul Limbo*.

Soul fans will no doubt be familiar with the output of Sam & Dave and Otis Redding whose collections are a great introduction to their material including classics such as *Soul Man* and *Sittin' On the Dock Of The Bay*. The real gem is the Carla Thomas collection, of which tracks *B-A-B-Y* and *I Like What You're Doing to Me* shine a spotlight on one of the 1960s great female vocalists.

Wendy Bevan Rose and Thorn

Combining electronic sounds with an edgy vocal delivery reminiscent of Lene Lovich, Wendy Bevan's *Rose and Thorn* is retro in style, fusing synth pop



RELEASE: Haircut 100's second album has been reissued

with a cold wave edginess.

Intimate storytelling blurs with broad musical soundscapes on *In Ghosts We Trust* while the poetry of *Be Gentle* deserves repeated listening. Also featured is Bevan's

latest single *Love* from *The Moon*, a pure pop song that adds colour and light to what appears to be a dark but immersive album.

Andy Howells