

# DUE SOON



**JOE JACKSON  
'JUMPIN' JIVE'**  
JOE JACKSON'S JUMPIN' JIVE



**THE TUBES  
'TRASH'**  
(TUBES RARITIES & SMASH HITS)

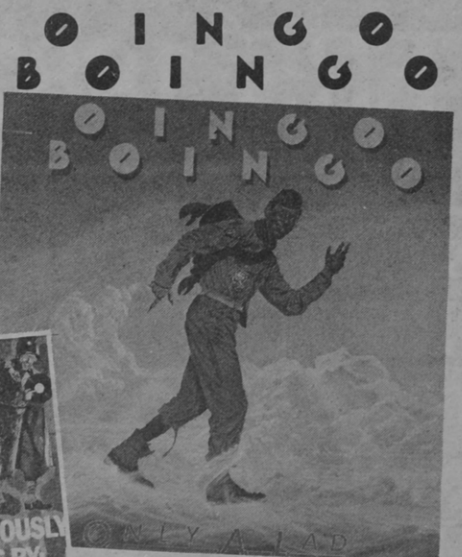


**IAN HUNTER  
'SHORT BACK AND SIDES'**  
**MENTAL AS ANYTHING  
'CATS AND DOGS'**

(FEATURES 45: 'IF YOU LEAVE ME, CAN I COME TOO')



**ULTRAVOX  
'RAGE IN EDEN'**  
**JOAN ARMATRADE  
'WALKING  
UNDER LADDERS'**  
**OINGO BOINGO  
'ONLY A LAD'**



**URGH!**  
A MUSIC WAR \* THE ALBUM \*\*\*  
A 2-RECORD SET FEATURING PREVIOUSLY  
UNRELEASED LIVE PERFORMANCES BY:  
THE POLICE/GO-GOS/ECHO AND THE BUNNYMEN/  
XTC/ORCHESTRAL MANOEUVRES IN THE DARK/  
DEVO/X/MAGAZINE/GANG OF FOUR/PERE UBU/  
WALL OF VODOO/OINGO BOINGO/GARY NUMAN/  
ALLEY CATS/CRAMPS/FLESH TONES/999/  
SKAFISH/JOOLS HOLLAND/ATHLETICO SPIZZ '80/  
TOYAH WILCOX/THE AU PAIRS/STEEL PULSE/  
JOAN JETT AND THE BLACKHEARTS/KLAUS NOMI/  
JOHN OTWAY/THE MEMBERS. \*\*\*\*

A SOUNDTRACK WITH LIVE PERFORMANCES  
BY THE POLICE, GO-GOS, ECHO AND THE BUNNYMEN,  
XTC, ORCHESTRAL MANOEUVRES IN THE DARK,  
DEVO, GANG OF FOUR, WALL OF VODOO,  
CRAMPS, TOYAH, X....)



LOOK OUT FOR BIRTHDAY PARTY'S  
'PRAYERS ON FIRE' LATE SEPTEMBER

## RECORDS

**Siouxsie and the Banshees**  
**Ju Ju**  
Polydor

With last year's *Kaleidoscope*, the Banshees established themselves as an important British recording act. Songs like 'Happy House' and 'Christine' verged on being commercial, without betraying their punk ethics.

It is easy to see *Ju Ju* as a successor to *Kaleidoscope*. The single, 'Spellbound,' is both gripping and memorable. The role of ex-Magazine guitarist, John McGeoch, is now more important. His playing moves through the subtle melodies of 'Into the Light' and 'Arabian Nights' and into the twisted chords of 'Halloween'. Then it's time for 'Monitor', the Banshees at their best.

Side Two is a slightly different matter. 'Night Shift' continues Siouxsie's fascination with the macabre. It meanders into 'Sin In My Heart', a first rate chant over cascading walls of drums and guitars. The album closes with 'Voodoo Dolly', a cacophony of wailing voice and discordant instrumentation.

In a strange way, *Ju Ju* shows the Banshees mellowing. In the process, not only have they made themselves more accessible they have also produced a very fine fourth album.

Mark Phillips

**Eddy Grant**  
**Can't Get Enough**  
Ice

It's more than ten years since Eddy Grant had his first hit 'Baby Come Back' with the Equals. The success of that song was based on a three note riff and chorus. Thirteen years or so on, Eddy has a hit based round a two note riff and a three note chorus. It may not be the same riff or chorus as before, but it's with the same kind of simple and effective songs that Grant continues to make his mark.

However, the same effects which make a song naggingly effective as a single, when spread over the course of an album, can pall swiftly. Grant's an awkward singer at best and the sparse guitar and synthesiser based instrumentation he uses fails to add sufficient colour to save much of the material. There are some good songs here, as direct and effective as ever, yet because Grant provides all the backings singlehandedly, there's no instrumental interaction to make them into something special.

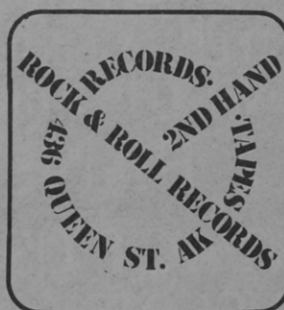
Grant may have parlayed his limited talents into a career but he still has to learn that just because it's simple, it doesn't have to be simple minded.

Alastair Dougal

**U-Roy**  
**Dread In A Babylon**  
Virgin  
**Prince Far I**  
**Showcase In A Suitcase**  
Pre

Rastafari, and by extension, reggae, have always believed in the power of the spoken word, as well as the power of song and dance. Biblical prophecies carry the same weight, however they are delivered. This is why the DJ's of Jamaica have made as much impact on the recording scene as the singers and musicians. Their art is the spoken chant, intoning their message over the rhythm. They started doing this over the records of others, then began recording their own works as they grew in popularity.

Names like Big Youth, Tapper Zukie, Mikey Dread



formula for one that turned out to be commercially disastrous. *Here Comes the Night* is yet another change. Gone is long-time writing partner and fellow Doll, Syl Sylvain, and in comes ex-Beach Boy Blondie Chaplin. Also adding moral support is unsung hero Elliot Murphy.

Although the rockers prevail, it is the less-frantic numbers that give real proof of Johansen's writing ability. 'You Fool You' and 'Havin' So Much Fun' feature his most accomplished lyrics so far — a glimpse of love from a different angle. 'Marquesa De Sade' rumbas into searing guitar and some majestic piano from Bobby Blain. Of the up-tempo songs, 'She Loves Strangers' and 'My Obsession' are perhaps the best.

You can't please all of the people all of the time, but David Johansen tries his hardest. No matter what anyone tries to tell you, *Here Comes the Night* is a serious step in the right direction.

Mark Phillips

**ZZ Top**  
**El Loco**  
Warner Bros

The lil' ol' band from Texas have just released this, their seventh elpee, and a lil' peach it is, too.

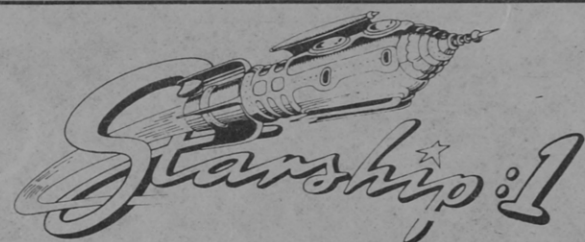
It kicks off with a sleazy, dirty-vocalled twelve bar — 'I got a girl, she lives on the hill/She won't do it, but her sister will' — which sets the pace for a compelling first side. 'I Wanna Drive You Home' features superb slide guitar from Billy Gibbons.

A strange encounter with whatever in 'I Wouldn't Touch It With A' Ten Foot Pole' leads into 'Leila', a classic song of love lost, which surely deserves to be a huge hit, and the side winds up with 'Don't Tease Me'.

Side Two continues in the same vein. 'It's So Hard' falls into the same hypnotic feel as previous tracks. 'Pearl Necklace' features the pulsating rhythm section of Frank Beard and Dusty Hill under the jangly Gibbons Les Paul. 'Heaven, Hell, or Houston' owes more to an obscene telephone call than anything else. 'Party On The Patio' rocks out like the ZZ Top of old. Great stuff.

Subtle. Laid back mostly. But I love it y'all.

Greg Cobb



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