



**Siouxsie and the Banshees**  
**Spellbound (Polydor)**

'Spellbound' is the first single from the Banshees' album, *Ju Ju*. Both powerful and memorable, it confirms Siouxsie as the first lady of modern British music. The flip is 'Follow the Sun', strange drums and oriental sounds.

**The Teardrop Explodes**  
**Reward (Mercury)**

Following the superb *Kilimanjaro*, comes this single. The meatiest brass I've heard for a while jumps out of the speakers and grabs you. Although it sounds like a number one, what's the bet you won't hear it on the radio? I think the word for the flip is 'psychedelic'.

**The Passions**  
**I'm In Love With A German Film Star (Polydor)**

This record had the honour of being *NME* single of the week six months ago. Although quite tasteful, it was vastly over-rated, leaning heavily on early Cure.

**Dexys Midnight Runners**  
**Show Me (Mercury)**

Dexy's label is new, but that's all. This is a very ordinary song that survives on the brass. The other side is 'Soon' — Kevin Rowlands alone with a piano and his ego. I might have to burn my little woolly hat.

**The Jam**  
**Funeral Pyre (Polydor)**  
**Going Underground (Polydor)**

The latest offering from the Rickenbacker messiahs is a typical Jam song — sadly not as strong as most of *Sound Affects*. It does, however, finish in a tremendous blaze of glory. Flip is the old Townshend song, 'Disguises'.

'Going Underground', the band's most successful single has been re-released, and the fact that it is not obtainable on any album makes it essential buying for the Jam fan.

**Adam and the Ants**  
**Stand and Deliver (CBS)**

All of a sudden, it's hard to take Ant seriously. This one has a neat sleeve and wonderful video, but the song does neither of them justice. Still, it's all good fun, and Gary Glitter likes him. The other side is 'Beat My Guest'. Ouch.

**Visage**  
**Visage (Re-mix) (Polydor)**

This is indeed the title track of the Visage album remixed. It has been transformed into a very creditable synthesiser single. A Hit. 'Second Steps' isn't off the album. It's slow and funky — good late night listening.

**The Fall**  
**Totally Wired (Rough Trade)**

The Fall have been described as "rough and grumble" — very apt. 'Totally Wired' is probably their most commercial song, as far as that goes. It sticks in your brain. 'Putta Block' starts, stops, changes tempo and makes noises detrimental to your health. Great stuff.

**Plastics**  
**Diamond Head (Island)**

The Plastics are Japan's number one musical export (after imitation Gibson guitars). 'Diamond Head' is tongue-in-cheek disco of the sort favoured by New Yorkers like Kid Creole. The catalogue number is Nip 1.

**The Go Go's**  
**Our Lips are Sealed (IRS)**

Go Go's are all girls from the States. Their song lodges instantly in the memory banks and they have the advantage of making Debby Harry look old.

**Mark Phillips**

## LETTERS

Post to RIU LETTERS, PO Box 5689, Auckland 1.

I attended the Screaming Blam-matic Roadshow at Victoria University recently and I would just like to say how disgusted I was by the behaviour and attitude of the so-called Wellington *boot boys*. It seems they were there not to enjoy the excellent music but solely to abuse the band members, cause violence, and generally ruin the evening for those of us educated enough to want to listen to talented new bands rather than the Sex Pistols or the UK Subs.

The Meemees were forced to cut their set short because of the aggressive way these immature morons voiced their opinions. I was thoroughly ashamed and embarrassed by the bad impression these brilliant, hardworking bands were given of Wellington, where the live band scene is pitiful enough without out-of-town bands being discouraged from playing here. On behalf of the civilised people present, who were there to support NZ talent, I sincerely apologise, to the Meemees especially, for having been subjected to such utterly childish shit from conceited, disillusioned 15-year olds who think it's 1977.

**Angry Of Mayfair, Wellington**

Here I write, alone in my room, saddened and sorrowful, nothing to do, nowhere to go. Nowhere can I support my own city's bands, just because the only *underage* venue in town, XS Cafe, has packed it in.

I think the situation is appalling and unnecessary. Does nobody give a thought to the underage youth of this city, who only want a little live entertainment where we can support our very talented bands and give them the opportunity to gain experience and earn a bit of extra money?

Does anybody care?

**R. Donald, St Heliers**

**EDITOR:** The patrons f\*\*ked up both XS and Fanshaws.



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