

briefs

The Soft Boys
Underwater Moonlight (RTC)
 This lot have failed to move from their confused 'Anglepoise Lamp' indifference of '78. Led by Robyn Hitchcock they try on all the styles musically and as such the songs end up as aimless, random pastiches of 'dirty' rock, whatever that is. Avoid. **GK**
Loverboy (CBS)
 Tim Finn told me in America Enz were promised 'I Got You' could be moved from place 50 up to (the all-important) place 30 if \$100,000 was handed over to the right people. Enz, vigorously, declined the offer, and 'I Got You' stayed where it was. Loverboy, who play utterly routine it's-worked-before-so-let's-do-it-again American heavy metal, sound as though they had their \$100,000 ready even before they bought the guitars. **RC**
Roger Taylor
Fun In Space (Elektra)
 The Queen drummer can write a nifty tune, and he's certainly versatile stylistically, but what you get on this largely self-played solo is basically what you would expect — ten songs, maybe two of which would squeeze their way onto a Queen record. Production-wise, like Queen, this sounds as though it was poured from a tube. **RC**

The Cretones
Snap! Snap! (Planet)
 The Cretones were unfortunately associated with Ronstadt's forgettable *Mad Love* album, a fact which drove people away from their actually quite reasonable *Thin Red Line* debut. Album two mines similar hook-pop sources, drying up a little on Side Two, but hitting you effectively at the start of Side One. **RC**
Diana Ross
To Love Again (Motown)
 A compilation album of MOR pop written and produced by Michael Masser. If you've heard "Theme from Mahogany" (which is included here), you'll get the picture: lush but uninspired arrangements and confessional "My Way"-type lyrics. Black music for Barry Manilow fans. **AD**

Various Artists
Cash Cows (Virgin)
 Thirteen tracks from the Virgin vaults, unrelated, and generally superior examples of the artists' work. Magazine ('Permafrost') and PIL ('Attack') have offerings from their live albums, The Ruts contribute their last single before Malcolm Owen joined The Long Methadone Queue In The Sky ('West One' — one of their finest recorded moments), Fingerpritz are Motors-like on their best song, so far, 'Yes Eyes', XTC are represented by 'Respectable Street', Gillian are bloody awful, and 'Dirty Blue Gene' will hopefully turn more punters on to Captain Beefheart's excellent *Radar Station* album. **RC**



Blamatics, Mainstreet



letter's

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PLEASE HELP ME!
 I'm having trouble reading your mag. I told Karen Kay that somet*mes I see stars in the m'ddle of words. She was no help. She said I would go bl*nd.
 Am I normal? Does anyone else see sh*tty l*ttle stars in their RIU?
 Perhaps your typewriter is eff ewe cee kayed.
B.B.*ket Hamilton

Could you please use bigger print as I'm partially deaf.
Womble Clevedon

Anyone who saw Penknife Glides at the Town Hall and both nights at the Last Resort, will agree that the Glides are just supergroovalistic and that lead singer Stefan Gravelle is as fresh an unfronter as has been seen for many years. The Glides' concert was good value for money as the support group (Police?) also gave the groovers something to remember.
 How about a trip to the Student Union Hall, or better, Miramar Central School Hall to get Wellington dancing again — THE GLIDES EXIST!
John Miramar

If Duncan Campbell had seen the Gordons on the Aerial Railway Stage instead of watching Roxy Music drivle, perhaps he would've noticed there were quite a few of the more intelligent Sweetwaters goers there. They were neither sad (through listening to depressing music) nor were they being driven away.
 If you are going to judge an inaccessible band by crowd reaction from the general public (Coup D'Etat and Mi-Sex fans) you are, to use a borrowed expression, a BOF.
Ex Auckland

The Clash better hurry on back to their garage. Their bullshit detector badly needs an overhaul.
Another Fashion Writer
Tauranga

Is there a prize for realising that you have put out two No. 38s and no No. 39? Or to put it another way, I am a collector of indigenous New Zealand rock magazines, and if anyone out there has a RIU No. 39, I will pay big gold for it.
Mother Of Ten Tawa

This letter is to inform all you jerks out there that not all roller skaters are boogie freaks. I am a roller skater and I hate disco.
KTBTk Glen Eden
 P.S. Could you please give me some tips on dancing to new wave music wearing skates.

If you do not persuade EMI to release the Cockney Rejects' LPs soon, dire consequences will result.
 You have been warned.
Young Punk Papakura

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Blam Blam Blam
12 inch EP (Propeller)
 Following in the footsteps of the Features, comes this four-track EP from the three-piece Blams.
 'Maids to Order' deals with centrefolds and hinges on ska rhythms and Blamatic sax from drummer Don McGlashan. 'Battleship Grey' is far more uptempo and exceedingly tight. 'Blue Belmonts' is about the obvious, but well put. 'Respect' is the most ambitious cut — pulsating bass, haunting horn, simplistic yet captivating.
 Musical dexterity and spot-on production make this a release worthy of international recognition.
Broken Dolls
Typical Girls (Epic)
 Strong debut from this classysounding four-piece. 'Typical Girls' receives a semi-dub production, and benefits from some nice sax and a tight rhythm section. On the flip is 'Living', more of a ballad. Both songs are by Spillane and Lynch.
Penknife Glides
Laugh or Cry (WEA)
 Well-packaged, first time single from the up-and-coming Glides. 'Laugh or Cry' is strong lyrically, though it perhaps suffers a little from technological failings. On the reverse is 'Taking the Weight Off', an infectious piece of white reggae.
Smelly Feet
EP (Real Records)
 Smelly Feet is actually Brent from Shoes This High. Self-indulgent warbling that features three songs, 'OHMS', 'Festered Toe' and 'Comparisons'. Some may call it experimental, others will call it ****. Write to Box 6972 Auckland if you want to find out for yourself.
Cult Hero
I Dig You (Stunn)
 Rumour has it that this is early Cure material. It does have the same feel, but that could be Chris Parry's production. 'I Dig You' is a meaningless ditty with a cockney accent. The flip is 'I'm a Cult Hero'.

Crocodiles
Hello Girl (XSF)
 Best single for a while from this lot. Rick Morris sings, on a melodic piece with a strong hook. The B-side is 'Romantic as Hell' and has Jenny up front.
The Cure
Primary (Stunn)
 First single from *Faith*. A song the band dedicates on stage to Ian Curtis. It chugs along in the usual manner — it could be a hit. 'Descent' on the flip is depressing. Nice cover though.
Madness
Nutty Boys EP (Stiff)
 A marketing exercise brings together: 'One Step Beyond', 'My Girl' and 'Night Boat to Cairo' from the first album with 'Baggy Trousers' and 'Los Palmas 7' from *Absolutely*. There's nothing new, though it is exclusive to this part of the world.
Mi-Sex
Falling In and Out (CBS)
 No more spacemen for these guys. This is a straight love song, very reliant on Murray Burns' layered keyboards. The radio stations should love it. The other side is Gilpin and Hodgekinson's 'Round and Round'.
Sham 69
Lost on Highway 46 (XSF)
 Now this is all rather silly. Two tracks from Sham, 'Lost on Highway 46' and 'Hersham' Boys' sit uncomfortably beside two from the Only Ones — 'Another Girl' and 'No Solution'. Why? Only XSF know, and they may not have told Jimmy Pursey and Peter Perrett yet.
Maggie Parker
My Baby (Interfusion)
 Parker toured New Zealand as the vocalist for John Mayall. 'My Baby' is a strong, radio song that resembles LA Pretenders. Both sides of the record are self-penned.
Mark Phillips

Spaces
Just Like Clockwork (Bunk)
 More Wellingtonians and despite an overall Mi-Sex arrangement 'Just Like Clockwork' makes it as a single through a naggingly snappy chorus that leaves it stamped in the memory. 'It's All A Farce' is a trim enough B side containing less melody but more punch. Bunk's finest hour to date.
George Kay

Say it: **WHY-ARTER**

BLAM

Blue Belmonts

BLAM

Respect

BLAM

Battleship Grey

BLAM

Maids To Order