



Get Smart



Sheerlux

Sheer Lux Get Smart Zwines

Though I doubt if there was ever any truth in it, that old line about punks only knowing three chords is just laughable when you're confronted with a tight powerful outfit like Sheer Lux. Their solid programme of gigging has arguably established them as Auckland's premier New Wave band. They'll be hard to overtake if the night I saw them at Zwines, the punks' home ground, was anything to go by.

The band gave little away to anyone in terms of consistent tightness and measured energy. Bassist Roland Killeen and drummer Graym Schnell always had the rhythm firmly under control. Jim Jurecivich on guitar slipped in some sharp lead when not powering through the chords. Recently added vocalist Mal ably handled the front-man's role and his delivery was strong and confident.

As for the material there has been a trend away from the punk standards. Though the Pistols, Clash and Ramones were still featured there was more from Ultravox, Bowie and Tom Petty. This newer material was still given the New Wave treatment so it was faster and louder than the original form (Tom Petty might have to listen twice to recognise his own stuff). A good dance band they are.

The question is will they only progress as far as becoming an excellent dance band. As yet the act lacks that quality which will stamp them as something special.

The same problem does not present itself for Get Smart. Previously tipped in these very pages as a band to watch, they continued to establish themselves as an exciting live act. At times a little lacking in tightness and evenness of pacing, they compensated by energetic performance. There may be a cause and effect relationship in there because leaping about the way this band does it's easy to miss a beat.

At the fore was vocalist Nick Hanson. Full credit to a man who can sing while rolling backwards over the edge of the stage. For his part guitarist Ben Free had the power play well sorted out. The rhythm partnership of Jules Maloney on bass and Julian Hanson on drums provided solid drive for the material which was mostly taken, in true punk style, at top speed. Alongside their cover versions were a few original numbers. These showed promise especially as first efforts. With more practise and regular gigging these boys should capitalise on their live excitement and then the competition had better watch out.

Dominic Anthony

Rocky Review

Rocky Horror Show His Majesty's Theatre

A mere five years after it was the darling of London and New York, *The Rocky Horror Show* has made it. His Majesty's Theatre on a cold windy August night.

The show opens with a histrionic shriek and a very strange usherette with fake ice-creams singing about the late night picture show. Odd? Well it might have been a few years back when camp humour was the next thing. But now it's the day before yesterday's thing and we have to settle for pleasantly amusing.

Thus it trots along. Nice American couple sing about love and marriage. Drive off to visit friendly high school teacher, have a blow out. Knock on door of ordinary gothic castle. Neither Janet (Jenni Anderson) or Brad (John Collingwood-Smith) have great rock and roll voices but they carry the story adequately.

Nice American couple are invited in by hunchback butler, caught in the evil domain of nefarious Count Frankfurter. But oh ho, some real decadence at last. Gary Glitter. Er-

stwhile glam rocker going a shade seedy, bursting out of his corset and reduced to touring the provinces with a stage burlesque.

Glitter, a real rock and roll singer with some oomph and more than real performing personality lifts the show. He camps it outrageously, pumps his arm up and down in accepted Glitter style. This man has class.

So, with a genuine degenerate to marvel at, the story, familiar to those who saw *The Rocky Horror Picture Show*, develops. Frankfurter creates an Adonis from the dead, deflowers Janet, deflowers Brad, seduces them to decadence. High school teacher alias FBI agent arrives, warns the Count, performs wheelchair acrobatics.

Throughout the music is competently handled by musical director Dave Fraser. The sound effects from the synthesiser are nicely managed. However, with few exceptions ("Dammit Janet", "Do the Time Warp"), the songs have little to distinguish them. Arrangements tend to be flat. Backup singers are useful, but only Columbia (Zero of Suburban Reptile fame) attacks with real gusto. Doesn't matter that she's no nightingale.

Goodies win in the end. Naturally. Glitter's excesses in the death scene do him proud. You know, it was nice they left it for us till Gary could make it.

Bruce Belsham

LIVE

Spatz Island of Real

Stewart Crooks' face is a mask of determination and perspiration. Shortly before Spats moved to Auckland four months ago Stewart took over the skinsman's seat vacated by Bruno Lawrence. No easy task for a young drummer's first professional band. But any difficulties that may have been apparent four months ago aren't visible tonight as he pounds the drums embellishing a stony-faced Patrick Bleakley's powerful bass runs.

The other major change in the band comes in the form of Annette Morrison, who replaces Julie Needham. Whereas Julie merely added harmonies, Annette takes the mike several times throughout the night for some solo spots. Appearing nervous much of the time, there is no need as her vocals show a great deal of promise.

Spats have been together for just over a year, the last six months based in Auckland. Their earliest gigs tended to be a bit patchy,

mainly due to erratic playing from guitarist Fane Flaws, who formed the band after a two year break from music, and a lack of confidence from pianist Peter Dasent. However, the problems have been ironed out with Fane's playing showing few flaws and Peter, no longer content to add mere rhythm to the sound, coming to the fore with some inspired solos.

The line-up is completed with Tony Backhouse, who's been one of the most dominating guitarists and composers on the Wellington scene for a long time. Tony and Fane contribute most of the band's original material, which covers 75% of their repertoire.

With one or two brackets a night set aside for some theatrics and Fane's out-front showmanship, an evening with Spats is pure entertainment. Although the evening is likely to begin with a dissonance, once fingers have been found Spats perform with an adroit energy and proficient musicianship. With possible hit singles on their hands like "Red Hot Mamma" and "New Wave Goodbye", Spats are one of the most original bands in the land and may very well be — DA! DA! — The Next Big Thing.

John Dix

WHO'S WHERE

Th' Dudes September 7-9, Island of Real, 7 Airedale St. September 1, Panmure Young Citizen's Centre. September 15, Mt Roskill War Memorial Hall. September 16, Howick Community Centre. September 21-23, Gluepot, Auckland.
Bamboo September 13-16, Gluepot, Auckland. September 29 & 30 Coromandel.

Bruce Morley Little Big Band Monday & Tuesdays, New Station Hotel. September 16, 23 & 30, 1am, Ace of Clubs. September 24, 3pm, Little Theatre, Hamilton Teachers College.

Reel to Reel September 6-9, Quinns Post Hotel, Upper Hutti September 12-14 & 16, Royal Tavern, Lambton Quay, Wellington.

Alastair Riddell Band September 6-9, Potters Wheel, New Lynn. September 11-16, Hillcrest Hotel, Hamilton. September 29, Nambassa Concert, Napier.

Tom Sharplin & the Rockets September 1 & 2, Potters Wheel, New Lynn, the Crypt, Queen Street, Auckland. September 6-9, Milford Marina.

Shady Lady September 11-16, Awapuni Hotel, Palmerston North. October 2-7, Cabana, Napier.

Magnum Bellamy's, Lake Road, Takapuna.

Rough Justice September 5-8, Canterbury, Lincoln and Christchurch Teachers College and September 8, Otago University. (September 5 to 8 with Gary McCormack). September 18-23, Rutherford Hotel, Nelson. September 9-11, Lakeside Hotel, Queenstown. September 13-16, Hillsborough Tavern, Christchurch. September 28 Takaka, 29-30 Motueka, October 1, Nelson, 4 Hokitika, 5 Blackball, 6 Barrytown, 7 Westport. (West Coast dates with Neville Purvis). October 12-15, Last Resort, Wellington.

Sheerlux September 15 University Cafe Dance, 16 Zwines, 22-23 HQ Rock Cafe, 29 Zwines, 30 St Heliers RSA Hall. October 1, Island of Real.

Easy Street September 4-9, Ngamotu Tavern, New Plymouth. September 12-16, Valley Lodge Motor Inn, Dunedin. September 18-23, Lion Tavern, Dunedin. September 25-30, Whitehouse Hotel, Invercargill. October 4-7, Hillsborough Tavern, Christchurch. October 11-14, Waikiki Tavern, Invercargill.

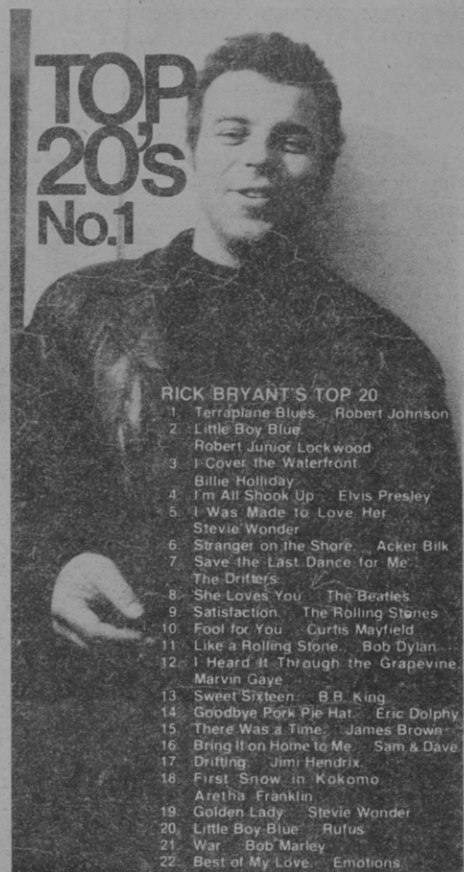
Hard Jazz September 10, 7pm, Island of Real.

Lip Service September 21-23, Island of Real.

Mirage September 18-24, Last Resort, Wellington.

52 Thursdays at Ziggys, Wellington.

Spats September 4-10, Last Resort.



RICK BRYANT'S TOP 20

1. Terraplane Blues - Robert Johnson
2. Little Boy Blue - Robert Junior Lockwood
3. I Cover the Waterfront - Billie Holiday
4. I'm All Shook Up - Elvis Presley
5. I Was Made to Love Her - Stevie Wonder
6. Stranger on the Shore - Acker Bilk
7. Save the Last Dance for Me - The Drifters
8. She Loves You - The Beatles
9. Satisfaction - The Rolling Stones
10. Fool for You - Curtis Mayfield
11. Like a Rolling Stone - Bob Dylan
12. I Heard it Through the Grapevine - Marvin Gaye
13. Sweet Sixteen - B.B. King
14. Goodbye Pork Pie Hat - Eric Dolphy
15. There Was a Time - James Brown
16. Bring It on Home to Me - Sam & Dave
17. Drifting - Jimi Hendrix
18. First Snow in Kokomo - Aretha Franklin
19. Golden Lady - Stevie Wonder
20. Little Boy Blue - Rufus
21. War - Bob Marley
22. Best of My Love - Emotions

Nambassa Winter Show

Nambassa, the people who brought you the Festival in Coromandel in February of this year, have now mounted a winter show which plays Napier, Wellington, Auckland and Hamilton during late September and early October.

The *Nambassa Winter Show* is in two parts — the first, titled "Return of the Ancients", is a theatrical piece in three scenes, mimed and arranged around specially selected music, and featuring some 25 actors and dancers. Special effects, rock music, fire eating and a few special

surprises are promised.

The second half of the show will be opened by country-folk singer Rick Steele (he also opens the Little River Band's Auckland show). The final act of the *Nambassa Winter Show* is rock group Mahana, who will be performing a 45 minute-long rock opera, written by the band, that is a view of early New Zealand life beginning with the arrival of the Maori canoes.

The *Nambassa Winter Show* plays: Napier — Municipal Theatre on September 29; Wellington's Opera House, October 2; Auckland's His Majesty's Theatre, October 9 & 10 and Hamilton's Founder's Theatre, October 14. Admission is \$5.50 for adults and \$4.00 for students and children.

Competition Results

The winners of the Festival Records Strangers competition are Christopher von Ballekom (Invercargill), Mark Field (Stewart Island), Tony Holland (Masterton), J. Woods (Kohi, Auckland), Pater Maurer (Wainuiomata, Wellington) and Michael Williams (Papatoetoe, Auckland).

The correct answer was No. 1 Jean Jacques Burnel (bass), No. 2 Jet Black (drums), No. 3 Hugh Cornwell (guitar) and No. 4 Dave Greenfield (Keyboards). Copies of the Strangler's new album *Black & Blue* will be posted to the six winners.

The Phonogram Records Boomtown Rats Colouring-in competition was a great success. The entries will be exhibited at Taste Records, High St, Auckland when the Boom-

town Rats new album, *Tonic For the Troops* is released in September. The winners were Terry Bishop of Hamilton and Neville Zephyr of Auckland.

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