

# ... Techtone's single 'That Girl' on Propeller Imminent ... Techtone's single '1

## LIVE

### Penknife Glides

Station Hotel, September 23

For a new band, Penknife Glides are attracting quite a lot of attention. On this Tuesday night, a sizeable crowd patronised the Station to catch Auckland's latest offering to post-Jam modernism.

Though very snappily dressed, Penknife Glides lost impact through a total lack of mixing facilities. This was nowhere more evident than during "King and Country", with vocalist Steven Gravelle struggling to be heard.

The songs, all originals, are a crossover of sixties pop and seventies rock. Some are tight and punchy ("Filling In Time"), while others resemble early Jam rejects ("One of the Crowd"). Songwriter/guitarist Cliff Gravelle has some good ideas, but tends to supplement them with well-worn riffs. This is not a condemnation, however, and songs like "Situation Change", "Anticipation" and "It's Too Late Now" all score.

Highlight of the set is the reggae-based "Taking the Weight Off", highly infectious and a perfect showcase for the rhythm section of Jules Maloney on bass and Stefan Morris on drums.

A shade more energy, and a touch more practice, and they might just be on to something.

Mark Phillips

### Boz Scaggs, Sharon O'Neill

Horde Pavilion, Sydney, October 1

Black soul singer Jerry Butler used to be called 'The Iceman', and if ever a white singer deserved the same nickname, it's Scaggs.

For reasons nobody seems able to explain — he played in Adelaide for God's sake — Scaggs didn't make it to New Zealand on this trip, which is a shame, because anyone who enjoyed his excellent Western Springs concert two years ago would also enjoy his current stage show.

Scaggs seems to have an excellent rapport with his band, and a lot of material off his Middle Man album, which seemed a little bland

on record, springs to life on stage.

The only criticism that could be made of the on-stage Scaggs is that he's so cool there's a danger of losing all communication with the audience.

Sharon O'Neill and her band opened with a 45 minute set, which drew a polite response, building to some real enthusiasm for the final song "Words", which has had good airplay in Sydney.

Given the size of the arena, a 5000-seater, O'Neill overcame the problem of getting her more introspective material across well, with "Asian Paradise" one of the set's highlights.

Touring with Scaggs, she said later, had been extremely worthwhile, because the Scaggs' audiences were prepared to listen closely to her music.

Phil Gifford

### Michael Franks with Crossfire

Auckland Town Hall, September 29

By the time Franks was into his fifth song, some of the audience around me were falling asleep!

The programme mentions he was once a university lecturer and that may explain his self-conscious, static stage stance: hands kept behind his tall body; head bent forward; quietly-spoken; sprinkling his "lectures" with artistic names like Cezanne and Coltrane for the sophisticated to nod knowingly.

The sleepiness wasn't all Franks' fault. It was late and a Monday night. His songs are witty, soothing, pretty and polished. If the audience had the stamina they could have gone all night.

But what does a talented singer/songwriter like Franks do when his backing band steals the limelight? The band, Australia's top sessionmen, known as Crossfire had stirred up the audience in the first half with a display on a par with the best of the Crusaders. They showed off interesting time changes, good rapport between the players, Tony Buchanan with a beautiful Ben Webster-style sax solo, nice acoustic keyboard stuff from Mick Kenny and sizzling performances from the guitarists, including former Auckland Phil Scorgie. Franks, himself so impressed by the band, hopes to get them recorded at Montreux, and his Australasian concerts, including Auckland, have been taped for a live record.

Until FM arrives here, it's a pity that record, as with his other wonderful efforts, will be confined to the background at Ponsonby Rd restaurants and car cassettes.

Nigel Horrocks

### Sam Rivers

Gluepot, October 7

A rare opportunity, to see a true progressive jazzman in New Zealand, and more than 300 people took advantage. They were honoured to witness a master in action, and two former Miles Davis sidemen to boot.

Let's fervently hope that this one-off (Thank you, Charley Gray) was the first of many. The cost of setting up the gig, since they were passing through, was well worth it.

The spirits of John Coltrane, Eric Dolphy and Roland Kirk live on in the genius that is Sam Rivers. He challenges, demands, soothes and delights.

Starting off on tenor sax, he blows sharp, virile gusts of notes, setting the scene. Drummer Steve Ellington and bassist Dave Holland similarly adjust themselves, and this superb trio is away into two hours of vital, invigorating music. Rivers is a consummate musician, serene and fiery all at once; holding a note, teasing it, caressing it, blowing it to fragments, squeezing it dry.

Ellington and Holland take solos, the drummer cool and restrained, the bassman a bottomless pit of shifting styles and unbelievable versatility. Rivers switches to piano, both bluesy and frenetic, then blows some delightful, sensuous flute before invoking the jungle with his hilarious mouth music.

Cold beer and sweet jazz. Sam Rivers. Beautiful.

Duncan Campbell

### CONTINUED FROM PAGE 6

songs on *Lipservice* are relatively new, ranging from eight to two months old at the time of recording. Dave feels that more time will be spent choosing songs for the next album. "After all, we already have at least another album's worth written."

### Australia

Having signed a five-year contract with CBS, they have plenty of studio time ahead of them.

"We will probably do a single in about six weeks time," says Dave, "but as yet we've made no decisions. We will probably tape quite a few of our new songs and make a decision from there."

Meanwhile, Peter looks forward to the next album. "We hope to record in Australia, or at least have it cut there. We feel that Australia has to be the next step for us. Our record company is based there, and Australians like fast music, so it might happen for us there. We will probably go in February. Sweetwaters could quite conceivably be our last New Zealand gig for a very long time."

Mark Phillips

### Penknife Glides, XS.



Coup D'Etat's Jan Preston, Harry Lyon.

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