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COUNT DOWN

THE MAGAZINE

WILD CHILD!

EXCLUSIVE INTERVIEW WITH
CHRISTINA AMPHLETT
OF THE DIVINYLS

PETER GARRETT

*on the power and passion
of the Oils*

MICK JAGGER

"I can be faithful to one woman"

CULTURE CLUB

Huge pin up and book review

SUMMER BEAUTY

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18
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WHEREVER I LAY MY HAT Paul Young MOONLIGHT SHADOW Mike Oldfield MAXINE Sharon O'Neill
DOUBLE DUTCH Malcolm McLaren MANIAC Michael Sembello AUSTRALIANA Austin Tayshus
TELL HER ABOUT IT Billy Joel SOME PEOPLE (HAVE ALL THE FUN) Jon English
I GUESS THAT'S WHY THEY CALL IT THE BLUES Etta Jones
WANNA BE STARTIN' SOMETHIN' Michael Jackson
SHE WORKS HARD FOR THE MONEY Donna Summer
SHAKE A TAILFEATHER The Blues Brothers
GIVE IT UP KC & The Sunshine Band
NO SENSE Cold Chisel

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COUNTDOWN

THE MAGAZINE

CONTENTS



MUSIC

- 12 CHRISTINA AMPHLETT
- 16 THE REELS
- 18 STEVEN CUMMINGS
- 20 MICK JAGGER
- 24 LITA FORD
- 29 PETER GARRETT
- 33 CULTURE CLUB
- 43 PETE SHELLEY
- 46 DEAR ENEMY
- 65 BLAST FROM THE PAST — PSYCHEDELIA.

SONGWORDS

- 10 SIOUXSIE AND THE BANSHEES • *Dear Prudence*
- 44 REAL LIFE • *Catch Me I'm Falling*
- 65 PSEUDO ECHO • *Listening*

FEATURES

- 26 STARS ON FIRST LOVE
- 37 CLUBLAND DOWN UNDER
- 50 LOOKING GOOD FOR SUMMER
- 53 A-Z OF YOUR FIRST CAR
- 58 WINDSURFING
- 59 CRAIG DACK — MOTOCROSS STAR
- 61 MOVIES — RISKY BUSINESS

BRIEFS

NEW FACES NEW IDEAS NEW SOUNDS



DO—RE—MI. L-R Deborah Conway, Stephen Philip, Helen Carter and Dorland Bray. Pic: Andrew Southam.

After two years of sporadic performances, and two 12" E.P.'s that elicited generous critical applause, funky Sydney four piece DO-RE-MI are about to launch a concerted bid for mainstream success. Fronted by the bewitching Deborah Conway, who played opposite Terry Serio in last year's Aussie road movie, *Running On Empty*, and powered along by a supple and sinuous rhythm section of Helen Carter, bass and Dorland Bray, drums and featuring the inventive guitar of ex-Thought Criminal Stephen Philip, DO-RE-MI recently graced the stage at the Sydney Entertainment Centre supporting Midnight Oil and will be venturing to Melbourne and Brisbane in the new year.

DONALD ROBERTSON.



Is this the stuff rock legends are made of? The guy with the face like a toilet brush is Richard Fonzarelli, one of the two vocalists extraordinaire with Perth's amazing *FLYING FONZARELLI'S* who have recently broken into the local big hotel circuit and are setting the town ablaze with their unique brand of rhythm and blues.

The Flying Fonzarelli's make no secret of the fact that they were inspired — no, obsessed would be a better word, with the Belushi Ackroyd creation The Blues Brothers. They like to think that they're the spiritual heirs of the Blues Bros. and that their act is what the Bros. would do if they were still around.

There is no doubt that the concept is working. Recently at the University end of term bash the Fonzarelli's put on a show that converted the cynical student throng and drove them wild with their crazy antics and solid soul covers of tracks such as "Jackie Wilson Said", "Baby Come Back", "Respect" and "Do Wah Diddy".

The Flying Fonzarelli's are a six piece outfit that started off in out-of-the-way pubs that wouldn't pull flies. They slogged it out perfecting their act, and then took the gamble of deserting their cult audience and moving into the larger, more orthodox, rock rooms.

Call them "merely a cover band" and they'll punch out your lights. To the Flying Fonzarelli's that's a grave insult. After all, as they forcibly point out, The Blues Brothers were also just a cover band.

Ray Purvis

ROCK LIVES



CHUCK BERRY

In 1955 Chuck Berry, like so many great black musicians before him, went to Chicago, where he began one of the great rock and roll careers.



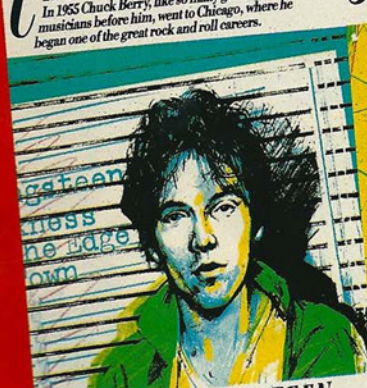
JIM MORRISON

Took the Doors from Underground to Superstardom ...his leather clad charisma lives on after his death and the band's records continue to sell strongly.



DADDY COOL

Came together in Melbourne about the time of conscription, Vietnam Moratoriums and hippie FJ Holden. Daddy who?...Daddy Cool.



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Dear Prudence, greet the brand new day.

The sun is up, the sky is blue.

It's beautiful and so are you.

Dear Prudence, won't you come out to play?

Dear Prudence open up your eyes.

Dear Prudence see the sunny skies.

The wind is low the birds will sing

That you are part of everything.

Dear Prudence won't you open up your eyes?

Look around round

Look around round round

Look around.

Dear Prudence let me see you smile.

Dear Prudence like a little child.

The clouds will be a daisy chain.

So let me see you smile again.

Dear Prudence won't you let me see you smile?

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WILD CHILD

THE CHRISTINA AMPHLETT STORY

by Donald Robertson

Christina Amphlett is one of the great enigmas of Australian music. Despite her position as the First Lady of Australian Rock she rarely grants interviews and when she does she seems to give little away.

Until now.

In this exclusive COUNTDOWN MAGAZINE interview Christina talks fully and frankly about her childhood in the roughest part of Geelong, her

lonely three year drift through Europe, her struggle for direction back in Australia and the formation and development of the Divinyls who along with Men At Work and INXS comprise the real substance of the phrase 'Aussie Invasion 1983.'

What emerges is a picture of a woman who has struggled, battled, searched for a direction and an outlet and through determination and per-

sistence has finally achieved her goal. And now that she has, she is fiercely proud and protective of it.

The Divinyls are currently recording their second album in Sydney. Now a resident of Manly, Christina arranged to meet me at the Manly Ferry Terminal. It being a warm summer's day we went down onto the sands and Christina told me her story.

"I started earning my living when I was three. I used to model. I was a child model. I didn't come from a very wealthy family so that actually clothed me and allowed me to have things. I did that till I was about 12. I just used to walk on the catwalk for little stores in Geelong which is where I grew up.

"And then when I was about 11 or 12 my mother and father started running dances — my father was the bouncer and my mother used to take the money on the door. Rock'n'roll dances. And I used to go along and sit down the back in my kilt and braids and sort of watch (laughs). That was my introduction to rock'n'roll and it fascinated me.

"So I decided I wanted to join a rock'n'roll band as soon as possible. My cousin Patricia (Little Pattie) was quite famous and I used to visit her on tour and I was in awe and very impressed by all of that.

"There was something more casual about it, something that seemed easy. I was doing drama and ballet classes and the steps that I learnt and the lessons ... I was always being told what to do.

"So I joined my first band when I was 14 and at that time I was listening to people like Aretha Franklin and Janis Joplin — my elder sister was bringing home Cream records and stuff like that. I used to really like musical comedy too. I really liked the characters.

"So I was singing in a band ... band after band after band and continuing this other life of ballet and drama as well. Which was very difficult in Geelong which is a tough sort of town — well the part where I grew up was — people used to laugh at me a lot because of things that I did. So I used to join the toughest gangs that I could — to compensate for my, um, prissiness y'know?

"By the time I was 15 I'd got caught up in all sorts of things and I was asked to leave Geelong by the police and told that if they ever saw me singing on stage with a band again they'd come and drag me off. So I was terrified and didn't quite know what was going on.

"My mother was living in Melbourne so I moved in with her and I tried various dif-

ferent things ... but when you're 15 or 16 it's pretty wild and you just wanna chuck everything out and that's what happened to me. I went overseas ... I got on a ship with my girlfriend who was 16 — we both jumped on this ship and went to Europe. She was a bit younger than me so she left, she came back.

"I met up with this girl, this actress and we both had dreams ... she wanted to be an actress and I wanted to be a singer. We travelled around and I joined a band in Italy, in Florence. I sang with them for a year. I can't even remember why I left them ... I guess I just wanted to keep on travelling.

"I didn't quite know what I wanted. I just started singing on street corners, wherever I could and sometimes just standing up and singing just so I could meet people, because I was terribly lonely at that point.

"I got sick of that after a while, travelling because I did it for 3½ years on my own, and I found myself directionless again so I came back to Australia, to try to do something more permanent. I needed to work, I needed the discipline.

"So I came back to Melbourne and poked around until I was completely directionless, but I just thought, 'Just keep doing things and maybe you'll find some direction.' So I sang in a choir, did a couple of musicals and everything that I could. And that led me, I suppose, in various sorts of areas to the Divinyls.

"The Divinyls formed ... I got together with Mark (McEntee, guitarist) in 1980. That period is all very hazy because there were so many things happening and so many different directions, and I'd moved to Sydney. Mark and I started working — we had no big plans, we just wanted to write and we knew we had something, we had something to say.

"We started to play around the Cross ... Mark and I were the nucleus and we were just trying out different people and gradually things worked themselves out to the point where the Divinyls are now.

"It was very difficult to get work at first but the more songs we got together, the more it inspired us to try and get on stage. The first place we played was the Rock

Garden (which used to be on William St. opposite 2JJJ). I remember us being there and the audience was right down the back and I stood there like this (adopts rigid, defiant pose) ... and I was terribly embarrassed because I was singing my own words, I felt very exposed. It was like a staring match.

"I got off stage and the boys'd say, 'Why don't you move?' and my girlfriends would come up and say, 'Why don't you move?' and I used to feel awful, but I wanted to keep doing it. I thought, 'God, there's something in there that's just gotta get out more.' So I started doing little steps and things and externalise, externalise, until I got the performance out — to the point where I couldn't stop (laughs). But it took a long time.

"Live was very important. It helped the band settle, helped for when we went into the studio. We felt it was pointless going into the studio until we had a good rhythm section. We wanted a real rock'n'roll band. That was our goal — to have something that was real. Something that could cut live. Ask me a question."

You recently did some daytime shows for under eighteens at the Tivoli in Sydney in some ways harking back to those dances your parents put on. Whose idea was that?

"A lot of people can't go to dances because of the alcohol. And I remember when I was 14 or 15 I used to go to lunch-time dances and things and I used to love it. Doing those dates reminded me of back then in the sixties — when Saturday wasn't that boring. It was fantastic too, because an audience that young — they give you ten times, no fifty times more energy back. They love it and they hang on every word. We'd like to make it part of every tour."

You've spent most of this year in America — how difficult was that?

"Once we realised how vast the country was, it was a bit depressing — at the beginning. But we just said, 'Let's get on with it,' and got in this bus and toured for six weeks with another band. We had our ups and downs — some places had heard of the band and some hadn't. It was good

ALL TIME TOP TENS OF

CHRISTINA AMPHLETT

(no particular order)

GOOD VIBRATIONS • *The Beach Boys*
HELP • *The Beatles*
RESPECT • *Aretha Franklin*
DIRTY LOVE • *Captain Beefheart*
TO SIR WITH LOVE • *Lulu*
HOSPITAL • *Jonathon Richman and the Modern Lovers*
LOVE AND AFFECTION • *Joan Armatrading*
I'M BORED • *Iggy Pop*
LAST NIGHT I HAD A DREAM • *Randy Newman*
SHOULD I STAY OR SHOULD I GO • *The Clash*



MARK MCENTEE

(no particular order)

SATISFACTION • *The Rolling Stones*
GOOD VIBRATIONS • *The Beach Boys*
LOUIE LOUIE • *The Kingsmen*
YOU REALLY GOT ME • *The Kinks*
LAZY SUNDAY • *The Small Faces*
ROCK IT • *Herbie Hancock*
SHORT MEMORY • *Midnight Oil*
SPACE ODDITY • *David Bowie*
ROCK THE CASBAH • *The Clash*
SNOOPY VS THE RED BARON • *The Royal Guardsmen*

getting a feel for American audiences — they were very positive, very enthusiastic, really wanting you to be good. It's more showbiz over there though. I found it very hard at first to find the dressing room crammed with people, lots of radio people and the like. Then someone came up to us and said, 'It's really like a wedding — you've got to try to approach it like a wedding. The fact is that you're meeting all these in-laws who you've never met before and it's part of the family that you're coming into. You may not really get on with them but they are there and ...' Just having that attitude helped us a little more in approaching it.

"In Australia things are a lot simpler. In America they do get carried away — any excuse for a party and before you know it you've turned into this total baby, getting everything done for you. I'll tell you what's really good though — we actually got fed at gigs! Musicians aren't treated well in that respect usually."

What sort of places were you playing over there?

"From stadiums to small clubs. The band did best up and down the west coast. Texas was good. The east coast wasn't so good — our record company was going through lots of changes and turmoil which was extremely frustrating. But we said, 'Blow this, we're going to do it ourselves! We just worked and worked and when we left America having achieved what we did, we felt very good about it — it was real. The last gig we did in L.A. was wonderful. The place was packed and there was such a feeling there that we knew everything we'd done had been worthwhile."

Has *Monkey Grip*, the film, been released there?

"I think it's just been released."

Did you enjoy being a part of that?

"Yes and no. I enjoyed the straight acting aspect. But I thought the film was a bit depressing. It was about somebody who

was trapped in this situation and would not get out of it and she just kept going round in circles and you'd say, 'For God's sake just get on with it and get out of this ridiculous situation.' A lot of what I did was improvised, I enjoyed that.

It's interesting that you still cover a couple of sixties songs.

"Yeah, we do a few from that period. When we started we used to do a few more — only Australian ones though! Our roots are in that period — the rhythms, the feels. But now we've travelled the world (laughs) we feel more worldly. So we do the Stones song, *Sitting On A Fence* — just because we like the song."

It's also interesting that your manager Vince Lovegrove was a performer in that period.

"I know ... I remember going to a dance when I was 15 in Geelong. He was in the Valentines. I was squinting at him and all these girls started beating me up — they were the toughest girl gang in Geelong. Here's the Valentines with Vince on stage and me never knowing ... and here's me getting beaten up. It was terrible."

Does it help that your manager was once a performer?

"Yes, it does to a certain point, but then you're on your own — you are still the master of your own destiny. He does understand certain things. I mean we do make our own decisions in this band, it's very democratic. We're not the easiest bunch of people — we do have minds of our own."

What's the band's number one goal at the moment?

To grow, to keep on growing (long pause). I suppose the number one goal is to finish this album. We are musicians in that we see things in the very short term. We tend to live day to day. The number one goal is to finish this album and make it better than the first one."

Your on stage clothing is very distinctive

— How did you come to choose it?

"It happened at the very beginning of the band. I really wanted to wear something, and I felt that the schoolgirl's uniform was very rock'n'roll basically. I have moved on from that a bit, it's not quite as cut and dried as that now. In the beginning people wanted me to change it all the time — which made me want to hang onto it even more. It was a defiance thing more than anything. I suppose. Because everyone wants you to be what they want you to be and I wanted to be what I wanted to be. The more people said to me, change, the more I wanted to stay in that dress."

Why do you think there are so few successful female rock singers in Australia?

"Possibly because women are so tender-hearted and men think with their heads a lot more. I think this business is extremely hard and it's a male dominated business. A young girl growing up in it, if she does have aspirations to rock'n'roll, sometimes her energy can be misunderstood, she can be taken for granted, she can get mixed up with the wrong people, she can get disillusioned, her energy can get misdirected."

"I think there are a lot of girls out there with a lot of talent but at the same time they might be a little mixed up. I just think basically there are a lot of boofheads in the Australian rock industry who possibly don't understand the makings of a woman. And you've just got to have the right luck to find the right door and go through it."

Is it difficult say when you're on tour and surrounded by that male industry?

"I enjoy men's company but sometimes I do get pissed off. The whole time I was away in America I was touring with 13 men. Sometimes you're taken for granted and you've got to put a stop to that — you've got to punch somebody sometimes."

"The thing with me, it's just something I have to do, and the fact is I'm working with men, so that's just part of it and I've got used to it."

LET'S DANCE

Just before going on stage in front of 50,000 people at the R.A.S. Showgrounds in Sydney, David Bowie presented members of an Aboriginal dance school with a cheque for an unspecified amount. The Aboriginal Islander Skills Development Scheme, which was in danger of having to close due to lack of funding will use the money to start a scholarship fund which in turn will help them achieve a national status thus ensuring their survival.

Michael Torres, Stephen Page and Jolene King, who was also featured in the Bowie video 'Let's Dance', chatted with David backstage. The schools founder Carole Johnson said afterwards, "it was a real boost, it is nice to get something with no strings attached."

The school, which was founded seven years ago, now has a more secure future and should still be thriving if and when David Bowie returns to Australia.



Live gigs are likely to be a rarity from now on for The Reels, with the electro-pop threesome electing to concentrate more on recording and making videos.

This fresh decision, announced by vocalist Dave Mason, is a surprise not only to the band's followers . . . "Our manager — and our bank manager — will freak out when they hear it," he said shortly after the group returned to Sydney after about five months of being "Aussie tourists" in the United States, England and Europe.

"We're just not interested in live gigs," he said. "We just want to record and make videos, and write songs. We're not interested in playing rock and roll gigs — we find them repulsive."

Asked to elaborate, Dave said the trouble lay with the crowds, venue owners, the people who book venues, and the attitude of those in the industry.

"When you are in a band you have to get out there and pay your dues — but you have to play in places where people get knifed and girls get raped."

"Who wants that? We don't want to encourage that any more. It doesn't suit the band's image."

However, Dave said the group was interested in "nice gigs" with the right type of audience, and was interested in playing to kids, though he did not think a tour of schools was likely.

He recalled the days in his hometown of Dubbo, when once a week he went to see a major gig at a dance open to everyone.

"That sort of scene's just died in Australia, but it's still thriving in England."

There were no venues in Australia for anyone under 17 years old.

"Kids are trained in Australia to become yobboes if they want to get interested in the rock and roll scene."

Overseas the rock and roll scene was the same, said Dave, but it was worse in London, especially the venues.

"I think they are past caring about what audiences want. They cram in so many people you can't breathe. They turn off the air conditioning so you will buy more booze. Who cares, as long as you are making money?"

"If they think that is the only way to make a buck, they have got to be kidding."

"It is okay for some bands, who basically cater for people who like that."

The Reels — pix. Francine McDougall

Dave said there was still pressure on The Reels to work in such venues.

"We'll just look at different ways of making money . . . or we'll have to do with less money."

"We will play, but only when we want to. And when we're ready to, it will be in places we want to play in."

Dave said the "very recent" decision about live performances was voted on two to one by the group.

For exposure, Dave sees the possibilities of television "just endless".

"We have the best TV in the world here, especially with Channel 0. But television doesn't respect bands."

"Only when performers are megastars or are so old they are just about to hit the clubs do they get on TV."

"You can get on Simon Townsend's *Wonderworld*, which is great, or *Countdown* — but it is horrible as they refuse to have a studio audience now. It was a silly thing to do, to take away the kids."

In England one could get up at 7am and see a band on television — "You can see top 40 groups in the studio performing as part of the entertainment on shows."

Back in Australia, said Dave, the same old groups were appearing in outdoor concerts.

"We very rarely have an amiable line-up. The set-up is not right for us, especially when using tape machines."

And while Australia produced the best heavy metal bands in the world, it could at the same time produce the best pop bands.

"Isn't it wonderful that the Models are on the top 10 at long last."

"Rock and roll is not everybody's taste."

Dave said he was not bitter nor unhappy.

"We just can't go on. We have just got to stop and concentrate. I know we can still produce records and put them out to the marketplace."

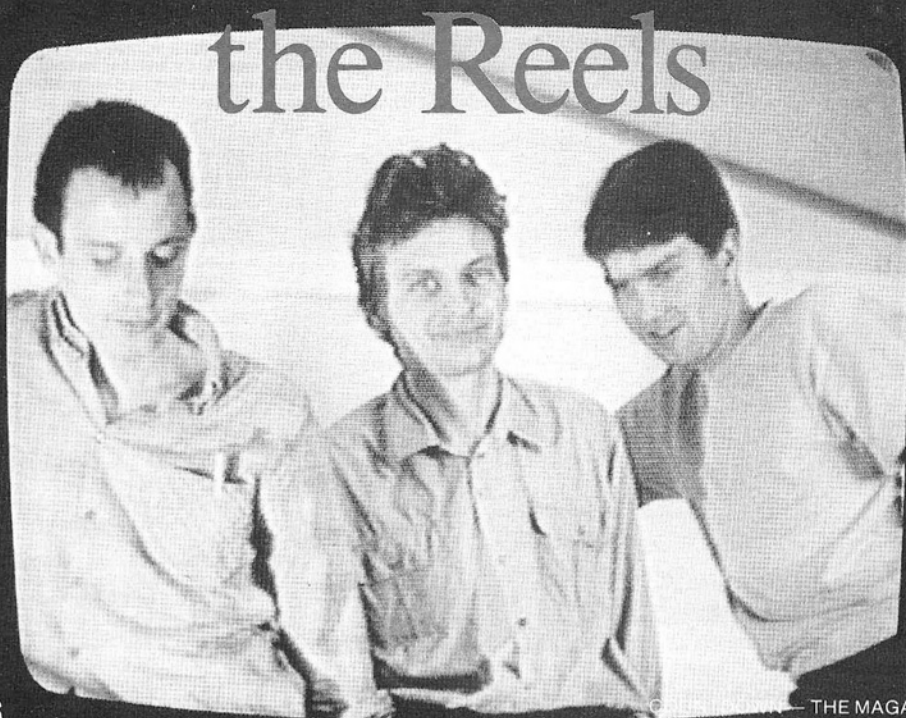
"I think we can sell records without having to go live."

"But when we do go live, we want to put on a show — a spectacle."

"People pay \$7 to see *Return Of The Jedi* and know they have seen something great, but if they pay \$7 for a band, what have they seen?"

"We have always tried to use visuals in our shows, but they have never been appreciated. We have been using slides for three years, and now other groups are using them."

**Louis
Edwards**



steven cummings

FORMER SPORT BACK-STABBING!

by DONALD ROBERTSON

At an extensively remodelled terrace in the inner-Sydney suburb of Chippendale, director Larry Meltzer and crew are painstakingly shooting 'fills' for the new Steven Cummings clip, *Backstabbers*. After numerous takes of a scene with Steven making a martini and sitting at a table with model Karen who is twirling a menacing looking knife, Steven and I retire upstairs for a brief chat with a tape recorder.

With a deep tan from his four month European holiday this year and his distinctive salt and pepper hair, Steve cuts quite a striking figure these days. *Backstabbers*, his third collaboration with fellow ex-Sport Martin Armiger, is similarly striking — a classy soul/pop hybrid that Steve feels is by far his best solo effort to date.

"Martin and I have been making an album for nearly a year now," he laughs, "and we'd always wanted to do that song. It's a really old song by the O'Jays which came out about 15 years ago. Black music has never really been that popular in Australia but I think with Michael Jackson, Prince and even Culture Club, which is like an old black sound, things are changing — which is great."

Steve confesses he was heartily sick of the music business after the Sports broke up, but came to the realisation that "you don't have to get totally involved in it now to still do well enough to make it financially feasible."

As a result he's only done a handful of gigs this year, but has thoroughly enjoyed them

all. "If you're on the road all the time," he says, "you end up drinking a lot. You might not be a raging person but you still do it because there's nothing else to do."

Crafting an album together piece by piece, 'like a jigsaw puzzle' has given Steve the opportunity to do a bit of non-music writing, which he says will be published "when I've got enough stuff." He's also toying with the idea of starting a small magazine in Melbourne, detailing what's on at the movies and on TV.

The first Steven Cummings solo album is due for release in February and as well as hoping for Australian success, Steven says his trip to Europe opened his eyes to a potential market there.

Steven Cummings — pix. Alexandra Morphet

"While I was there Sharon O'Neill was number two in Milan and Rome and Icehouse were huge in Germany — they were touring European TV shows! Clips are so important now — previously I've never really worried about them too much, they've always seemed like a chore to be done as quickly as possible. This time though we're spending a bit of money ..."

As if one cue the director's assistant comes in and tells Steve he's needed back on the set. As a parting shot Steve offered this — "Those first two singles were probably a bit casual, but with *Backstabbers* I hope we can crossover. I'm a bit more serious about it now."

Stars On First Love

Questions:

1. How old were you and what were you doing when you first fell in love?
2. How did it feel and how did it affect your behaviour?
3. How did you let the other person know and what was their reaction?
4. How long did the love affair last and how did it end?
5. Were you or the other person very hurt by the break-up?
6. What is your favourite or funniest memory of first love?

All you need is love, love will find a way, love will tear us apart ... love and music go together like fish and chips, cowboys and indians or Australia and kangaroos. And of all the forms of love perhaps the most memorable is first love — so we thought we'd ask some Australian musical personalities a few questions about their first experience with humankind's favourite emotion ...



Pat Wilson

Pat Wilson, pic — Eliza Swift

1. I suppose I was 11 or 12, I was a member of a swimming club and I think the first guy I ever liked was part of that. We all went to Catholic schools so walking home hand in hand with boys was out — we were only allowed to meet on the athletics field or at fetes. We used to hang out in bunches rather than wander off

by ourselves — if we were going to hold hands we did it in front of our friends.

2. Everybody showed off to the hilt and acted like complete ninnies. If there was someone around that you liked you made a complete fool of yourself. It's the same old story — it's been going on since the beginning of time!

3. All the girls always knew before any of the boys did — everyone used to titter and giggle. The boys just used to walk around being extremely macho and when they worked out what was going on they just used to show off a bit more. Like doing all sorts of amazing dives off various levels of diving boards. Crazy things like holding me underwater for 15 minutes!

4. I guess it all came to an end when I changed schools. The funny thing was that I met him about four years later and we ended up really good friends. We were still a bit coy towards each other but were already growing up and had other things to think about — other people to impress! I was hanging around with the rock'n'roll crowd by that stage so I had a few other suitors.

5. There wasn't any full-on love affair on anything like that — he was just someone I really liked. I had three brothers so it wasn't till much later that I took a real interest in boys. I thought they were good fun but slightly on the unintelligent side.

6. My favourite memory? Probably when the swimming club hired a coach and we all went to Flinders Beach for the weekend. It was just delightful. We built fires and sang around the fires till late at night — got up to a few tricks when the sun went down! It was great because everyone liked everybody else, and it was my first weekend away from home by myself which was even more fantastic.



Dave Mason, pic — Francine McDougall

Dave Mason

The Reels

1. I was five years old. I fell in love with Amanda Druce at Dubbo Central Primary School.
2. It felt different. My behaviour changed in that I stopped playing with boys so much.
3. A joint confession of love. We kissed and held hands for hours.
4. Two months. Both of us fell in love with other people.
5. No.
6. We used to pretend my little brother was our baby.



Tim Doyle
Machinations

1. When I first fell in love I was 8 years old in 4th class at St Johns Primary School Dubbo. We had just moved there from Tasmania. My father was a civil engineer in charge of construction of a new bridge there across the Macquarie River. Very fitting that my father was building the bridge, because the girl I first fell in love with lived on the other side. I was grateful to him that he was shortening an otherwise lengthy bike ride.

2. I can't really remember how it felt but I must have got nervous (as I do now). I would get up extra early on Sunday morning and spend hours brushing my hair etc and go off to church to the early mass that she went to with her parents. I would sit a couple of rows behind them and stare at the back of her head. I can't remember ever talking to her at mass. I carried a photo of her around inside my sock.

3. I had heard of my big sister talking about friends "going around" with each other so I asked her would she go around with me. I don't think she knew what I meant but she agreed anyway. I certainly didn't know what it meant or what I was supposed to do about it. I was busy dreaming of kissing her. I think I only ever kissed her once, a quick peck, but that was enough to keep me vibed up for weeks.

4. It seems like it lasted for years, but it probably was only for 2 or 3 months. I can't remember how it ended. I probably decided girls were bad news or decided to paint my bike but anyway we moved to Sydney after a year in Dubbo.

5. I don't think anybody got hurt in the breakup/separation, though I can remember telling new friends in Sydney about

Sharon. Her name was Sharon Rapley. She looked like Gina Lollobrigida. Long dark hair, slightly plump and rounded. She's probably got a moustache by now.

6. This is true. Sharon had a twin sister and my best friend "went around" with her and we could never tell which was which at first. I can remember much embarrassment putting my arm around the wrong one at the local swimming pool. I can't remember how we finally used to tell them apart, I think perhaps one was fatter than the other.



Joanna Piggot
Scribble

1. It all seemed to happen when I was about 10. I was on summer holidays at Avalon Beach, north of Sydney. I first saw this guy on the backstep of the house next door. He was combing his hair — he had this jet black hair, which he greased and combed back, and he was wearing a string vest. I thought he was incredibly groovy! He was 16.

2. It was the first time I ever made a choice — apart from the tastes that my parents put on me. I just thought — wow! I guess it was like asserting my independence. I just used to perve on him through the fence in the evenings.

3. I got to know him through his little sister who was a little bit older than me. Actually there was another person in the picture — my best friend from primary school who was staying with me. He actually liked her but she went away and I moved in.

4. Nothing really happened — it was just a crush. All that we ever did — there was a big set of sandhills at Avalon and a car park over the back where all the

lovers used to go. I used to go down there with him, and the sister as well, and peer at these people in their cars. We just used to chase each other through the sandhills. It just lasted through the summer.

5. No — it was all in the imagination.

6. I remember throwing sand in his mouth in the sandhills. I just used to laugh all the time.



Linda Nutter
The Dugities

1. I was seven and my family had just come out from England. I was going to school in Brighton in Melbourne and there was this boy in my class who I thought was real nice.

2./3. I never said anything to him — I was too frightened! So I just worshipped him from afar.

4. It lasted about 3 or 4 months, as long as we were in Melbourne and then it all ended when we had to go to Perth, because my parents decided they liked Perth better.

5. No — he never even knew. There was another girl in the class whose name was Linda too and she was absolutely beautiful and he used to hang out with her. She had the proper dresses that were all the rage at the time — Mou-Mou's I think they were called — just a straight skirt with a row of bobbles across the bustline and the bottom. I was new in Australia and wasn't up with the fashion so I didn't get a look in.

6. When I knew we were moving to Perth I used to have dreams about being able to take him with us. I'd dream that he'd become miniature size and I could fit him in my little bag.



Dave Mason at the Berlin Club.

C lubland

DOWN UNDER

It's Saturday night in the heart of Kings Cross. By 1am the FALLOUT CLUB is packed tight. A bewildering array of hair styles and more ripped, painted and studded clothing than you could shake a coathanger at confronts you. Clubland begins here.

For a growing number of people in Sydney and Melbourne, nightclubbing has replaced the tired ritual of propping up hotel bars or being blasted into the woodwork by a live band.

During the Sixties, Sydney had an enviable reputation for its nightclubs and unlicensed 'sound lounges' — danceteriums for the under 21's. By 1970 places such as The Teen Canteen, The Sound Lounge and the classier Chequers had either closed down or metamorphosed into licensed discotheques or live music venues.

The early Seventies saw the advent of pub-rock and by the end of the decade every second hotel in Sydney seemed to be running live music. At its peak, seemingly hundreds of bands were busy in dozens of venues with thousands of punters all anxious to spend money. Then the bubble burst.

The virtual disintegration of the inner city music scene created a vacuum which is only now starting to be filled.

Throughout Sydney and Melbourne, dance clubs are springing up faster than Marxist threats to American security. Each club usually only exists one night a week when it takes over a main-stream venue, turning it on its head.

The first of these 'one-nighters' opened in Sydney on April 12th, 1983.

FALLOUT began as a Tuesday only dance club at the Talofa Club (an almost anagram?), but demand was so great that

it quickly expanded to Saturday's as well.

It was so hip it hurt (especially if you weren't allowed in). The nice man on the door kept an eye out for 'undesirables'. Inside, the crowds, bad ventilation and over-taxed sound system fooled you into believing that this was a normal rock venue.

But here the main attraction was the audience. Is hairdressing the growth industry of the Eighties?

Within a month, THE WATERMELON CLUB opened. Only a block away, it offered a simpler dance stance, with a strong emphasis on black music. They came to dance, not look.

Soon clubs were opening and closing almost overnight, catering to a market venue owners could scarcely have believed existed.

By the time you read this there will probably be more, and some of those mentioned may have folded.

Most clubs don't get moving until midnight, so what sort of people can afford to party until three every morning?

According to Ray at THE BERLIN CLUB, a large percentage are young and unemployed.

"There's a core of people who don't have a lot of money, but they've got a lot of style. Because they haven't got anything else to do, clubbing becomes their life."

"You get other people who are reasonably affluent and able to afford Katie Pye clothes and they come to hang around with the people who make their own so they're at 'The Place'."

"Then you get the straighter people who think if they're hanging around interesting people, they're having an interesting time."

FALLOUT and VAULT supremo Gavan Evans thinks the clubs are "a breeding ground for a particular lifestyle."

"A lot of unemployed people tend to be the most colourful. They live like that all the time and don't have to comb their Mohicans out in the morning. They're the mainstay."

"They're not necessarily unemployed — they just don't have that 9 to 5 routine."

Most of the clubs share a common playlist — the difference is one of emphasis.

Andy Glitre, DJ at THE BERLIN CLUB, plays a lot of black American music liberally sprinkled with electro-pop.

"Berlin is the melting pot of all the club-hoppers in Sydney. There's a lot of tastes to please."

His other club, THE WATERMELON, plays almost exclusively black music, ranging from Michael Jackson to Sixties soul singers like Wilson Pickett, via Afro-beat to heavy New York funk like Material.

KOMMOTION's DJ Steve mixes and scratches everything, creating a collage of sound — coupling almost straight percussion tracks to everything from The Eurythmics to Kraftwerk — without missing a beat.

DOMINO features music usually ignored by the other clubs — reggae, ska and even rockabilly.

In Britain, where the craze of one-nighters began, the distinction between the clubs is the style of music, something the local DJ's are aware of and keen to explore.

The advantage dance clubs have over live music venues is variety.

"You can play the best songs from one hundred bands in one night," opines

David Varies and Russell Handley got clubbed senseless. Photos: Scott Edmunds

C lubland

DOWN UNDER

Fallout Club



CONSUMER GUIDE

FALLOUT

Thursdays & Saturdays
at the Talofa Club
Bayswater Road, Kings Cross, Sydney
Admission: Thursday — free
Saturday — \$2.00

Drinks: Expensive and absolutely necessary

Decor: Polynesian-moderne

Conditions: The Black Hole of Calcutta (but fun)

THE BERLIN CLUB

Tuesdays

at Jamieson Street
11 Jamieson Street, Sydney

Admission: Members free, others \$10.00

Drinks: Expensive, but almost worth it

Decor: The best light-show in town

Conditions: Cavernous but comfortable, with a marvellous mezzanine floor. The Sydney night out.

THE VAULT

Mondays

at The Chevron Hotel
81 Macleay Street, Potts Point, Sydney

Admission: Free

Drinks: Reasonable, but with funny names!

Decor: Mock Tudor meets Paint Splash Tribal

Conditions: Roomy

KOMMOTION

Wednesdays

at Paddo's
10 Elizabeth Street, Paddington, Sydney

Admission: Free

Drinks: Very reasonable

Decor: Incongruous (lace tablecloths!)

Conditions: Relaxed. Spacious dance floor.

DOMINOS

Mondays

at Paddo's (see above)

THE HARDWARE CLUB

Wednesdays & Fridays

Hardware Lane, Melbourne

Admission: Members \$4 Guests \$6

Membership \$10

Drinks: Moderately priced — 24 hr license

Decor: Post-modern Hardware and a Juan Davila mural

Conditions: Two floors — one for dancing & looking,
one for talking & drinking.

THE COCKATOO CLUB

Fridays

Victoria Street, Melbourne

Admission: \$5.00

INFLATION

Monday to Saturday

King Street, Melbourne

Admission: around \$6.00 (it varies)

Gavan Evans.

The question of recorded versus live music has been one of considerable contention since the rise of discotheques in the late Sixties. The bland sloganeering of some vested interest groups to a large extent misses the point. People are simply voting with their feet.

Most of those running the clubs were, or still are, involved in the promotion of live music, and are annoyed by such claims.

"I think it's really stupid. It's the difference between going to the theatre and going to see a film. They're both different experiences," says Ray.

"If it is affecting live music, I think the quality of live music is to blame. If there are a lot of good bands around then people will go out and see them. I see a

lot of bands, but there's not that many I want to see," he says.

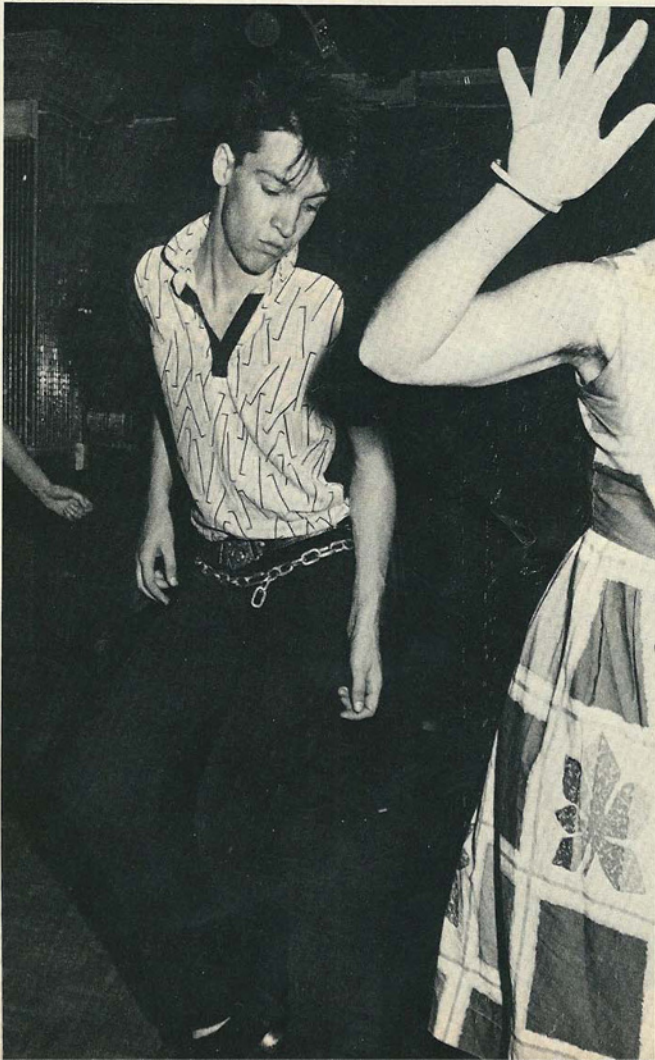
Andy Gilre concurs. "I think live music has reached the point where there aren't exciting bands to go and see, and it's presented in such a daggy way. It's so ... gruesome, the whole thing."

However, it would be grossly unfair to put the blame squarely on the bands. Being crushed into nasty little rooms or cavernous beer-barns with poor ventilation and 'fire-trap' written all over them, is a common enough experience.

"Live venues have become like cattle farms," says Ray. "They smell like somebody's armpits."

Clubs also have the potential to break the back of one of the most odious aspects of succeeding with the Australian Music Industry — the obligatory two year

Kommotion



CONSUMER PLAYLISTS GUIDE

THE BERLIN CLUB

SHIRLEY LITES Melt You Up, Melt You Down
TOM TOM CLUB Man With The 4 Way Hips
TALKING HEADS Burning Down The House
MODELS I Hear Motion
GWEN GUTHRIE Padlock
ISLEY BROS Take Me In Your Arms (Rock Me A Little While)
GRANDMASTER FLASH Super Rappin' No. 2
GARY BYRD The Crown
HOT STREAK Body Work
MICHAEL JACKSON I Wanna Be Startin' Something
MACHINATIONS Jumping The Gap
CULTURE CLUB I'll Tumble For You
Miss Me Blind

ARETHA FRANKLIN Get It Right
THE BEAT I Confess
FRED WESLEY House Party
DEPECHE MODE Everything Counts
JONZUN CREW Space Cowboy
MONYAKA Go Deth Yaka
DECKCHAIRS OVERBOARD Shout

THE FALLOUT CLUB

NEW ORDER Confusion
CABARET VOLTAIRE Crackdown
HUNTERS & COLLECTORS Judas Sheep
PUBLIC IMAGE LIMITED This Is Not A Love Song
HEAVEN 17 Crushed By The Wheels Of Industry
HERBIE HANCOCK Rock It
YELLOW I Love You
TIME ZONE Wild Style (remix)
QUANDO QUANGO Love Tempo
CABARET VOLTAIRE Yashar (remix)

KOMMOTION

SOFT CELL Thunderball
GRANDMASTER FLASH & MEL MELLE White Lines
PUBLIC IMAGE LIMITED This Is Not A Love Song
THE CLARK SISTERS You Brought The Sunshine
TALKING HEADS Speaking In Tongues
MARVIN GAYE Got To Give It Up
NILE ROGERS Land Of The Good Groove
SIOUXSIE & THE BANSHEES Dear Prudence
WIDE BOY AWAKE Slang Teacher
CABARET VOLTAIRE Yashar (remix)

DOMINO

ARTHUR CONLEY Sweet Soul Music
THE MIRACLES Mickey's Monkey
STEVE HARLEY & COCKNEY REBEL Make Me Smile
DUANE EDDY Peter Gunn
MARTHA REEVES & THE VANDELLAS Dancing In The Street
JIMMY CLIFF Wonderful World, Beautiful People
THE BEAT Save It For Later
DION The Wanderer
JOBBOXERS Just Got Lucky
J.B.'S ALLSTARS One Minute Every Hour

C lubland

DOWN UNDER

Berlin Club



Fallout Club



Jane Taylor—DJ 'Fallout' and 'Vault'.

live slog.

By the time most bands have attracted the reluctant interest of record companies by playing themselves numb on the live circuit, often the original spark which made them a 'good band' has been almost extinguished.

In Europe and to a lesser extent America, consistent plays in clubs can actually 'break' a record and add considerably to the success of others. Perhaps the most obvious recent example is Grandmaster Flash And The Furious Five's seven minute opus *The Message*.

In Australia, the success of bands such as The Models, Machinations and Hunters And Collectors, is at least in part attributable to their ability to fill the new dance floors. Gavan Evans: "The bands who are smart are putting out music solely for clubs — dance music."

But local record companies don't seem to have twigged — yet.

The most popular criticism of these clubs is that they're elitist. In many ways this is a redundant criticism. All clubs, from football to yachting and trade union to businessmen's require some sort of membership or standard of dress. The differences between the more established clubs and the one-nighters are the criteria. Dance clubs with strict membership qualifications are very much the exception rather than the rule.

The simple fact that most clubs don't get going until midnight is in itself a major limitation of potential clientele. The elitism of the semi and unemployed? The clubs actively encourage dressing up but nowhere was there evidence of a hard-line 'hipper-than-thou' dress rule. However, to say some people don't get refused would be to lie.

Clubland is new, often exciting and sometimes tedious. It can border dangerously on self-indulgence and narcissism, but for the time being, it's the most fun you can have standing up.

And now your
Sweet Dreams
can come true!

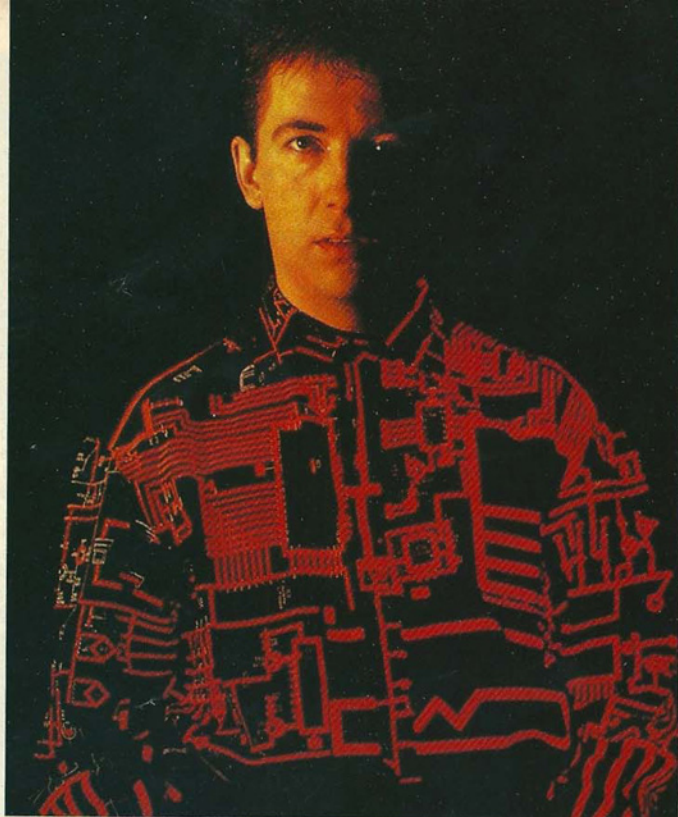
During the
School Holidays



Peter Phelps
will be in the Book
Department, Ground
Floor, Myer, Lonsdale
Street Store, Melbourne
on Friday, January 20
from 6.30-8 p.m.
Come in and meet him!

*You Can
have your
Sweet Dreams
books personally
autographed
XX*

Make it a date
not to miss.

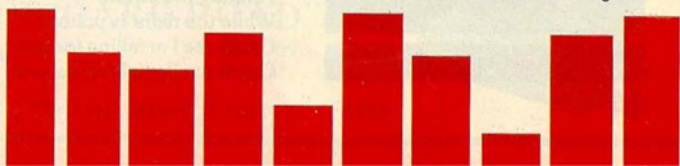


Pete Shelley

BY RUSSELL HANDLEY

Pete Shelley's rise to prominence began in the summer of 1976, when he formed The Buzzcocks in collaboration with Howard Devoto. One Sex Pistols support and an independently released EP (**Spiral Scratch**) later, Devoto left to form the extraordinary Magazine. The Buzzcocks went on to support The Clash on their 'White Riot' tour in '77. The Buzzcocks were a rare treat in those often noisy times. Melodic and romantic, they still powered along recording a string of truly wonderful singles, culminating in the release of their biggest hit **Ever Fallen In Love (With Someone You Shouldn't Have?)** in 1979. The Buzzcocks broke up in

March of 1981. Since then, Pete Shelley has worked with Martin Hannet, occasional Buzzcocks producer, and the man responsible for The Human League's international acclaim, on some of the most satisfying music ever to employ synthesizers and drum computers. His first solo single **Homosapien** and its accompanying album went top 10 in Australia, England and Europe in 1982. When I spoke to him, it was early in the morning by his standards, but he was very cheerful and most willing to talk. His current album **XL1** contains a computer programme for accompanying visuals and lyrics, as well as eleven of his finest songs. I



begin by asking him what the response to **XL1** had been.

"It's sold a healthy number, albeit in a slow way so it didn't get high up in the charts. Enough to make it worth my while doing."

How did you come to work with Martin Rushent?

"It actually came about because Martin used to produce The Buzzcocks — except for **Spiral Scratch** and a couple of the later ones. In the studio he was getting interested in electronics and I used to do electronics at college and had a secret dream to own a synthesizer — all the possibilities!" **That must have been wildly unfashionable.**

"Yes it was! In those days a synthesizer was something you had to play as a keyboard and I wasn't much good as a keyboard player — I'm not much better now. But eventually there was ancillary equipment which could be programmed to play them. It was round the time I left the Buzzcocks that Martin took delivery of his first such machines."

Were computers going to be a career?

It was the only thing I could think of after I'd finished High School. I thought I'd do something electronic and it was one of those mushrooming industries — into the future with the new technology (laughs)."

Your solo albums contain a lot of 'Dance Music'. Are you interested in dance records and nightclubbing?

"Well, I go 'nightclubbing' occasionally, but I'm not burning the candle at both ends all of the time! I was always interested in groups like Kraftwerk and they were doing things with a definite beat. When we were doing the recording which became the **Homosapien** album we incorporated various elements of that. Groups like Grandmaster Flash — stuff with a definite rhythm. The whole thing about all these dance records was in it's early days then. There was disco — like the Bee Gees and the Philadelphia Sound, but there was nobody covering the area we started in."

What's been the reaction to the computer visuals?

"It's ranged from comprehension to staring blankly."

Do you think they've widened the appeal of the album? Would anyone have bought it for the computer programme?

"That would be a silly thing to do. I thought we had these extra capabilities, and why not put them to

some use. I get some feedback, because people keep sending me computer mail now. I get these little cassettes through the mail and feed them into the computer. I get singing and dancing letters, almost!" **Do you intend to pursue computer visuals further?**

"I intend to, but there's many a slip 'twixt cup and lip. It's something I've just scratched the surface of, but it's hard to find a good programmer who can get the best out of the computer. There's lots of memory saving tricks we're working on at the moment. Looking back, it was a bit of a gamble. I think we did very well to get a whole album on. You can get a lot more out of the computer with a single — you've only got a tenth of the words as well." **XL1 has a dub mix of Homosapien on it. Do you like doing them?**

"I enjoy dub mixing. A song should have a beginning, a middle and an end, although when you do a dub mix you can take it apart again and rearrange it. You can get inside some of the things which are usually well back in the mix."

"Martin Rushent enjoys doing them. He can spend hours in the studio with them."

Have the computers influenced your writing?

"In some ways they have. It's really what you can do with the technology that's available. They help you do things you normally couldn't do. They're labour-saving devices — like Robo-Chefs — good at grating vegetables and things and making new meals."

Do you still write on guitar?

"Over the last six months I've had a Jupiter 8 (polyphonic synthesizer). I've started concentrating more on that. I've found it really fun to write on. You put your fingers on it and it's got such a wide range of sounds that in some ways, the sound will dictate what the tune will sound like."

Any chance of an Australian tour?

"There have been rumours. I hope to come out next year."

Australia has a pretty high profile overseas at the moment. Do you have any impressions?

"We get Paul Hogan, Young Doctors and Sons and Daughters. It's brilliant, The Young Doctors. It's on every day and I watch it religiously. If I'm going to be out, I video-tape it. I love the dancing bit in the titles!"



Catch Me I'm Falling

(David Sterry/Richard Zatorski)

I lay down to rest my head
My soul to keep the night ahead
It's no dream
Slumber comes as darkness falls
And shadows dance across my walls
It's no dream
I never sleep alone
My dreams become so real to me
I unplug the phone
While the night is young
Catch me I'm falling for you
Catch me I'm falling for you

REAL LIFE

I know it's a dream but just the same
There's a face before my eyes are closed but I can recognise
The danger there
Slumber comes and darkness falls
Shadows dance across my walls
It's no dream.
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SONGWORDS

COUNTDOWN — THE MAGAZINE

dear enemy



One might think that an Independence Day celebration at the Osmond Family's place in Utah would be a lotta fun. Not so, says Dear Enemy's

keyboard player Martin Fisher.

"It was the most frightening experience in my life. The concussion from all the fireworks —"

"— It was like Cambodia," chips in singer Ron Martini. "All these hot embers floating down from the sky —"

"— I thought we were goners. I thought, 'We gotta get outta here!'"

Dear Enemy recorded some of their debut album, due for release in January, at the Osmonds' spread earlier this year. They were due to record in Sydney with producer Peter 'Business As Usual' MacLan, but the studios they wanted were all booked so their American record company Capitol flew them to L.A. However the smog in L.A. was so bad that most of Ron Martini's vocals were done in the cleaner mountain/desert air of Utah and Phoenix, Arizona.

Martin Fisher feels Dear Enemy are setting somewhat of a precedent by signing directly to an American company. Most Australian bands look to make an impression in their homeland before looking for an overseas deal. Not so Dear Enemy. They could have signed to an Australian company ages ago but decided to take a long shot and go for broke.

The fact that they had Peter MacLan hawking their demo around the States was of paramount importance. 'We couldn't have done it without him,' says Fisher. "He said 'Trust me boys,' and we did. And it worked."

Dear Enemy are no johnny-come-lately's to the music scene though. The nucleus of the band came together four years ago in Melbourne under the name Stonewall — a covers band. Two years of playing brought an all original repertoire, a number of line up changes and a new name. Then they were spotted by MacLan while he was producing the multi-mega 'Business as Usual' for the then equally unknown Men At Work. Fisher recalls they were supporting Broderick Smith that particular night.

"It's been worthwhile waiting all that time," says Fisher. "But it was really hard, seeing other bands recording and moving up the ladder ahead of us. But we're coming out relatively strong now."

With their debut single 'Computer One' already charting it looks like the waiting could be over for Dear Enemy. They're far from complacent though — they may have a crash-hot record deal but are fully aware that they've got to survive in Australia, and that means lots of gigging.

Any resentment from bands who they've leapfrogged? I ask Martin. "A little, from some," he replies. "But it's more, 'you lucky bastards!' than anything else."

"Anyway," adds Ron Martini, "we're not just some little pub band. We've paid our dues and put in the work."

Donald Robertson



LISTENING
(B. CANHAM/T. LUGTON)

LISTENING LIKE YOU DID BEFORE,
NOW YOU'RE LISTENING NO MORE,
SEE THE GIRL,
SHE'S THE ONE I WANT
TO BE HOLDING, HOLDING ME CLOSE

I SAY YOU SAY,
WERENT YOU LISTENING
NOW IT'S TOO LATE
YOU'RE NOT LISTENING
I SAY YOU SAY
WERENT YOU LISTENING
NOW IT'S TOO LATE
YOU'RE NOT LISTENING
I'VE SAID IT ALL BEFORE
SO MANY WORDS
BUT YOU JUST CLOSED THE DOOR
DID YOU NOTICE THE CHANGES IN ME
BUT NOW IT'S TOO LATE TO SEE

I SAY YOU SAY
WERENT YOU LISTENING
NOW IT'S TOO LATE
YOU'RE NOT LISTENING
I SAY YOU SAY
WERENT YOU LISTENING
NOW IT'S TOO LATE
YOU'RE NOT LISTENING
REPEAT CHORUS

I SAY YOU SAY
WERENT YOU LISTENING
NOW IT'S TOO LATE
YOU'RE NOT LISTENING
I SAY YOU SAY
WERENT YOU LISTENING
NOW IT'S TOO LATE
YOU'RE NOT LISTENING

I HOPE YOU UNDERSTAND
THE FEELING OF FREEDOM
I DEMAND.
I SAY YOU SAY
WERENT YOU LISTENING
NOW IT'S TOO LATE
YOU'RE NOT LISTENING
I SAY YOU SAY
WERENT YOU LISTENING
NOW IT'S TOO LATE
YOU'RE NOT LISTENING

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Blast from the Past

SONGS OF A PSYCHEDELIC AGE

By Glenn A. Baker.

'Psychedelia', the music of the "Summer of Love", is enjoying a renaissance of support and interest in the eighties. Band names like the Psychedelic Furs and the music of outlaws such as the Hoodoo Gurus and the Church conjure up images of flowers, long hair, beads, hallucinogenic drugs and paisley shirts. But, in the passage of time, the true meaning and impact of psychedelia has been obscured. It belongs to a very brief and special point in time as I shall attempt to explain, on

behalf of all other nostalgic Flower Children.

Out of thirty tumultuous years of rock'n'roll, 1967 stands unchallenged as the end of the beginning and, some might say, the beginning of the end. Had we not been there, we would doubt that it ever came to pass. Future generations may well dismiss it as a preposterous narcotic nightmare.

1967 was the Gathering of The Tribes, the realisation that rock music was in fact rock culture. An overflowing optimism engulfed us all; we truly believed that we could change the world with our ideals, our beliefs, our new found freedoms and

our music. That we were naive and self-indulgent never occurred to us for a moment during that idyllic, heady, flowery year. Musicians, the young Gods of the Age of Aquarius, identified themselves with the romantic figures of the past — poets, painters, writers, philosophers and mystics. By breaking down the previously sacred three minute song limit and experimenting with improvised rhythms and structures, they believed they were giving the music the same freedoms they had seized for themselves. And it worked ... for a time.

Psychedelia, inner consciousness,



transcendental meditation, mind expansion — these words became part of the new language of the counter culture. Music became an intellectual experience — dancing was passed — we now had to sit and contemplate the lyrics, dwell upon the cosmic possibilities of it all. We wanted so desperately much to feel new sensations and absorb new concepts. But then we also wanted to stop the war in Vietnam, feed the starving millions, challenge all the values of our elders, free the blacks and make the sun shine a few hours longer each day. And if this wonderful innocent dream was too hard, there were wondrous potions to make it easy: chemical and organic substances which turned our minds inside out and did strange and often incomprehensible things to our music. As the Electric Prunes put it: "I had too much to dream last night."

By 1967 a second rock front had opened. The leadership of London was challenged by traditionally tolerant San Francisco. While London hippies grooved away at the UFO and Middle Earth clubs, listened intently to John Peel's Perfumed Garden radio show, got blown away at the 24 Hour Technicolor Dream Festival, and never missed a performance by Pink Floyd, the Jimi Hendrix Experience, Cream, Dantalion's Chariot, Soft Machine, Tyrannosaurus Rex and The Incredible String Band; the freaks of San Francisco were on their own plane of advanced consciousness at the Matrix Club, Fillmore or Family Dogg, picking flowers during the 'Human Be-In' at Golden Gate Park, listening to the birth of free-form FM radio, and experiencing the unbelievable lights shows which accompanied performances by the Grateful Dead, Jefferson Airplane, Country Joe & The Fish, Moby Grape, It's A Beautiful Day and so many others.



Despite the visually and sensually overwhelming trappings, what was happening to music in 1967 was no more than a part of the ceaseless evolution of rock, albeit at a dizzying pace. Less than four years had taken us from 'Yeah Yeah Yeah' to *Purple Haze*, from the total and absolute power of the hit single to the untapped medium of the conceptual album. In 1967, musicians, for the first time, felt they were in full control of their own destinies.

They suddenly had a perspective of rock 'n' roll, of how it had evolved and how it could be used in the future. All the stray ends were being fused together — rock was defining itself into the form we know it today — where almost any style can co-exist harmoniously with another. An articulate rock press had arisen to give focus to the sense of maturity, and to applaud those beacons of the new age who now enlightened as well as entertained.

For nothing changed quite as much as those who were buying the records, the post-war baby boom kids who were now entering university and developing political attitudes. Three years before, they had screamed at Beat Boom purveyors; now, still loyal to rock, they expected it to reflect different attitudes, to express more complex emotional states. And why not? Hadn't they been elevated from plateau to plateau by one creative entity which had ceaselessly lifted expectations and opened new horizons to both audiences and fellow musicians — The Beatles.



By early 1967 there was an enormous pressure upon The Beatles to maintain their leadership role, and perhaps that was in the back of their minds when they elected to discontinue touring and public performances, and concentrate on recording. Back at the beginning of 1966, the Fab Four had, to some observers, opened the door to what would become psychedelia, with *Day Tripper*. A year later, with an entire new music scene in San Francisco challenging their rate of innovation, they were poised to take contemporary music by the scruff of its neck and shake it violently. From the end of 1966 there had been an endless stream of rumours out of England concerning amazing sounds that had been heard filtering from the EMI Studios in Abbey Road, St. John's Wood. On June 2, 1967, all was revealed, and the world stood in awe. There really aren't any words to express the profound impact which *Sergeant Pepper's Lonely Heart Club Band* had upon the entire musical community. It had a depth, a dimension, a complete personality of its own. In an era of fuzz boxes, wah wah pedals, phasing, multi-tracking, and other audio tricks, the Beatles went one step further with their use of sound.

Primarily responsible for the menagerie of audio effects was producer George Martin, who utilised all his collective skills acquired as a leading comedy producer earlier in his career.

The *Sgt. Pepper's Lonely Hearts Club Band* album was hailed as a turning point in contemporary music, even by the likes of Leonard Bernstein. Finally the album form, critics cried with glee, was being used for something more than stringing singles together. Unfortunately it was also being used for grotesque self-indulgence by artists far less talented than the Beatles. These clumsy efforts contributed to the premature demise of psychedelia and by the end of 1968 a harsher, more calculated musical approach was in evidence. As with every dream, when the morning came we all had to wake up and face the real world.



In order that younger readers may be able to experience firsthand this incredible musical era, we have arranged with Telmac Teleproducts to give away 10 copies of their new double album *Songs Of A Psychedelic Age* featuring 30 mind-blowing tracks, from such legendary performers as The Crazy World of Arthur Brown, The Strawberry Alarm Clock, Cream, Jimi Hendrix Experience, Eric Burdon & The Animals and John's Children (with Marc Bolan). If you win one of these albums you will be sucked in to a strange and sensational whirlpool as soon as you lay stylus to vinyl.

To be one of the lucky ten, write and tell us which famous rock guitarist, still a superstar in the eighties, played in the British trio Cream. Send your entries to:

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