

COUNTDOWN

Volume 2 No. 3 November, 1983

THE MAGAZINE

BOWIE

THE LIFE AND TIMES

THE COUNTDOWN INTERVIEW

JOHN TAYLOR
OF DURAN DURAN

U2 *a celebration!*

SPANDAU BALLET

THE STYLE REVOLUTION

SPLIT ENZ

TOMMY CARROLL

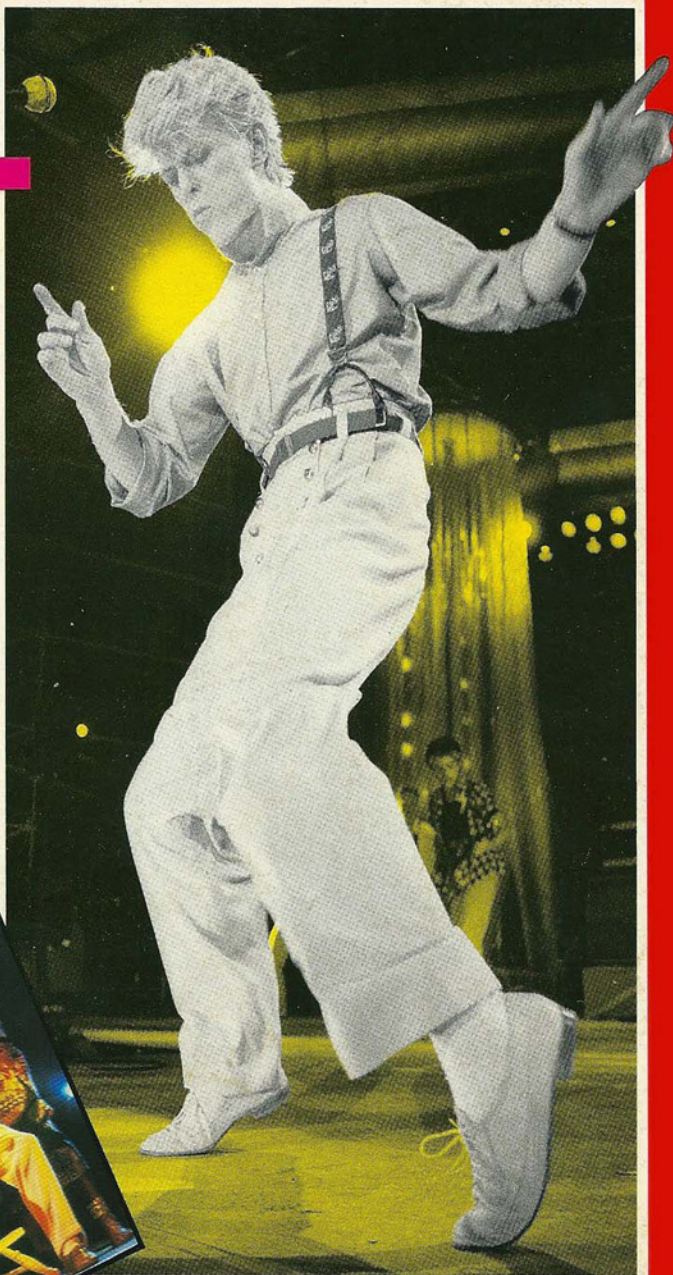
SURFING'S NEW SUPERMAN

BROOKE SHIELDS

A COLLEGE GIRL IN THE SAHARA

YOUR FIRST FLAT

ALL THE FACTS



COUNTDOWN

THE MAGAZINE

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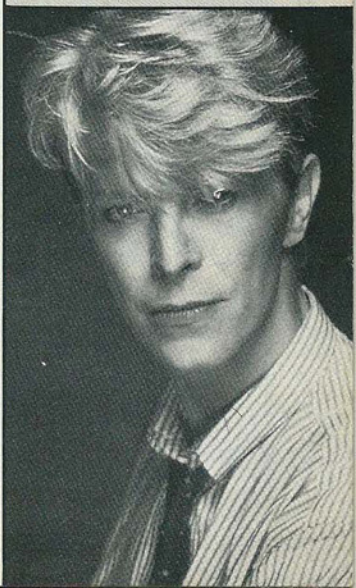


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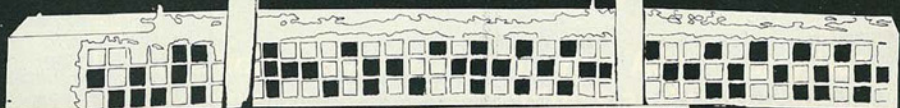
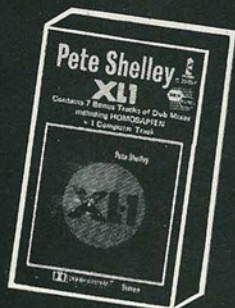
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SHORTS SHORTS SH

We all know about **DURAN DURAN** and their album cover/video clip extravaganza using a live tiger flown up from a Victorian private zoo by lear jet, but rest assured that they are not the only band with a fixation on large ferocious felines. Sydney heavy metalers **HEAVEN** recently hired two black panthers for their new album cover, and it wasn't cheap. Manager Michael Browning had to pay out \$2,000 for a public liability insurance policy, just in case the cuddly pair decided to chew the limbs off a few passers-by.

based on his rather hazardous lifestyle.

PRINCE may be the hottest new performer in America at the moment but not everybody is smitten by him. The Superfreak himself, **RICK JAMES**, recently lashed out at Prince for being, "an over-rated artist who makes jive records". Adding for good measure, "I hate to be mentioned in the same breath as him".

THE POLICE may have just sold out New York's Shea Stadium faster than the Beatles but none of them forget

At another gig there was about 7 people there — but they liked us!". Next record-breaking event on the Police calendar is to play the 85,000 seater Hollywood Park Racetrack, where no other rock band has performed.

Quote of the month comes from **EDDY GRANT** on the eve of his departure for an American tour: "I used to think that America had everything but me. Now America has everything and me".

The staff of a California bookshop have taken the unprecedented step of advising customers not to buy a particular book. What they are objecting to is **Loving John** by May Pang, **JOHN LENNON's** one time secretary and lover. Calling it a "blatant rip-off of a great musician" they placed a sign in the store window which read,



Kim Wilde

KIM WILDE is currently considering an offer to star in an upcoming film, titled **Space Riders**. The fairly low budget flick will star Kim alongside motorcycle ace Barry Sheene, and is

how popular they were on their first American tour four years ago. Manager Miles Copeland recalls, "At one show we got \$14 because it was raining and nobody came out that night.

MOLLY'S TOP TEN VIDEOS

1. **TIM FINN**
"Made My Day"
2. **MODELS**
"I Hear Motion"
3. **DRAGON**
"Rain"
4. **DAVID BOWIE**
"Modern Love"
5. **EURYTHMICS**
"Who's That Girl"
6. **THE POLICE**
"Wrapped Around Your Finger"
7. **PAT WILSON**
"Bop Girl"
8. **JOHN PAUL YOUNG**
"Soldier of Fortune"
9. **THE CHURCH**
"Electric Lash"
10. **ELTON JOHN**
"I Guess That's Why They Call It The Blues"

molly's



VIDEO BOX

SHORTS SHORTS SH

"We don't do this often, but please don't buy this book. We see no need to put money in the pockets of those who desire to exploit the tragedy of John Lennon. Of course, the choice is yours."

Meanwhile, John's more permanent companion, wife **YOKO ONO** is working on an album at the moment that will feature guest vocal appearances by a number of singers including Carole King (?), Carly Simon, and on one previously unheard track recorded before his death, John Lennon.

ROBERT PLANT's recent return to live performance in London went off with a big bang, literally. The former Led Zep frontman uses electronically detonated flash pots full of gunpowder to inject some excitement into his encore. However, at one show, in his own words. "Some jerks in the front row set them off with sparklers. I was standing too close and I shot three feet in the air. I let out one of my best live screams ever!"

The next step for rock video may well

be cliffhanger serials. EMI Video in England is currently producing a rock adventure serial about the escapades of a group of teenagers. So far, **THOMAS DOLBY, DURAN DURAN** and **THE STRAY CATS** have been signed to provide the music. According to a spokesman, "Because of the serial format, bands can take the story in almost any direction. So you could see **KAJAGOOGOO** concocting an impossible dilemma for the characters and leaving **DEF LEPPARD** to get out of it".

DURAN DURAN & DAVID BOWIE TOURS. Countdown The Magazine has been given a strong tip that at all Australian venues of the respective Duran Duran and David Bowie tours, there will be fabulous overseas merchandise available. Apparently both Duran and Bowie have all new designs of product like books, t-shirts, posters etc. Word is only concert goers can purchase these but Countdown The Magazine is making every effort to see that our readers can have this product made available through the magazine.

FAN CLUBS

- ☐ **Boy George Fan Club**
C/- Wedge Music
63 Grosvenor St.
LONDON W1
ENGLAND
- ☐ **Spandau Ballet**
Suite 7
89 Great Portland St.
LONDON W1
ENGLAND
- ☐ **U2**
PO Box 48
LONDON N6 5RU
ENGLAND
- ☐ **The Human League**
C/- Hammersmith Studios
55A Yeldham Rd.
Hammersmith
LONDON W6
ENGLAND

COMPETITION WINNERS

Instant Autograph Collection

- 1st Prize** — Mark Winstanley, WA
2nd Prize — Sharon Williams, NSW
3rd Prize — Helen Jones VIC

Michael Jackson Picture Disc Give-Away

- Rhonda Anderson VIC
Christalia Antoniou VIC
Michelle Balaam NSW
Sara Barker WA
Penny Batman NSW
Joel Bloom VIC
Michelle Bloom NT
Laura Brown VIC
Michelle Byrne SA
Janice Cattermole QLD
Elaine Chow QLD
Marie Clark SA
Cassie Darlington NSW
Bernadette Dimanig WA

- Deidre D'Souza NSW
Joanne Flynn WA
Kirsten Geisler SA
Vicky Gougoustamos NSW
Sheree Grimson QLD
Maria Hajduk SA
David Innocente SA
Sheryl Kirby NSW
Lynette Kocijan VIC
Andrew Loh VIC
Chris McGlashan ACT
E McLellan VIC
Anna Milone VIC
Heather Monaghan QLD
Daniella Moro SA
Sue Murray WA
Turhan Mustafa QLD
N Nasir QLD
Donelle O'Brien WA
Dawn O'Keefe NSW
Marie Ottaway WA
Graham Pearce WA
Jody Phillipott SA
Anna Porter NSW
Rodney Rafter QLD
Raida Roma QLD
Victor Salvrani QLD

- Miss K Saxton VIC
Rhonda Tahau WA
Margherita Toaldo VIC
Annliisa Van Den Broek SA
Marina Vari NSW
Alison Wells WA
Melissa White NSW
Emma Wilson NSW
Miss U Yalia NSW

DURAN DURAN MAJOR PRIZE WINNERS

Duran Duran Video Cassette Winners

- Jenny Cantwell QLD
J A Ford VIC
Debbie Garces WA
Leanne McGregor NSW
Melissah Peters SA

Elizabeth Ristrom TAS Duran Duran Giant Poster Winners

- Vicki Anastasini SA
Rosanna Awanis VIC
Joanne Arbuckle WA
Lydia Bianco VIC
Samantha Glundell NSW
Leonie Boney NSW
Maria Borrelli SA
Natalie Busuttill QLD
Lesley Cahill WA
Jodie Campbell SA
Rosetta Carriero NSW
John Class NSW
Charleyne Coles NSW
Kerren Cooper TAS
Chantal Corthals WA
Sophie Delvis VIC
Connie Di Cocco VIC
Kirsty Fisher VIC
Grace Forgione WA
Katy Grexa SA
Miss S Hart TAS
Eliza Juratowitch NSW

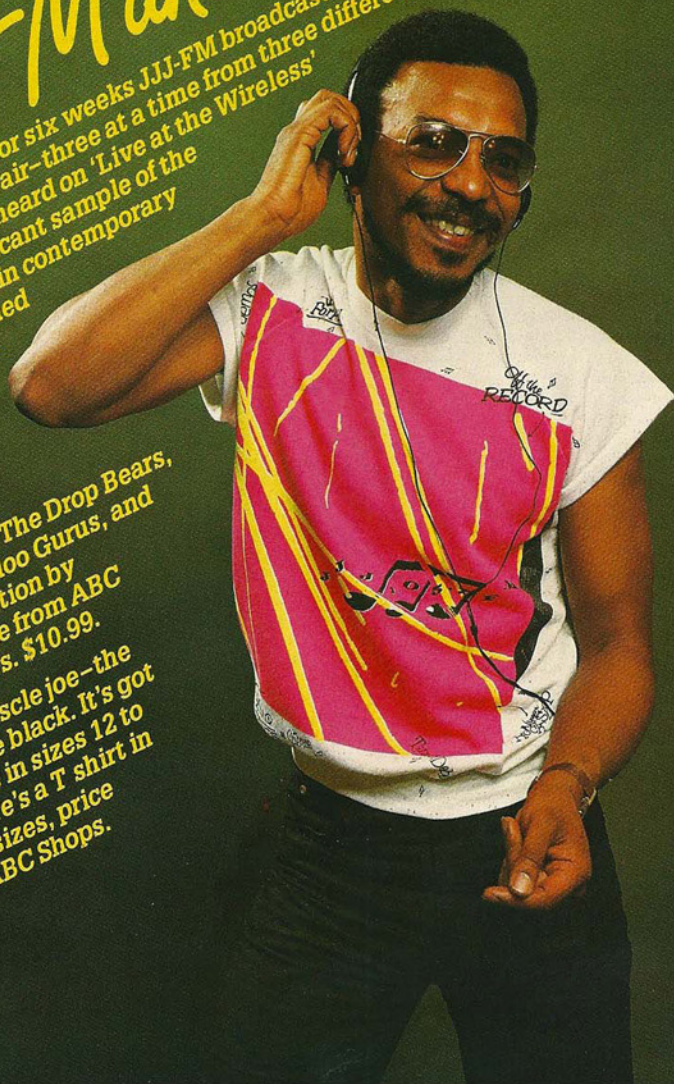
- Vicky Lagoutaris NSW
Karen MacDonald VIC
Sonya Maclean QLD
Robyn Mastro VIC
Kim Oliver VIC
Miss K Ould WA
Jasmin Penny NSW
Annemarie Persson NT
Mary Raden QLD
Christy Reid WA
Linda Reilly QLD
P Richy VIC
Louise Robinson VIC
Ann Sallows QLD
Sheree Salta QLD
Yul Scott WA
Penny Sidwell NSW
Tina Sinadinos VIC
Miss J Sorrenti SA
Sonia Taylor NSW
Sophie Thomson SA
Leesa Tolland QLD
Julie Tropiano SA
Mina Vella SA
Allison Wells WA
Anna Lisa Whiting WA
Grace Zirilli NSW
Gadia Zrihan VIC

Big sellers from JJJ-FM and the ABC

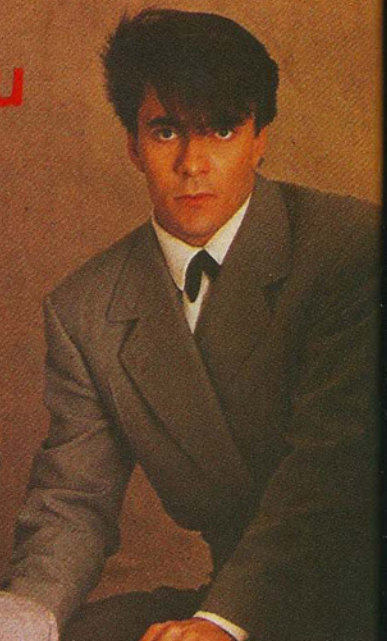
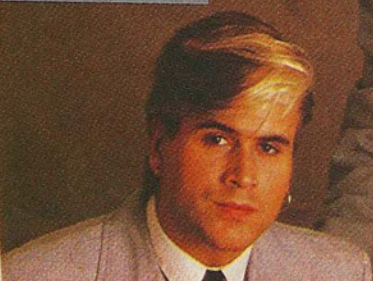
Every Monday night for six weeks JJJ-FM broadcast music from 18 bands live-to-air—three at a time from three different locations. The bands heard on 'Live at the Wireless' are a small but significant sample of the new and progressive in contemporary music. JJJ has crammed 11 of them on record—

Private Lives, The Particles, Samurai Trash, The Go-Betweens, The Triffids, Second Language, Do.Re.Mi, The Drop Bears, Soggy Porridge, Hoodoo Gurus, and Idiom Flesh. Distribution by Festival and available from ABC Shops and Record bars. \$10.99.

Jump into the JJJ muscle joe—the new pink one, not the black. It's got short sleeves, comes in sizes 12 to 20, costs \$26.99. There's a T shirt in the same colour and sizes, price \$15.99, available at ABC Shops.



Spandau Ballet



"Spandau Ballet was formed to fill a gap," says their saxophone player Steve Norman. "We were all friends at school and used to hang around together at the clubs, but all the music we heard at the clubs was put together by session musicians. It was very impersonal. Nothing to do with the kids who went to the clubs. We wanted to be a group who people could buy magazines and drool over!"

The style revolution that Spandau spearheaded three years ago is now a genuine world wide movement. There's certainly no false modesty on Steve's part about Spandau's role in what is being called the New British Invasion.

"I feel quite proud when I see other groups in there (the US charts)" he says. "I think we had a lot to do with that. When we came we changed a lot of rules."

What sort of rules, Steve?

"Well, take using promoters for a tour. It's an age old thing, but it's worthless, it's useless. All the promoter does is take half your money and gets you the Odeons all

over the country — which you can get anyway! So we've got someone working for us — in our office — who goes around and looks at venues, really nice places, theatres and opera houses, and he came up with a really good tour which we ended up making a lot of money out of. Which is really rare these days."

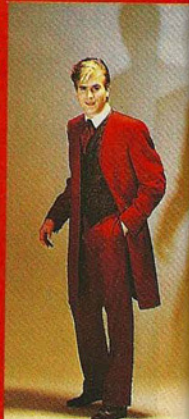
Spandau Ballet have indeed come a long way since their carefully designed campaign to intrigue record companies (each performance a 'special event' with masses of press cover and speculation) paid handsome dividends with a highly lucrative recording deal. Steve readily admits that none of the band were great musicians when they started ('Martin (Kemp) couldn't even play — we had to teach him how to play bass!') but three years on everyone's more competent and has developed their own style. Spandau have also kept abreast of fashion trends. Gone are, the outrageous outfits of yesteryear and in their place we find suits, shirts and ties. "Groups in England have to look good," Steve declares.

"Although we've never had a conscious image as such — we just wear what we feel like."

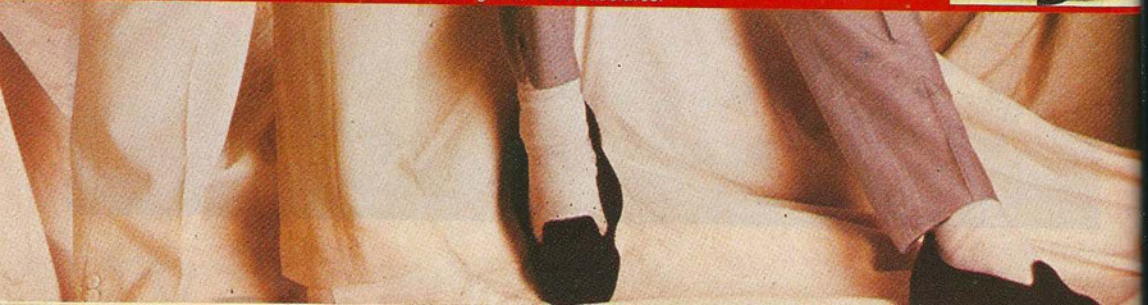
Things move pretty fast these days in the British music scene — something that Steve Norman believes is a very healthy thing.

"You used to have groups like

Supertramp who'd sit on their laurels, in their mansions and say, 'It's about time we released a record innit? So they'd put a record together, every two years, do a few dates — it was getting very staid and boring. It was disgusting really 'cos music shouldn't be like that.



Steve Norman





DOING IT YOURSELF — THE BALLET WAY!

Spandau's Steve Norman tells
Donald Robertson
about maintaining
total control of
the style
revolution.

"The seventies was terrible for music until the punk thing and then we came along we like kicked them up their arses really. It was like we opened the doors and people thought 'ooh, look, they've got on well, they're young, why don't we form a group?'"

"It moves really fast in Britain — it's great, there's a lot of competition. You can't sit back and think, 'Oh, I've got a hit, I'm going to be successful from now on.' You can't work like that in England. Your new material's gotta be just as good as your last hit."

With four hit singles from their latest album, **True**, Spandau Ballet are certainly living up to that statement. And with the **True** single crashing into the US top twenty on the strength of its video it seems nothing can stand in the way of the band's momentum.

"It's great," enthuses Steve, "because when we go to America in November we can take our full stage show, instead of having to play little clubs like we did when we started out. That's another old rock 'n' roll

thing that's gone out the window — that you have to play live to be successful in America."

The album **True** is obviously a great leap forward for Spandau Ballet and has actually inspired something close to 'Spandaumania' in the UK. Steve says he can't go out for a walk without getting chased by screaming girls and even when he goes to his local pub he ends up signing autographs for old people. He says he misses the smaller things in life, but wouldn't change his position for the world.

Steve sees **True** as a 'relaxed album, really honest and down to earth.' A crucial factor in its creation was the laid back atmosphere of the Compass Point Studios in the Bahamas.

"It takes about a week to get into their lifestyle," he laughingly recalls. "They think you're running around like a madman at first! It was so relaxed — I'd be sunning myself by the pool and someone'd say, 'Aw come and put a bit of sax on this', so I'd put my shorts on, pick up the sax — one take! and head back to the

pool again. No pressure."

Spandau are very keen to come to Australia early next year, but it all depends on timing. The band, having just completed a UK tour, have got a German tour and the US/Canadian trip to get through and also a new single to record. The band have been over to Sweden to check out the ABBA-owned Polar Studios which Steve declares to be 'brilliant, the best I've ever been in' and it's almost definite that the new single will be put down there. Steve volunteered that he met a few nice Swedish girls too!

Spandau Ballet are a band who set out to and have managed to maintain full control of their careers. They try to use as many people as possible who are the same age as they are. They have their own record company, publishing company, fan club and booking agent. Their success in the mega-corporation dominated world of rock is a triumph of the do-it-yourself philosophy — a revolution of style on all levels.

Oh, and their music is pretty good too! ●

MODELS IN MOTION

Sean interviews James and
James interviews Sean about
The Models and their new album.
Andrea Jones listens in ...

Quite suddenly and from out of nowhere The Models have snuck up on us with a dance album. It's still quirky and a little weird, but it is insidiously danceable.

The Pleasure Of Your Company smacks of the band's fresh, revitalised, re-energised approach. They're happier than ever, healthier than ever and their new album and tour testify to that.

Their current single **I Hear Motion** showcases their new sound: It's sophisticated and slightly jarring, but ultimately wins you over with seductive rhythms that defy you to remain unmoved.

Who better to discuss the new album with The Models than The Models themselves?! Which is why, on a warm Melbourne spring day, Sean Kelly and James Freud are sprawled out on the sundeck of their record company discussing The Models' upward trajectory.

James: What's **I Hear Motion** all about?

Sean: It's just a way of dressing up the term 'waste not want not' basically. You can apply it to anything.

James: What was producer Nick Launay's effect?

Sean: Well, it's certainly the strongest production we've had. But we had a lot to offer a producer this time, a lot more than we have with other records. Like **Local And/Or General** was very much an electronic music album, there was lots of tape loops and stuff like that, whereas this one was very much a band being recorded in the studio.

I think we wanted to make an album that was irresistibly danceable, so we found as we were recording that was the main criteria.

James: Yeah, you had to actually feel your body move to it without actually being conscious of it.

Sean: In a way. We're still called The Models, but it's inevitable that we'll change our name. And in a way it feels just like we started when

Barton joined the group. Also, we intended to do a lot of travelling over the next couple of years, cos there are other bands around called The Models.

We intend to get release agreements going for Europe and America, but I don't think we'd go to either Europe or America unless a record took off there. I think at the moment we're considering doing more obscure countries in the interim like Thailand and Manila, Bali, Japan and Hong Kong.

James: Apparently we're really big in Bali! There's a bootlegging company over there that sells heaps of our records!

OK Sean, what do you see The Models doing after this musically? Do you see a change of any kind with the next album?

Sean: Yes I do. I think it will probably be just one step better again.

James: Does this mean you're going to continue the dance thing?

Sean: Well, I think dance is a very important way of ... is that the best question you can come up with? Are we gonna keep up the dance thing? Of course we are!

James: Do you see making a dance album as we have as being a fashionable thing, because obviously there's **Flashdance** and **Let's Dance** and **We Came To Dance** and **Safety Dance**! Have you always been interested in dance music?

Sean: No, I haven't always been interested in dance music, but I've always been interested in dancing though. I think it's a shame that a man and a woman don't dance together these days. I actually did a ballroom dancing course, so I can do the Pride Of Erin, and The Evening Threestep.

James: It worries me that people will think we're jumping on the bandwagon. We always aspired to write the kind of music that people can dance to.

Sean: James, are you intending to do more solo stuff, either within the group or without it?

James: I'm quite happy in The Models, I find I can express myself

better in The Models ...

Sean: Yeah, but could you see yourself going off and doing a solo album for Mushroom that doesn't in any way effect your input into The Models?

James: Yes, when we've got nine months or something when we're not doing anything I will. I'm sure everyone will.

Sean: And you did a soundtrack for an RSPCA commercial on TV. Is that an area that you intend to develop?

James: Yes. Have you seen it yet? These cats come up on the screen and it says 'Have your cat de-sexed!' It's great!

Sean: Do you see The Models as a one media music-and-dance institution, or do you ...

James: We're actually branching into film. We have a film company called Post War Productions.

Sean: Yes, we've made a few little films. Actually it's a good way to start because video is really an expensive medium to play around with. All we need is the big budgets and we'll move into 16mm and we'll do feature films.

James: OK, my turn to ask you more questions. What can we expect from these live performances?

Sean: Oh, I suppose you can expect your money's worth. It depends on what you want, doesn't it? I expect it to be ... what a stupid question. Nobody would ask that!

James: Yes they would. Lee Simon asked you that the other night!

Sean: I think The Models have really just gone through a few inhibited years, whereas our new album and the state of the group at the moment is really uninhibited, we're just coming from the heart now. The way we are now is the way we started off wanting to be.

James: Yes, to do this album we restored a bit of naivety to our outlook. I know myself I became a bit jaded after all the crap I went through. But there's a fresh feeling within this band, the same feeling we had back in the early days. ●



ALL'Z WELL THAT ENZ WELL



With a tour, a new Split Enz album and a new baby Neil Finn is certainly a busy man. Stuart Maclure talked to Neil while he and the other Enz were putting the final touches to their new album. Now if only they can agree on a name for it...

“O dear. We really have a saga with album titles. They never get decided until we're finished and we were determined that this time we'd have one before we started and now with three weeks before we finish we still haven't got one really.”

Neil Finn rocked back in his chair in a small office in EMI's Studio 301 in the centre of Sydney. A title for the new Split Enz album was another thing he had to think about. There are, however, slightly more pressing matters, like getting the songs recorded, and there's the imminent birth of Neil's first child.

“You know, ten years ago I would never have told something like Countdown Magazine that I was about to have a baby. Things have changed.”

“Well Neil, ten years ago you were only 14 or 15 years old,” quipped Enz keyboard player Eddie Rayner.

“No, I mean trying to hide your personal life. Like John Lennon keeping the fact that he was married and had a son secret. It just seems easier to be honest about the whole thing.”

Honesty seems a key word for Split Enz. Speaking to Tim Finn about his *Escapade* album the word cropped up and now Neil was using it too. Split Enz' best songs are usually simple honest statements. Some of their earliest albums and stage shows were a bit contrived, and perhaps it's no accident that the album which brought the band real success was *True Colours* where the songs were Split Enz pared back with no indulgences.

So Neil, why has it been so long since any Split Enz activity?

“Well, we basically decided to have a break for a few reasons. One being that we had been in a routine of album, tour, album, tour for three years in a row and any routine you get sick of after a while. Then Tim decided he wanted to do a solo album because he had lots of songs especially his pop stuff which we don't end up doing. So he did that which took up a fair bit of time.”

During the break Tim made *Escapade*, Noel made his very silly single, Eddie produced Russell Morris, and you produced Karen Ansel. Did that change the way you approached this album?

“Well, for the first time we didn't see each other for weeks on end which was good because we got a perspective on the band. We realized that we're strongest together and we've come back to this album like that. We're keen to try different methods of recording, different things to say in the lyrics, so the break means that this album is very different for us.



Tim Finn

“For example, we've used the odd bit of machine on this record.”

What sort of machine?

“These drum machine things that are going around at the moment. We thought it was high time we utilized one and we've been very careful with it.

“There's a bit of Jazz on the record. In fact it's a real melting pot of songs. It's hard because I'm in the middle of it right now, I won't know what it sounds like until it's all put together as an album.”

Who wrote the songs for the album?

“Just me and Tim really. I guess because we haven't been together as a band. We always have a lot more songs than we need but this time we were very critical. There were some merciless beheadings.”

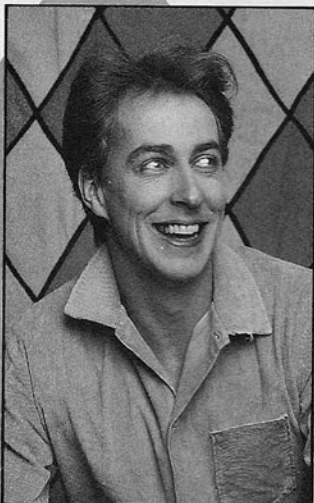
Now, what are some of the songs?

“Well it's a pretty varied lot really.

There's one called *Bullet Brain And Cactus Head*, which is about aggression and extremists of all varieties.”

It sounds like the title of a Sacred Cowboys song!

“Yeah, well sometimes when you're writing a song a phrase just pops into your head. It didn't make any sense at all to me to start off with and I started thinking who could it portray. During the election I thought it might have been Bob



Eddie Rayner

Hawke and Malcolm Fraser, but it's inventing characters to make a point really.

“Then there's *Parasite* which Tim wrote which has a lot of irony and humour in it, I think, and it's quite a heavy sort of track.

“Another one of Tim's is *Working Up An Appetite* but I haven't heard the lyrics because he hasn't sung it yet. He's supposed to sing it tonight.”

As if on cue, in walks Tim with a mug of tea to announce he is about to go into the studio and sing. Producer Hugh Padgham rounds up Eddie Rayner to listen to Tim's vocal.

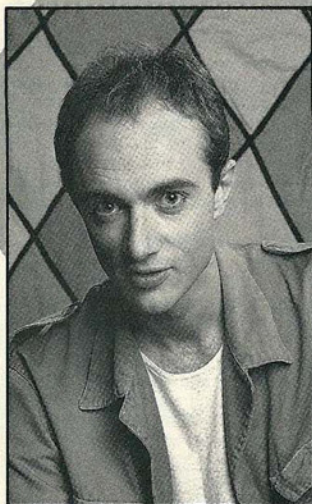
“Just remember Neil, be honest,” advises Tim as he departs.

Elsewhere in the studio complex Duran Duran are working on their album and the Enz enjoy the bustle around the building and are intrigued by the up to 50 fans of the British band stationed around the building's front door. They have stopped and talked to the fans and the fact that they would have more status as a member of Duran Duran's road crew than as an actual Split Enz gets them to thinking that maybe their audience is a little older these days.

Tell us about some more of the songs, Neil.

“There's one called *Straight Old Line* which is about ambition, temptation, being distracted, following your nose and not letting anything get in your way.

“Another one is *Devil You Know* about trying to escape from situations you're trapped in to remember some of them because at the moment we're totally preoccupied with the others. No



Nigel Griggs

Mischief is directed at people in positions of responsibility. It's a song about frustration with people in charge of things and that includes us to an extent as people in the rock 'n' roll business. There is a lot of mischief in this business and not a lot of serious intent.

"There is one about the child I'm having at the end of September called **Waiting** and it's directed at the kid. It's about that feeling of a dawning new era and not quite knowing what the specifics are.

"It was incredibly hard to write a song about a baby that hasn't been born, because you don't know what it's all about and it's very easy to make it sound really corny and sappy but I think I've managed to avoid that."

All these songs sound very personal.

"I think we're very aware of meaning what we say which is difficult because often it's easier to create a scene and characters and just stick them together without knowing what it means. We might have done that in the past but now it has to mean something to us and it has to communicate something to our audience. It's the responsibility of having an audience in the first place.

"I think some people like us then go off us for a couple of years then



Noel Crombie

like a particular song or two and come back to us. Then there's our fan club who are fairly committed and really stick with the band. I'm not sure who'll like this next one. I think there really is something for everyone. There's a great diversity of music and topics."

What about video clips for the album?

"Oh yes. Video clips are just so important these days which is a shame because they can take some of the imagination out of the music because you see the clip and get very specific visual images, rather than inventing your own images for songs.

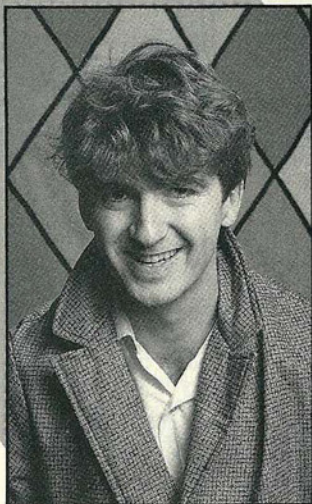
"We don't like our clips to get overblown. I like clips where people are miming. I'm sick of seeing musicians acting because most of them can't do it very well.

"It's easy to mis-represent yourself in a clip. It's really quite frightening. You live with your clip for years to come — you are visually what you are in those clips. Sometimes we're tempted to dress up in weird clothes like we used to but it doesn't seem like the right time. We want to be listened to rather than looked at but I think it's a nice part of our past, for people to affectionately remember the weirdos from way back when with the funny haircuts and the funny clothes."

What about touring overseas?

"We'll definitely tour America and Canada probably next March and we'd like to tour England but it's so expensive that we'd only go if we had a hit single there.

"In Australia we are going to tour country centres before Christmas and then in February we hope to do



Neil Finn

seasons in theatres in the capital cities. We like to do elaborate shows with special staging as Noel has some good ideas and we haven't toured for a while, and we're raring to go.

"I hate being inactive so what with a tour, a new album, and a new baby, I'll certainly be busy. It will be difficult at times but certainly not impossible."

So, how long are Split Enz going to stay together?

"I don't know. As long as we're not frustrated by the band I guess. We're a pretty stubborn bunch and a lot of people might have wanted to see the back of us years ago but we've worked so hard on this album, in fact harder than we have on any album, so there is still a spirit there. We've realised we're all best with the band."

The Enz certainly seemed happy locked up together in the studio for thirteen hours every day. There is a deal of pressure on them to make this as yet untitled album a good one. If they are to capture an international audience in the way Men At Work have done, then this record has to be the one that does it. Confidence does not seem to be lacking on the part of the Enz and now the rest of us will just have to wait for the results on vinyl.

Let's hope they decide on a name for the record real soon. ●

The **COUNTDOWN** Interview **JOHN TAYLOR**

By Glenn A. Baker

With a new album finally in the can, Duran Duran commence their world tour in Australia this month. In one of the few interviews they've granted this year, Duran's JOHN TAYLOR opens up to GLENN A BAKER about the band's early days, their attitude to success and how they see the future.

CD: John, Duran Duran has been able to endure in popularity a lot longer than a lot of critics believed it would. How has that been achieved?

JT: The possibilities for failure are very frightening actually. So many of our original contemporaries seem to have fallen away, like Visage, Haircut 100 and Ultravox. When you see that happening it puts you on your toes and makes you realise how competitive music is now. You have to be very aware of progressing all the time to keep ahead of the other people. It makes you work harder to avoid their fate. I mean, today it's easier than ever before to get a single hit but harder than ever to keep up there. It

"I believe that rock & roll should look good as well as sound good."

was good that we weren't an overnight sensation here in England. Our second single was a complete flop and it wasn't until the third single that we felt we were becoming a bit stable. The new album, the third one, will lay the strongest foundation for us. Until then, I think I'll stay a bit sceptical about the future.

CD: How important is image and physical appearance to yourself and to the band?

JT: I've always been into groups in terms of certain looks. I believe that rock & roll should look good as well as sound good. I suppose that comes from being an avid New York Dolls/Iggy Pop fan. Initially, our image was very important to us. To some bands it is more important than the music because nine times out of ten you see a photo of a band before you hear a record and that's how first

impressions are formed. But after a while the music has to stand up on its own. The hair dye can't cut the mustard!

CD: Then obviously, you must consider video to be a very important ingredient of Duran Duran's international success?

JT: Oh absolutely, it contributes an incredible amount. Video is more important to Duran Duran than to any other band I can think of. You see, we just happened to come along at the same time as the video explosion. It's an incredibly exciting medium for us, to make our own films. We always expected to make records but this was something else again. We realised when we arrived in Australia how well our records were doing because of our videos. You can't be in 20 places at once to promote a record and you don't have to be shooting off all over the world to do TV shows, you just send your video out and it represents you a lot better than you could yourself! It is your ideal image. There's no better way of advertising yourself. It beats full page ads in the music press for sure.

CD: The concepts of your videos keep getting more grandiose. Where will it all end?

JT: You're right there, I really don't know. We've set such a precedent with Sri Lanka, Antigua and all those mini *Raiders of the Lost Ark* productions. What's left for us? Mars? We've spent a lot of money on them but I really don't think it's been an indulgence. We go to exotic locations but we use good people and don't waste money. We have an awful lot of respect for people like Russell Mulcahy and Godley & Creme. They know their business and we willingly place ourselves in their hands.

CD: Is there an origination point for Duran Duran?

JT: Yes, it's probably in a pub behind Birmingham University about five years ago. I was listening to a jukebox and I heard the Sex Pistols' *Pretty Vacant* followed by *Good Times* by Chic. I was talking to a friend about

where music was going to after punk, which I was getting a bit tired of. I'd learned to play through punk but I was ready to go onto something else. I thought the Chic record had a lot of the Pistols' style but was much slicker, and really it was the idea of linking the two that became the aim of the band, quite simply. The idea was a Chic rhythm section with Johnny Thunders guitar over the top. But at the time we had no idea how audiences would take it because we thought that disco fans wouldn't like it because it was too rock & roll, and rock people wouldn't like it because disco sucks. At that time there was only me, Nick and Roger, but we had a pretty good idea of what we were after.

CD: It seems your timing was right.

JT: Yes it was, I agree. I remember reading an article in *Record Mirror* about a band called Spandau Ballet who were merging Donna Summer rhythms with David Bowie chords or something. We sat there and thought about that, and said to each other, 'Hey, what's all this about?'. Undoubtedly, the big new romantic, futurist scene was a good springboard for us. It gained us great acceptance, at least in Britain. It didn't work all that well for us in America, in fact

"I remember reading about a band called Spandau Ballet who were merging Donna Summer rhythms with David Bowie chords. We sat there and thought about that."

we're only just shaking it off there. Overall, it created a market we were very easily able to step into.

The thing about America is that it's so huge and there is a slightly more primitive attitude toward music, particularly in radio. I'd be very embarrassed if Britain was 18 months behind the rest of the world, but it doesn't seem to bother the Americans. It has something to do with the confidence of record pluggers who play it safe to sell records. If Led Zeppelin sold for them last week, then it should sell for them again this week — that's how they think. It's a lot different here. Because we are so centralized it is much easier to introduce a new band or a new sound to the whole country and keep things changing.

CD: How important was the experience you gained in your early days in Birmingham? What sort of a city is it?

JT: Birmingham isn't a particularly receptive city for bands unless you



play heavy metal like Judas Priest or Black Sabbath or God knows what. The problem is, it's too close to London to develop a really unique music scene like Liverpool, Manchester or Edinburgh. There's not much of a local band scene. There isn't even a reporter in Birmingham for any of the four major British rock papers so it's very difficult to get noticed. The only good thing there over the past few years has been the multi-racial thing with bands like UB40, The Specials, The Beat and that 2-Tone stuff. You have to go to London to make it, but not necessarily on your hands and knees. You can make them sit up and beg.

I believe you really have to make your own chances and stand up on your own two feet. I go back to Birmingham now and bands say 'C'mon you can do it, you can help us', which I don't really like. Right from the outset we knew there was a market for the type of music and type of look we were going to be putting over and within 2-3 gigs we had a fairly sizeable cult following. Then, that was something the band had to break out of because I think too many bands become reliant on their own local scene and get a little worried about straying away from it. With us it was, first step: become the most talked-about band in Birmingham, second step: in London, third step: in Britain, fourth step: all over the world. Very cut and dried, very calculated really, but we all felt it was the only way to do it.

CD: These days not many new British bands play live, or play live very well. However Duran Duran are an exception. Why?

JT: We consider ourselves a touring band and have been so for almost 3 years now. That keeps us apart from a lot of our contemporaries, as you've said.

Live shows don't scare us anymore, now they've become a challenge. We have Australia to thank to some degree there. We first saw it as a big problem because we were going to a country where we'd had our first number one record and we would be playing in bigger theatres than we'd ever done before. Also, it was the start of a world tour and we hadn't played for about 6 months. There were some hairy moments but it all fell together well. Personally, I've always preferred a live sound to a studio sound. I find the first album far too clinical. Our live sound is chunkier and beefier and I prefer it, although I don't want to make records quite like that. I want a subtler chunkier sound, if you know what I mean.

CD: Did recording come naturally to the group?

JT: To a degree. **Rio** took us two ▶

months to make after it was written because we all had a very definite idea of the sound we wanted. We walked into the studio and for the first time we knew exactly the sort of sounds we wanted from our instruments. We saw **Rio** as a very definite stylistic progression for the first album in terms of production and our playing, but we weren't looking for anything particularly new. It all happened easily and we were very happy with the album.

"I think I have the most enjoyable job there is and wouldn't change it for the world."

Now we're questioning ourselves about where to go next. The trouble started with the single **Is There Something I Should Know?**, which took about a month to make. There was one remix after another. We did the first in London and nobody liked it, so we took it to Bob Clearmountain in New York but we weren't happy with that either. Finally, we brought it back to London for Alex Sankin to work on and got it the way we wanted. Now that seems extravagant, but by doing that we found the sound we were

looking for, and that will make it easier to do the third album. You see it's very difficult to get what you want when you don't know what it is you want!

CD: Is it hard to be taken seriously in the rock community when you are seen as the ultimate teen idols?

JT: I get a bit annoyed sometimes because there is a level of snobbery from people who feel above it and don't want to link themselves to the band because they think we're just for 14 year old girls. But we don't care, we all enjoy every minute of it. I don't think any band, having seen the films of the Beatles at Kennedy Airport, have not thought 'Wow I wish that could happen to us!'. It can be high pressure at times; in Britain, Australia and Japan we don't see much outside our hotel rooms, but that's all part of our jobs. I think I have the most enjoyable job there is and wouldn't change it for the world. I don't consider it hard work because I enjoy it so much. Not a lot of people have the energy and tolerance to do it, and for people not in the right frame of mind it would be terribly hard work. That's why so many bands fall by the wayside.

I think we're all so into the idea of being pop stars that, it becomes a lot of fun. At school, Andy, Roger and I never thought about being anything

else. We told our careers advisors in high school 'We want to be pop stars!' And I think that we haven't been changed much by success because, and I don't mean to be arrogant, we expected it to happen. Though it's a lot bigger than we ever imagined. We were meant for this.

CD: The band seems to be brimming full of confidence.

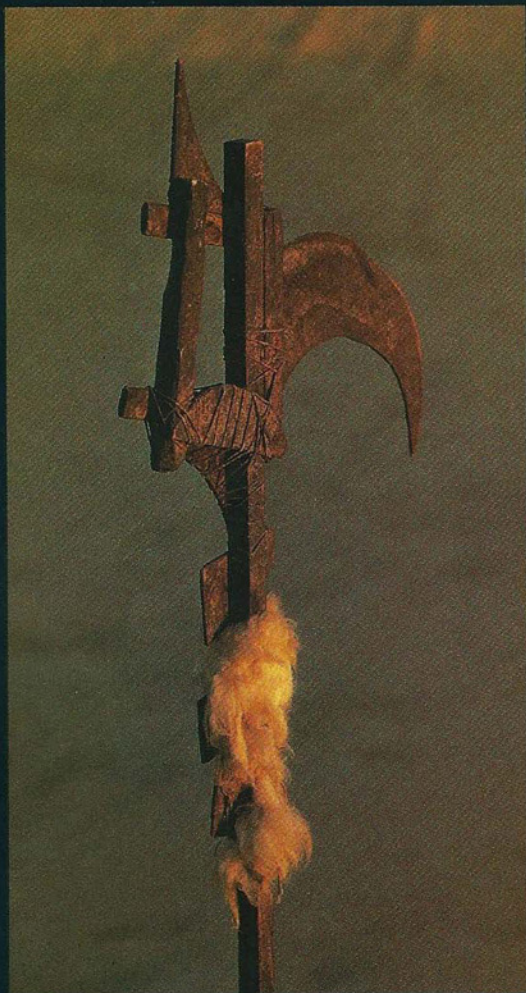
JT: Well, we've outgrown any fads or movements and there are several strengths in the band. At the end of the day it all comes down to quality of songs and quality of performance — both points which we're pretty strong

"We're probably arrogant little sods."

on. We get stick for being superficial and I know we're not. But we're breaking that down. We play our audiences better than our contemporaries. We could play Madison Square Gardens tomorrow and I don't know how many British bands who've come along over the past two or three years could pull that off successfully.

Yea, we're fairly confident. In fact we're probably arrogant little sods. And as long as our personalities enable us to keep working together, we'll probably stay that way! ●

Real Life Heart Land



Features their highly successful
Australian debut single
Send Me An Angel plus the equally
sensational follow-up single
Openhearted.

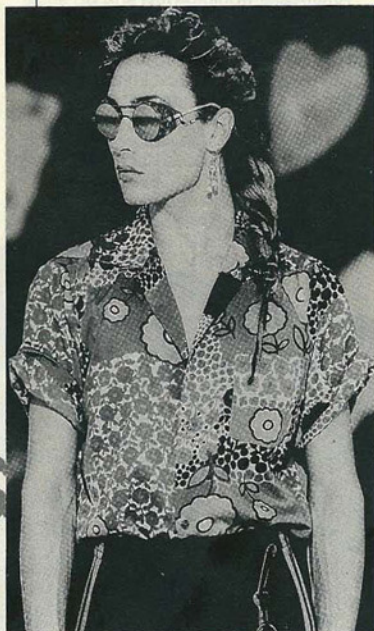


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London Calling

Glory be! Aren't there a lot of British records playing havoc with the Australian charts at the moment, dear readers. And judging by my first few weeks in London there are going to be quite a few more over the next couple of months. It's just gone Autumn over here and a lot of bands are either in the studio or preparing to record their Christmas presents. But first, let's have some juicy gossip.

Phonogram have celebrated champagne-style with the signing of **MARYLIN**, the boyfriend/girlfriend of **BOY GEORGE** pictured in the



Marilyn — are he and Boy George 'just good friends'?

afternoon papers making an oh so glamorous appearance at London's Heathrow Airport.

And **BARRY MANILOW**, as if it wasn't to be expected, stormed out of a West German television studio recording a charity program saying he wouldn't work unless his dressing-room was painted pink. The mum's still love you, Barry.

After a long silence **GARY NUMAN** is charging around town trying to generate some interest in his new Mad Max album **Warriors**. He's getting rather a mixed response from the local music mags.

FREEEZ, currently showing some cool style in the Oz charts with **YOU** will have a new album on the streets any day now, produced by Arthur Baker in New York.

JUDAS PRIEST are hotting it up in Disneyland, not on any holiday, mind, but working on a new album at Orlando Studios, Disneyland.

DEXY'S MIDNIGHT RUNNERS are in the studio writing and recording after bopping in from their world tour. And talking of **DEXY'S**, did you catch their appearance on the **PAUL HOGAN SHOW**? Hogan certainly took a step towards taste by convincing the boys to share an hour with him. Hogan's a bit of a local hero in London with his commercials for Fosters Lager.

In the same series was **DIRE STRAITS** who took time out from a much needed holiday after their world tour. They will release a live album in January, put together from nine of the countries on their tour. But for the moment **MARK KNOPFLER** is busy getting married to a New York girl.

NICK HEYWARD formerly of **HAIRCUT 100**, has a super-cool single out called **Blue Hat For A Blue Day**, but **HAIRCUT 100** sans **NICK** have countered with **Prime Time** as the slugging match continues

between the two fractious factions. C'mon guys, kiss and make up.

And having her share of headaches is **NEW PRETENDERS'** **Chrissie Hynde** not only busy with a US tour followed by a European tour and an album for Christmas, but also her seven-and-a-half month old daughter Natalie. Dad is Ray Davies from the **KINKS** and he's quickly learned how to change nappies.

There seems to be a little feud brewing between **EURYTHMICS** and **ELVIS COSTELLO**, but all in the best of fun. **EURYTHMICS** new clip **Who's That Girl** features Sophia Loren, Kiki Dee and other lookalikes. Costello counters with **Everyday I Write The Book** featuring none other than **CHARLES** and **DI**.

Anyone wondering what **MALCOLM McLAREN** and **HAYSI FANTAYZEE** were doing together at **ARTHUR'S** in Kings Cross will have all explained with Haysi's new single **Sister Friction**, sort of a reggae scratch a la McLaren.

BOW WOW WOW are writing for a New Year album produced by **MIKE CHAPMAN**.

DIAMOND HEAD, the main metal band in Britain at the moment, have been touring with **BLACK SABBATH** in Europe and are now in the States with **AC/DC**.

If that's too heavy, how about **MUSICAL YOUTH**, who seem to have been befriended by **MICHAEL JACKSON** and **STEVIE WONDER**. Their new album will also feature songs from **BOY GEORGE** and **DONNA SUMMER** for this Chrissy Special.

Le piece de resistance, folks, and don't you wish you could have been here. **ERIC CLAPTON** held two charity concerts on September 20 and 21 with **JIMMY PAGE**, **CHARLIE WATTS**, **BILL WYMAN** and **JEFF BECK**, just to drop a few names. It was for twenty years in the business.

By Tim Cribb



Old Dublin Town was rocking recently when home town heroes U2 returned from their world conquests to play a gala open air concert. Our woman on the spot, ELLIS NI THUATHAL (Liz O'Toole) files this exclusive report.

U2

a celebration!

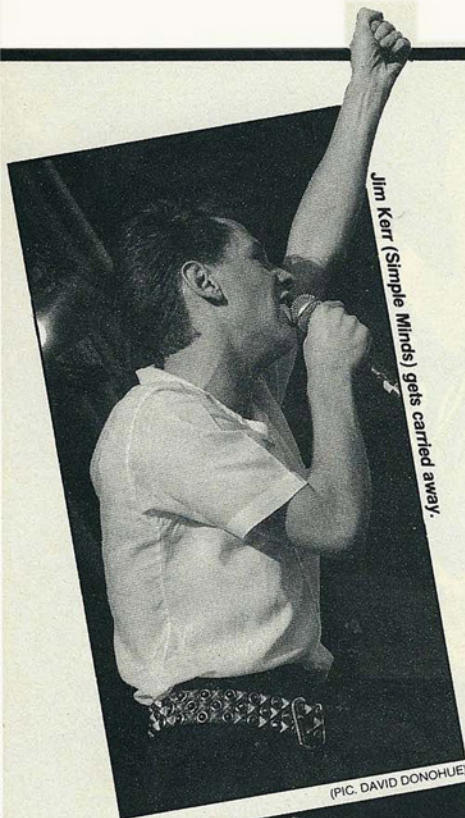
This year has seen Ireland's **U2** wage **War** across the globe. Country after country, town after town has fallen beneath the spell of this tightly knit four member band and their powerful musical and lyrical chemistry.

How fitting then that they should crown the blazing success of their **War** tours across Europe and the USA with a top of the bill performance at a gala summer concert in Phoenix Park, Dublin (their home town) before heading for the studio to concoct their fourth album.

U2 formed around drummer Larry Mullen in the summer of 1978 while all the members were still at school. The line-up remains as it was then — The Edge (David Evans) on guitar, Bono Vox (Paul Hewson) on vocals, Adam Clayton, bass and Mullen on drums. By the end of the following year they were playing their first London dates, including one at the legendary Hope and Anchor, birthplace of the British pub rock boom of the seventies, which was attended by a mere nine people!

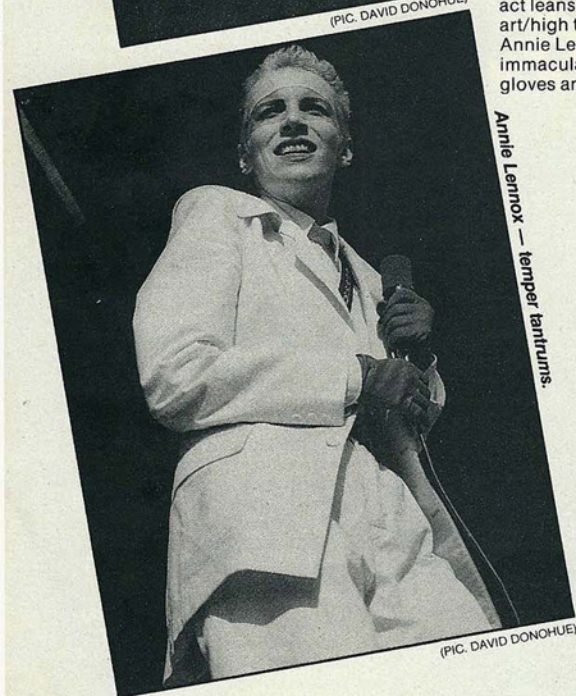
The band made enough of an impression to land a major recording contract however and their debut album, **Boy**, came out at the end of 1980 to unanimous critical acclaim. Solid touring in Britain, Europe and the USA quickly built the band's reputation for dynamic and exciting live shows, a reputation sealed by the words of praise from rock's most exciting live performer himself, Bruce Springsteen.

U2's second album, **October**, consolidated their high standing in the rock world, but it was this year's



Jim Kerr (Simple Minds) gets carried away.

(PIC. DAVID DONOHUE)



Annie Lennox — temper tantrums.

(PIC. DAVID DONOHUE)

◀ superbly crafted **War** album that has deservedly propelled them to megastar status.

Thus it was that **U2** returned to Dublin as genuine hometown conquering heroes, heading a feast of some of the best sounds around. For, as well as **U2**, the bill comprised Simple Minds, the Eurythmics, Big Country, Steel Pulse and Perfect Crime.

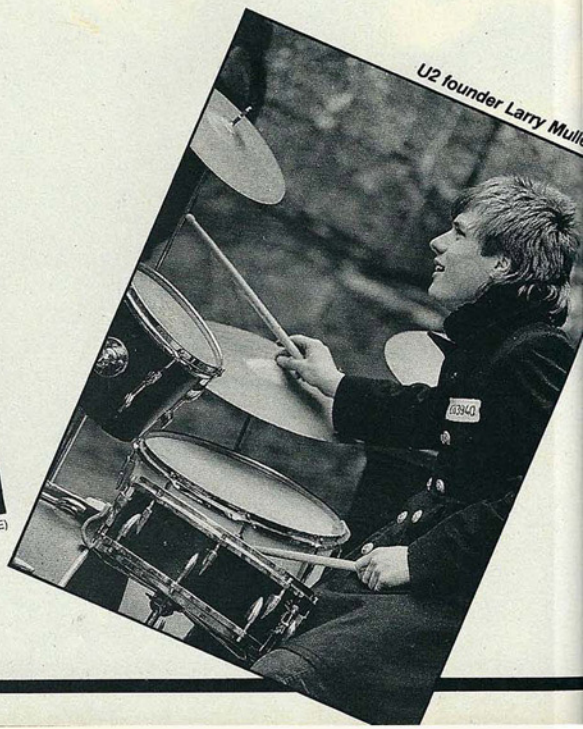
With the sun beaming down from an azure sky Perfect Crime, from Belfast, got proceedings underway with a raw blast of energetic rock. Steel Pulse, a Birmingham based reggae act, followed with a warm relaxed set and then a band we're going to hear a lot more of, Big Country. This Scottish four piece seem to have it all — rhythm, spirit, strength and space. The distinctive Celtic sounds in the guitar rhythms and the clear uplifting voice of lead singer Stuart Adamson (ex-Skids) was warmly appreciated by the large crowd.

An interesting contrast followed. The synthesizer/vocal based Eurythmics have been very successful on record this year, but don't seem to have had much experience in handling a large and lively audience. The Eurythmics' live act leans towards performance art/high tech. chic cabaret with Annie Lennox resplendent in immaculate white suit, pillar box red gloves and blazing carrot red hair.

Visually, very striking, but sound wise ... sad to relate it was positively messy and out of control for their opening numbers, with Annie's voice barely audible. One boisterous section of the crowd seemed to sense her nervousness behind the cool slick exterior and started firing objects towards the stage, whereupon Annie broke down, stopped mid-song and threw an almighty tantrum filled with expletives. This was followed by an almost-corny-but-it-seemed-sincere speech on peace and love and a plea for the audience to 'take her into their hearts'. Which they did, at first more out of sympathy for a frightened little girl, but eventually sincerely and genuinely for her performance and music which settled down and improved once the nerves had gone.

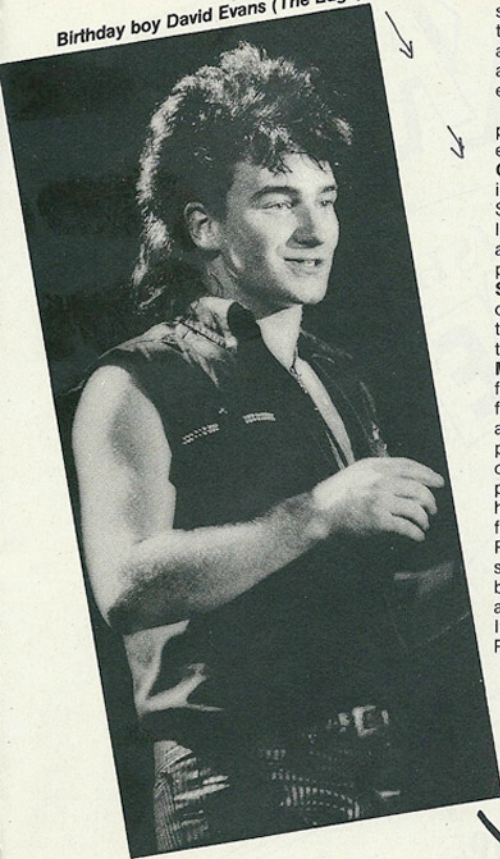
The next big treat was the strong musical and stage presence of Simple Minds, with lead singer Jim Kerr hypnotising his audience into swaying rhythms and dreams of 'Glittering Prizes' and capturing the sunny atmosphere of the day exquisitely with **Some One Somewhere in Summertime**. It seemed as if the very gentle Irish summer breeze itself breathed a positive harmony and warmth between musicians and audience was magic to share in.

The mood was by now perfect for **U2**'s entrance to really fire the day



U2 founder Larry Mullen Jr.

Birthday boy David Evans (The Edge).



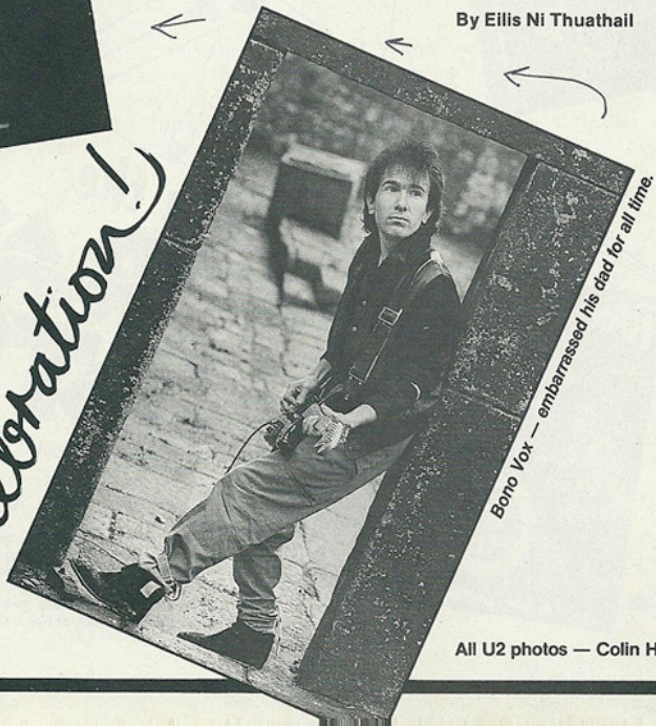
into a huge celebration of Rock. Ripping open with **Out Of Control**, Bono's exuberance rocketed the crowd's already euphoric mood into one of uniform abandon. Musically, emotionally and physically, **U2** seemed to give their all, extending themselves almost absolutely to their audience with refreshing openness and warmth, creating a loop of dizzy energy.

Using every inch of stage space provided, Bono was really in his element. During **Two Hearts Beat As One**, he was joined by a fan whom he insisted help him out on vocals. Somebody in the audience had a large tri-colour flag which he noticed and asked "Hey, would you like to pass that flag up here?" He took it for **Sunday Bloody Sunday**, and the crowd joined him word for word with the one massive voice, followed by the haunting chorus of **How Long Must We Sing This Song**. The flowing strength of voices coming from stage and audience was awesome, almost tangible. I personally will never forget the depth of emotional expression which Bono put into the song **I Fall Down**, which he dedicated to Jimmy Reilly, a friend of **U2** and brother of Tony Reilly of Stiff Little Fingers, who was shot dead in Belfast only a few days before. "This is a song about trying and maybe failing, but at least trying. It's for a friend of mine, Jimmy Reilly."

Spirits soared with **Gloria** resounding to a choir of 20,000. The hectic pace and control of **U2's** music was marvellously punched out by drummer Larry Mullen, and **New Year's Day** echoed effortlessly and powerfully with wonderful upwards thrusting bass from Adam and rich full clear piano played by Edge (guitar wizardry is not this boy's only talent!). Bono then announced that it was Edge's birthday and the crowd duly gave a hilarious rendition of the old familiar **Happy Birthday To You U2** chorus. Champagne appeared and was splurged all over Edge at first, then Bono, Larry and Adam then naturally, all over the effervescent crowd. Bono later brought his Dad out on stage and embarrassed him for all time by getting him to do a jig. The celebration song for Edge's birthday was a new number never performed before called **Party Girl**. Edge took up a semi-acoustic guitar, and away the song went into a wild party. Annie Lennox of Eurythmics crept out and joined Bono in the vocals with unexpected and delightful results.

Finally and fittingly, **U2** summed up the whole day with one of their best loved songs, **Celebration**. At this stage it seems as though they will be venturing down under early next year, so you too will have the chance to experience the delights of **U2**. Don't miss them! ●

By Ellis Ni Thuathail



Bono Vox — embarrassed his dad for all time.

U2
a celebration!

Twenty-One Years of David Bowie

The biggest musical event of the decade so far. That's how the David Bowie **Serious Moonlight** Australian tour is being described, and few could doubt the description's accuracy.

It's not just that Bowie rarely performs live these days (his last world tour was in 1978). Nor that he's been making striking albums for over a decade, or that he's in the process of adding a serious acting career to his music one.

No, more than all of this, it's the fact that David Bowie's influence on today's music is seemingly all-pervasive. Let's then take a look back at the career of the man who, more than anyone else today, has changed the face of rock music.

1962

The 15-year-old David Jones joins his first band, George and the Dragons. With David on sax they play two shows at the Bromley Technical High School Christmas pageant (Bromley is a south-eastern suburb of London). Also on the bill is one of Peter Frampton's early bands, The Little Ravens.

1963

David leaves Bromley Tech, gets a job as a commercial artist and with friends forms a group called the King Bees.

1964

His first single, with the King Bees is recorded in June, for the Vocation label. **Liza Jane/Louie Louie Go Home** was a flop as was the follow up, **You're Holding Me Down**, on which David sings for the first time.

"I knew from the age of 12 that I was going to be important" (1983)

1965

David joins the Mannish Boys, who after one single, **Take My Tip** (written by David), disband. He then forms the Lower Third, a 'progressive blues band' and they record

one single **Baby Loves That Way**.

1966

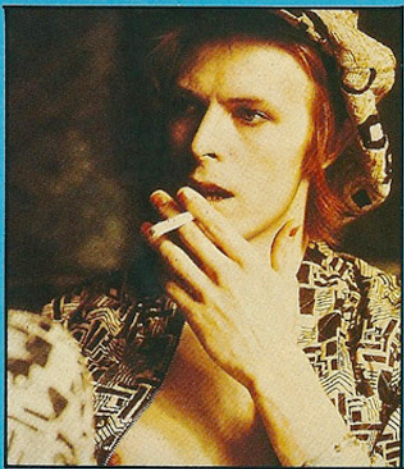
After hearing about Davy Jones of The Monkees, David changes his name to Bowie, after the Bowie knife. Another single with The Lower Third, **Can't Help Thinking About Me**, flops, so Bowie sacks the band and goes solo under the managing hand of Ken Pitt. Three solo singles are released before the year is out, **Do Anything You Say**, **I Dig Everything** and **Rubber Band/The London Boys**. All flop.

1967

Now signed to Deram Records, Bowie releases two singles, **The Laughing Gnome** and **Love You Till Tuesday** and his debut album, also called **Love You Till Tuesday**. Deram however get behind their other new signing, Cat Stevens, and Bowie's career seems very precarious.

1968

Disillusioned with the music scene, Bowie meets mime artist Lindsay Kemp. They decide to work together, Bowie providing music for Kemp's shows and Kemp



teaching Bowie the art of mime. Bowie forms a multimedia group called Feathers and after seeing **2001: A Space Odyssey** writes the song **Space Oddity**.

"In the first three or four years it was immensely difficult." (1972)

1969

Feathers split. **Space Oddity** is released eleven days before man walks on the moon and goes to number one on the UK charts. Bowie organises a Free Festival (his own personal Woodstock) in Beckenham and meets Angela Barrett. His second album, **David Bowie**, is released.

1970

Bowie marries Angela. He is introduced to guitarist Mick Ronson by his producer/bass player Tony Visconti and forms a band called Hype. Their debut gig, with the band in costumes, is a taste of what will become 'glam rock'.

"Solitude, loneliness and imprisonment seem to permeate every album. I can't escape it or get out of that mould." (1978)



1971

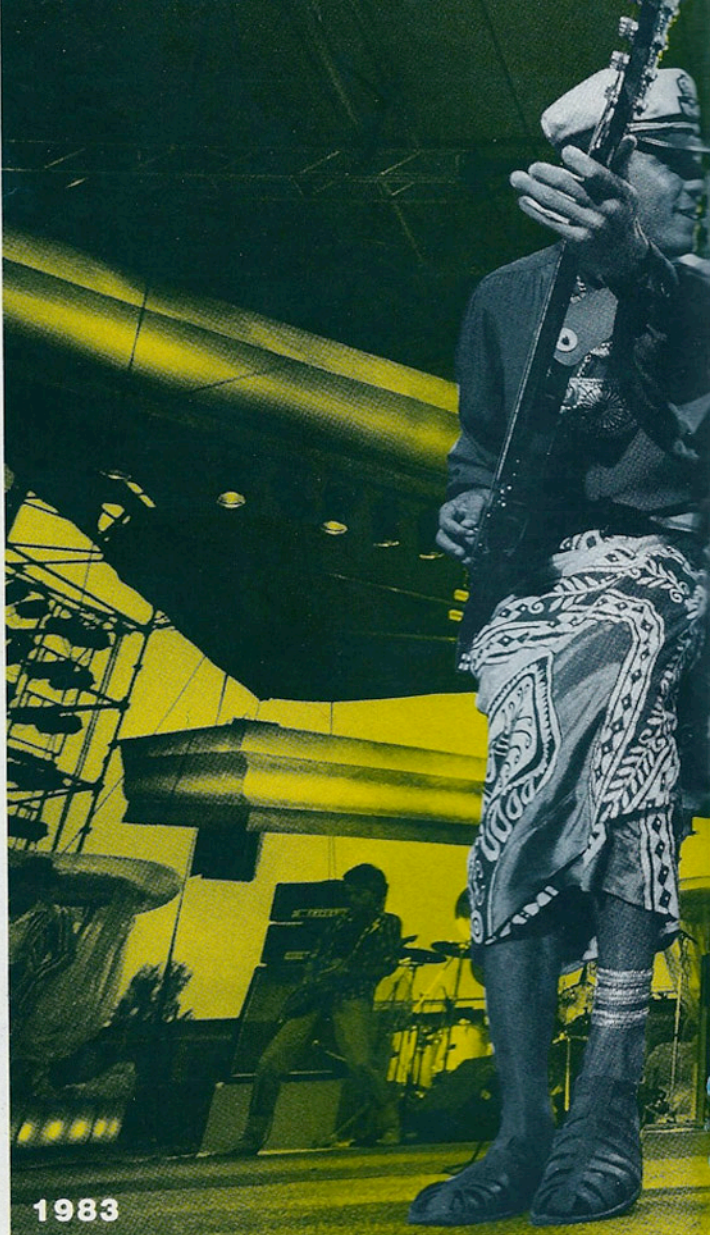


1974



1976

1978



1983



1980



1983

1983



◀ 1971

The Man Who Sold The World is released with the rare and famous cover of Bowie in drag. David and Angie become proud parents with the birth of a son, Zowie. Late in the year sees the release of **Hunky Dory**.

ON ZIGGY STARDUST
"I was changing the entire context of English rock."
(1983)

1972

The year of **Ziggy Stardust** and **The Spiders from Mars**. Lindsay Kemp is enlisted to help stage a show at London's Rainbow Theatre, and Bowie plays America for the first time where the New York avant-garde turn out in force. Collaborates with Iggy Pop, Lou Reed and Mott The Hoople.

"My role as a rock artist is different than most. I encapsulate things very quickly in a short space of time. And ... as soon as a composition comes out, it's out of date. I move on to another area, another piece of time." (1977)

1973

Aladdin Sane released and Bowie tours America, Japan, takes the Trans-Siberian railway across Russia, and announces his 'retirement' from live performances at London's Hammersmith Odeon on July 3rd. **Pinups**, an album of his favourite songs from the sixties, comes out in October.

1974

Unable to get the rights to George Orwell's **1984**, which he wanted to make into a musical, Bowie channels the ideas into **Diamond Dogs**. Live performances commence again, Bowie dressed in white suit and blue sweater, and a live album, **David Live**, comes out in October.

1975

Sensing that black soul music is about to break big again, Bowie cuts the **Young Americans** album in Philadelphia and tours with a band that includes guitarists Earl Slick and Carlos Alomar. Basing himself in Los Angeles he makes **The Man Who Fell To Earth** movie with director Nicholas Roeg.

ON THE LOST YEARS IN LOS ANGELES
"I was completely fractured as a thinker" (1983)

1976

The release of **Station to Station** sees the emergence of a new Bowie character, The Thin White Duke. A tour of America is followed by his first shows in the UK for three years and a meeting with ex-Roxy Music keyboardist Brian Eno. Bowie convinces Eno to go to Berlin with him.

BRIAN ENO ON BOWIE
"He's a terrific sponge and despite fame's insulation, he knows what's going on"
(1978)

1977

The result of their collaboration, **Low**, is not a commercial success. Bowie is joined in Berlin by Iggy Pop and Bowie produces Iggy's comeback album, **The Idiot**, and goes on tour as a member of Iggy's backing band. On his return to Berlin Bowie and Eno put together the **Heroes** album.

"Of all my works, LOW is probably my favourite, next to DIAMOND DOGS where I really took some chances and finally got rid of Ziggy."
(1979)

1978

Bowie sets out on a world tour that finds him for the first time not hiding behind a character. The tour includes Australia, for the first time. **Just A Gigolo** is released to a critical mauling. Bowie however is singled out for praise. **Stage**, a

double live album of the tour, comes out in October.

1979

Lodger, the third collaboration with Brian Eno, is released. Bowie establishes his base in Switzerland, but travels almost constantly.

1980

The stunning video of **Ashes to Ashes**, with the re-emergence of **Space Oddity's** Major Tom, puts Bowie back on the charts, and the album **Scary Monsters** which follows is his most successful for some time.

1981

Bowie's stage performances in **The Elephant Man** draw high praise from the world's leading drama critics. Collaborates with Queen on the single **Under Pressure**.

1982

Work on two films, **The Hunger** and **Merry Christmas Mr Lawrence**, the latter directed by leading Japanese director Nagasima Oshima, takes up most of the year, but work commences on Bowie's first album in nearly three years, **Let's Dance**.

"I think that now popular music has moved out of just being music." (1983)

1983

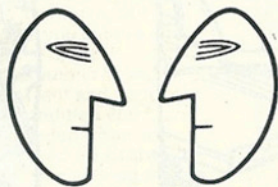
Let's Dance, produced by Nile Rodgers of Chic, shoots to the top of the charts around the world. Bowie pops into Australia to shoot two videos, **Let's Dance** and the explicit **China Girl**. World tour commences in Europe with Icehouse one of the support bands, and then heads for the States where Bowie plays the huge US Festival (for a reputed fee of \$1.5m). The world tour, including Australia and Japan, is predicted to gross nearly \$40m. ●



This month's personality profile zeroes in on that petite chameleon, leading light of Altered Images; the Betty Boop of pop ...

CLARE GROGAN

THE LITTLE HEROES



the little heroes appreciation society.
P.O. BOX 49 ST. KILDA. 3182. VICTORIA

Real Name

Clare Patricia Grogan

Born:

March 17 1962, Glasgow
Scotland

Siblings:

Two sisters

School Nickname:

Grog

Self Description:

Smallish

Ambition:

To be tall and successful at something

Favourite Actors:

Gary Grant, Dirk Bogarde,
Richard Gere, John Gordon
Sinclair

Favourite Actresses:

Audrey Hepburn, Jane
Fonda, Natasja Kinski

Most Embarrassing

Moments:

"Losing my skirt in front of
our first Belgium audience
and falling off and through
the stage all the time."

Favourite Drink:

Tea, water, Coke, Cointreau

Favourite Food:

Everything!

Favourite Films:

Local Hero, Some Like It
Hot, Barefoot In The Park,

Breakfast At Tiffanys

Favourite TV Programs:

Coronation Street, Sgt
Bilko,
Dallas

Favourite Part Of Own

Body:

Ears

Secret Desires:

To be taller and look like
Natasja Kinski

Most Frightening

Experience:

Higher exams at Langside
College

Favourite Bands:

Spandau Ballet, Wham!,
Siouxsie & The Banshees,
Blondie, Jacksons, B52's

Dislikes:

Insincerity, snobs

Likes:

Sunshine, boys, eating,
holidays, friends

Confession:

She takes singing lessons

Worst Habit:

Coughs a lot

Hero:

Gerry McElhone (manager),
John Peel