

# COUNTDOWN

MAGAZINE



## BEYOND THUNDERDOME

Mel Gibson and Tina Turner in the third Mad Max saga

TALKING HEADS

NIK KERSHAW

MACHINATIONS

KANE GANG

GO WEST

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# BIG MOVERS

Larger than life and twice as exciting, Tim and Fred of the Machinations detail the blood, sweat and tears behind their 'epic' second album.



Tim Dye

Photo: Bob D'Amico



Fred Dye



Photo: Bob D'Amico



**I**t's big and pretty obvious. There's a lot of sugar and a few other surprises," says Fred Lonergan. "We wanted to do record sets — we wanted that epic sound that we wanted to get a pretty raw and real and direct. Big tubes," elaborates Tim Dwyer.

The sugar and pleasure from Setzer's funk Rockabones are describing their new album. "Big Music" Big tubes are proved to this, the band's second L.P., it's certainly an impressive package — a lot of really smooth, but some production tricks and perhaps most important of all — great songs. But recording it was always a harmonious process in the chips, right?

"There was a big fight about the melody of *My Heart's on Fire*," says Tim. "While we were in the studio we kept changing the song. One session it was a power rocker, a hundred miles an hour thing, and the next it was slowed right down. . . . Fred remembers: 'It almost turned out to be a really sweet song. . . . I spent four days in an isolation chamber to come up with the lyrics.' "And every time he came out," Tim continues, "we'd say, 'No — that's not right — back it up!'"

There seems to be some interesting lines being tugged towards the surface of the single — usually what are these about? Fred and Tim put their heads together: "Well you call me Tim? . . . 'It's a secret Fred.' The eventually makes the announcement: 'It's about a man who 'tilts the world and every time you hear his words,'" he says, quoting from the lyrics. "Your heart's on fire."

"The other guy's [journalist from *Queerweek*] said he said he thought it was about [jet] Spide and I said Tim you'll change it so [jet]. But if you think about it, it applies to my disease, really."

An angry mother-fucker coming to the obvious end to come to mind. "That's what I was going to say," Tim

admits, "but I didn't want to say it. It's never meant, to you can make up someone to do — it could be your father, your boyfriend. . . ."

The group are rather happy with the clip to *My Heart's on Fire*, but they just can't quite explain to us satisfaction why it features the unlikely settings of "a rooftop and a sewage factory."

"It has nothing to do with Ronald Reagan or [jet] Spide," says Fred. "It's has a theme that it's just about someone who's trying to break through. . . . Look. . ." the display came really close to his hands that he got during the filming. "That's backwards — and falling over. I had to do it the flying through the air and doing that and there was all the trouble all around me. . . ."

"We really got an air line" recalls Tim. "Why did I get to do it? Just unfortunately I guess. I want to talk Peter Hinkley, the director, into doing it but he wouldn't buy it."

On the evidence (Pressure Keep being this, I'm also American stated it seems that Rockabones more trouble was. After all, anyone can spend with, shrewdly look music. Fred and Tim seem to be the idea. "Look," says Fred, "we're always tried to stay away from big boring Australian and to make it more international." "Our sort of influences are international anyway," claims Tim. "From all over the place. American, German, Japanese, French. . . . We want."

Just about their favorite tracks from "Big Music" and Tim goes through a list which becomes the more album, it's obviously happy with it, to come often to try out the song, which I probably decline. Fred wants with suggested relief. "You've heard about Fred's work, how you?"

Bob Gennep

MARILYN

Marilyn's first album  
"DESPITE STRAIGHT LINES"

includes all the hits:  
CALLING YOUR NAME,  
CRY AND BE FREE,  
YOU DON'T LOVE ME,  
BABY YOU LEFT ME  
(IN THE COLD)

and the forthcoming single  
PRAY FOR THAT SUNSHINE.

ASK FOR IT NOW!



DESPITE  
STRAIGHT  
LINES



# LO A T O T A L F O X E



...the band's new album, *INXS*, is a collection of songs that are as diverse as the band itself. It's a mix of rock, pop, and soul, and it's a testament to the band's ability to evolve and stay relevant. The album is a masterpiece of modern rock, and it's a must-listen for anyone who loves music.

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# DESPERATELY SEE



## Janet Cash Previews Her Material Girl's First Inlay into Film.

**Janet Cash** plays the role of the ultra-ambitious "Dancer" in a tough, streetwise, and rather raucous scenario, acted by a cast of well-known and unknown actors, on the stage. Susan

"Desperately Seeking Susan" is the contemporary of a long, distant love affair conducted through a series of letters in the Federal archives. They see the imagination of a young suburban housewife named Roberta Green (Madonna) who finds the man to be a hot hot entrepreneur personally looking to see the heat.



When Jan, the Susan center, attempts a rendezvous in New York, natural curiosity for Roberta tries to see her face-to-face as well as early. After the meeting starts through the city with the love for in a second hand clothes store.

Impulsively, Susan has traded her conservative jacket, with glasses and eye design on the back, for a pair of highly desirable eye-washed, frills — and impulsively Roberta finds the jacket in the pocket is a key, a phone number and a card to contact Susan. Another possibility for a multiple case of mistaken identity.

The Madonna video persona is perfect for Susan, a vibrant, sexy entrepreneur who is in most

ways than she suspects. She has in her possession a pair of bills she had loaned/pledged to Susan's savings, which she required quickly before the Susan center was pushed out an Atlanta City hotel window.

When Susan arrives in New York for her connection with Jim (Robert Jay from *HEYDAD*) and ATLANTIC CITY, she reads about the murder, but doesn't realize that the savings account number is the same as the one on her mail.

The realism of Roberta and Susan begins to converge when Roberta picks her own "Desperately Seeking Susan" ad to arrange following instructions. Susan is invited to see her again when she arrives at the



# MEETING SUSAN



THE WOMAN BEHIND THE SCENES

disappointed place. As she is carried off, she sees Roberto, wearing her jacket — and being harassed by the other ladies, just as he looks in a hotel corridor in *Atlanta City*.

However, this only opens the door to the 1930s ad, luckily. Jerry French, Gey arrives at Jim's urgent request to rescue Roberto, who has sustained a complete loss of memory, handwriting and ID in the assault.

When Gey tells her she is Susan, Roberto's memory starts to get on, so she becomes a sort of Susan. Using the key from the jacket, she locates the real Susan's belongings, and Gey agrees to let Roberto stay at his place. Despite a healthy suspicion that she's taking the memory loan, Susan's reputation has preceded her.

Austin Gunn (Drew Barrymore) plays Gey, whose nice-guy motivations draw her into the scamming game, but who proves Roberto with a tempting alternative to Tab's 'n' spouse.

Written, directed and produced by comic-storyteller Gannon, this movie has a regularly female perspective on female and reality, a uniquely very clever, humorous and an ending in complete compliance with romance guidelines.

The net result is a brilliant entertainment, unless of course you're a misogynist, a spa collector or a chronic *Madame*phile.



PHOTOGRAPH BY JEFFREY MAYER