

# COUNTDOWN

MAGAZINE

**JOHN TAYLOR**

**INXS ROCK THE  
ROYALS**

**THE CHURCH  
FACES OF '86.**

A  
-HA

POSTERS OF: JOHN TAYLOR,  
MADONNA, A-HA AND DO-RE-MI.

COUNTDOWN AWARDS VOTING FORM INSIDE.



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# WE . . .

... went to **LIVE AID** and raised \$100 million; were invited to **Madonna's** wedding; got lost at sea with **Simon Le Bon**; were **VIP spies** at the Countdown Music Awards; travelled to **China** with **WHAM!**; made a video with **INXS**; wondered what **Boy George** was up to — and found out in . . .

**THE COUNTDOWN MAGAZINE ANNUAL ● ALL THE PEOPLE, MUSIC, EVENTS  
AND PICS THAT MADE '85 GREAT! AT ALL NEWSAGENTS NOW!**

# DO YOURSELF A FAVOUR!

# NEWSPEAK



Madonna: starts filming her new movie in Hong Kong this month — with hubby Sean. (pic. Just Loomis).

Madonna begins filming for her new movie "Shanghai Surprise" in January in Hong Kong. She will star as a missionary in 1937 China alongside her co-star in real life, Sean Penn. Young Sean will play a fast-talking salesman of glow-in-the-dark ties (it says here). The film is based on a book called "Faraday's Flowers", by Tony Kenrick, and the plot has Madonna and Sean chasing a supply of opium so soldiers wounded during the Japanese invasion of China can be given morphine.

Financing for the film comes from George Harrison's excellent company Handmade Films, responsible for such gems as "The Time Bandits" and "A Private Function".

• • • • •



Spandau Ballet: Legal battles continue. (pic. Scope Features/US/SL).

The legal problems between Spandau Ballet and their label Chrysalis continue with the band recently winning a High Court Injunction to stop the label using the group's songs in TV advertising for "The Singles Collection" compilation album.

The band say the record was released without their permission and a spokesperson for the group described it as a "really tacky job". This is by no means the end of the story. Stay tuned.

• • • • •



Prefab Sprout: Appetite for success.

Prefab Sprout's second LP "Steve McQueen", which late last year shot into the Australian top 50 from 93, showed our brethren had acquired an appetite for the fab three. P.S. are now busily recording a new elpee, but a tour here is unlikely considering chief sprout Paddy McAloon's aversion to playing live...

• • • • •



Long time social satirist **Frank Zappa** has been having his say over the recent U.S. Senate hearing on censorship of rock records. Zappa, a stalwart critic of censorship moves, has released a rap record called **Porn Wars**. It features the voice of one politician rambling on about heavy metal bands' use of chains and fire as "objectionable tools of gratification in some twisted minds."

**Elvis Costello** recently made a pilgrimage to Germany — to act as replacement drummer for London based Irish/folk/drinking band The Pogues. Their usual skin-thumper, Andrew Ranken, cut his hand rather badly and the emergency signal was sent out to Elvis. We're assured the speed with which he took up their offer is not in any way related to the fact he's a bit sweet on their bass player Cait O'Riordan. A real rhythm section, you might say.

**Jacksons Tour Germany!** Everyone in West Germany was well pleased with the news of a major tour by the celebrated brothers, except . . . this outfit was a rather suspicious lot who go by the dodgy name of Jackson Mania and The Street Dancers. Nonetheless, the tour was a national sellout.

The Taboo Club nightspot in London was recently besieged by fire while the evening's cavorting was in full swing. We wonder whether the immaculate **Bryan Ferry** managed to keep his cool whilst a company of the hip and famous was hurriedly evacuated.

**Simple Minds** are currently playing the length of Britain after doing the rounds of the US and Europe. Australians may have to wait until September for their turn.

**Serious Lapse Of Taste** (a regular feature). A major American electronics firm has been running advertisements featuring Ray Charles. The slogan reads: "How to pick a video system with your eyes closed".

**Births, deaths, marriages, used car classifieds** . . . Recently in the ranks of Proud New Parents have been: Jools Holland of UK Squeeze, with a daughter named Rose; the guttural Tom Waits and a son named Ajax (that's an Ancient Greek hero not a bathroom scourer, dummy); and one of the Damned's roadies whose sprog is named Julie. On the other side of the coin, Paul Weller's request for a vasectomy has been turned down on account of his youth. This should reassure the ageing mod as he hears the doddering age of 28.

Paul Hardcastle, the man responsible for the appalling N-n-nineteen, now has a follow-up. **Just For Money** is about the Great Train Robbery and the St Valentine's Day Massacre and features the voices of actors Bob Hoskins and Sir Laurence Olivier. And it was co-written by his manager. And they misspelt Sir Larry's name on the cover. And it's horrible.

**Wham's George Michael** has won the court battle over whether the tune to **Last Christmas** was plagiarised from **Barry Manilow's Can't Smile Without You**. Manilow's publishers, **Dick James Music Ltd**, began the action early last year but withdrew it after a hearing in the British High Court in November. The proceeds from the 10 million-selling **Last Christmas** were donated to the Ethiopian famine fund.

Quoth George afterwards: 'It was just ridiculous. The song contains old familiar chord patterns but it's not copied from anyone.'

"All the proceeds went to help feed the starving of Africa. So if they had won would they have asked the dying to give back the food?"

# COUNTDOWN

MAGAZINE

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Tour rumours, we gottem! The much-awaited Sting tour, originally set down for next month has been put back to March because of the overwhelming attention accorded the Dire Straits jaunt. Presumably this scooches rumours of the blond one guesting with Knopfler and crew...

Also coming up next month is a visit from protest singer Robert Dylan, last seen on these shores in 1978. Old Jim's support is likely to pull in the punters: Tom Petty and the Heartbreakers. "Freaks" in Perth and Adelaide beware as Neil of The Young Ones continues his er, downer Down Under tour which started on the east coast last month.

Meantime, other tours ranging from strong possibilities to faintly ridiculous are Sade (early this year), ZZ Top (this month), Mink De Ville (March) and Bryan Ferry (Indefinite, maybe late this year).



Sade the Cleaning Lady: tipped to tour in early '86. (pic. Iain McKell/Retna)

WEA this month releases a stack of budget — priced (\$7.99) reissue LPs from the Atlantic catalogue featuring 10-12 tracks from the likes of Aretha Franklin, Sam and Dave, Otis Reading, Wilson Pickett, Booker T and the MGs and Joe Tex.

Hunters and Collectors have a new long player out this month, produced by Gavin McKillop, of Do-Re-Mi's "Domestic Harmony" fame.

Also coming up are albums from Koo De Tah, Matt Moffatt and former Who guitarist Pete Townsend.

Desperate gimmix dept: Twisted Sister singer Dee Snider has followed a long line of HM self-promotional stunts (biting off the heads of small mammals, etc) by filing his two front teeth into fangs. Meantime, look out for the Sister's twisted version of the Shangri-las early 60s classic "Leader of the Pack".

Paul McCartney recently re-signed a long-term contract with EMI/Capitol worldwide. The frugal one's first release under the new deal was the recent title track for the John Landis film "Spies Like Us", starring Chevy Chase and Dan Aykroyd.

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Bob Geldof and cheque for six million Aussie smackers. But if he's just won Lotto why doesn't he look happier? (pic. Ian Greene/Camerartery).



It's a hard life being the manager of a cowboy band. Roger Grierson spends all day slaving over hot lacos for The Johnnys' Injun Joe launch and all the band can do is laugh at his culinary efforts. (pic. Ian Greene/Camerartery).

Hot tip for an Australian tour double act this month is The Hoodoo Gurus with Los Angeles' celebrated "new rock" outfit The Blasters. The extremely busy hairy ones recently returned from Europe after a near-world jaunt which saw sold-out gigs in the US west and east coasts.

Gurumania reached its peak at the Los Angeles show, when members of LA cult heroes The Flaming Groovies joined them for a version of the Groovies' classic anthem "Shake Some Action". After the show the band was greeted by German punk siren Nina Hagen, allegedly dressed as a genie and crawling around on her hands and knees saying the Gurus were the best thing to come to LA. Rock 'n' roll, what a scorcher...

What They Told The Press Dept: Midnight Oil, interviewed by American rock glossy Musician, explains how the band cut its teeth playing to the brutally honest surfing crowd which formed the core of its first following:

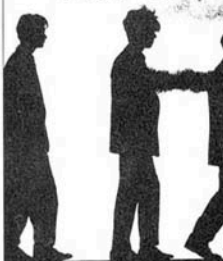
"They wouldn't put up with any bullshit... You throw a slow song on, then exit out the back door before the beer glasses start heading in your direction. It's a little bit like those Southern (US) clubs where they put up the chicken wire. It's a great apprenticeship for having records, because if you can survive those days, you can play anything". Maybe that explains Peter Garrett's missile (sic) deflecting hand movements...

Meantime, the debut long-playing platter by Sydney Oil proteges Spy Vs Spy, "Harry's Reasons", is due this month. The elpee, produced by Les Karski (who did the honours on Midnight Oil's "Head Injuries") will include the single "Injustice". Karski, it seems, was asked to do the production chores after telling the Spy's their last waxing "Meet Us Inside" was "so bloody boring".

Sydney band watchers meanwhile might have seen Sir Les playing in his own combo The Hippos, which includes Jo Jo Zep/Jimmy Barnes bassist John Power and R&B pianist Bridie King, sister of The Champions' ex singer Sally.

## ECHO & THE BUNNYMEN

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# MOVIE SPEAK

## Just a gigolo . . .

There was no love lost between the Van Halen boys and lead singer David Lee Roth when he decided to go solo, but I wonder whether the star thing has gone to young Dave's head. He has just embarked on a film project which he will co-produce, co-write and co-direct with the director of his videos, Peter Angelis. It's called **CRAZY FROM THE HEAT** (which is the title of Roth's mini LP). Naturally, the film will be a comedy (probably co-starring lots of California blondes). It should be ready later this year. Wonder if it will make audiences JUMP?

## Talking not Singing Head . . .

I'd have more faith in Talking Heads' David Byrne with his more serious venture. After his considerable input into the making of **STOP MAKING SENSE**, he is making his directorial debut with **TRUE STORIES**, a 'salute' to a small Texan town as it celebrates the state's 150th anniversary. The script is being co-written by Byrne from his own idea. Byrne does not want to reveal the plot until the film is finished but it is reportedly based on real people taken from human interest newspaper stories (hence the film's title). The music has been written by Byrne and recorded by Talking Heads at their next LP.

## He's Only Human . . .

David Bowie has the rare privilege in being one of only two humans in the film **Labyrinth**. It's a \$25 million gothic fairy tale directed by Muppet creator Jim Henson and executive producer by STAR WARS director George Lucas. It's an Alice in Wonderland tale starring 14-year-old Jennifer Connelly as Sarah who must find her way to the heart of a maze to save her baby brother. Bowie gets to play nasty nemesis, the Goblin King.

While Bowie is also contributing music to the film, he may still be overshadowed by the crotchets that populate the screen. Henson took two years to develop them. Henson said: "It's one thing to make a creature. It's quite another to make a star."

## The Russians Are Coming . . .

Red paranoia hasn't been this bad since the 50's. We had Rocky vs the Russian, a new rock opera **CHESS** from Tim Rice (Evita, Jesus Christ Superstar) about to hit the West End in London with a Russian chess player vs an American chess player, and now we have the Cold War in dance.

The film **WHITE NIGHTS** to be released late February pits a Russian dancer (Mikhail Baryshnikov) against a black American tap dancer (Gregory Hines). This has a bit of a twist. The Russian has defected to the West, and the American suffering from disillusionment has high tailed it to Siberia.

Even if the film isn't any good, director Taylor Hackford (AN OFFICER AND A GENTLEMAN, AGAINST ALL ODDS) probably isn't too worried. He always manages to lure a cinema audience with a hit song. He's got Phil Collins back on the job with the theme song **SEPARATE LIVES** and Lionel Richie with **SAY YOU SAY ME**. Question is will they make it to the U.S.S.R. Top 40?

## Battle of the Biceps . . .

Box office these days is counted in brawns not talent with Sly Stallone, Chuck Norris and Arnold Schwarzenegger all vying for bigger muscle on star billing. Even geriatric Charles Bronson is hiding flab to star in **Death Wish 3**. But the winner may be Schwarzenegger whose film **COMMANDO** has him shooting and maiming everything in sight, earning heaps at the box office.

After **CONAN THE BARBARIAN** and **THE TERMINATOR** one critic noted that he is a better actor than Norris (but who isn't?) but lacks the flamboyance of Stallone. Is Arnold worried? No. He's not interested in being a good actor or making artistic films. "I'm a businessman. I'm only interested in the movie making money." That's sound artistic integrity for you!

THE END



pic. Deborah Feingold.

David Byrne debut in the director's chair with 'True Stories'

by Katherine Tulich



## THE COCKROACHES

NEW SINGLE

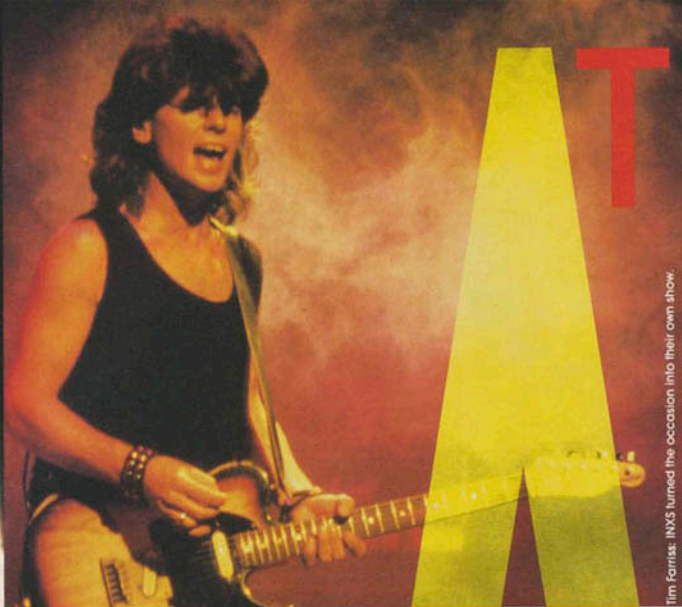
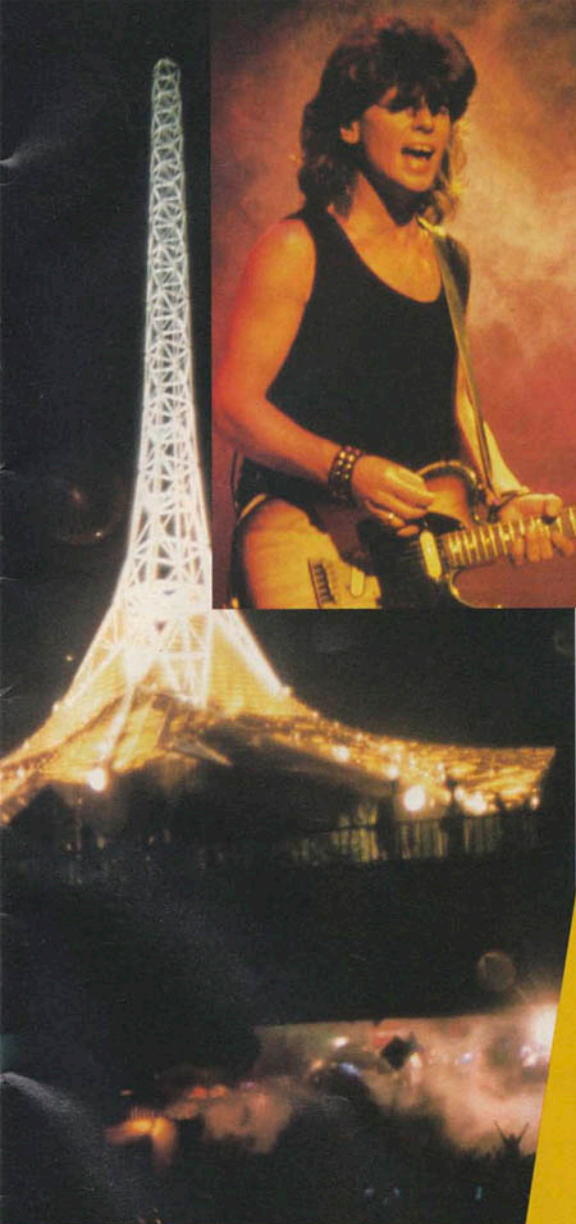
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Tim Farris: INXS turned the occasion into their own show.

# THE HOP WITH CHUCK 'N' DI

INXS and mates give the Prince and Princess a right royal rollicking.

"If you got it," drawled Michael Hutchence as INXS neared the end of a quite blistering performance at Melbourne's Concert Hall, "shake it!"

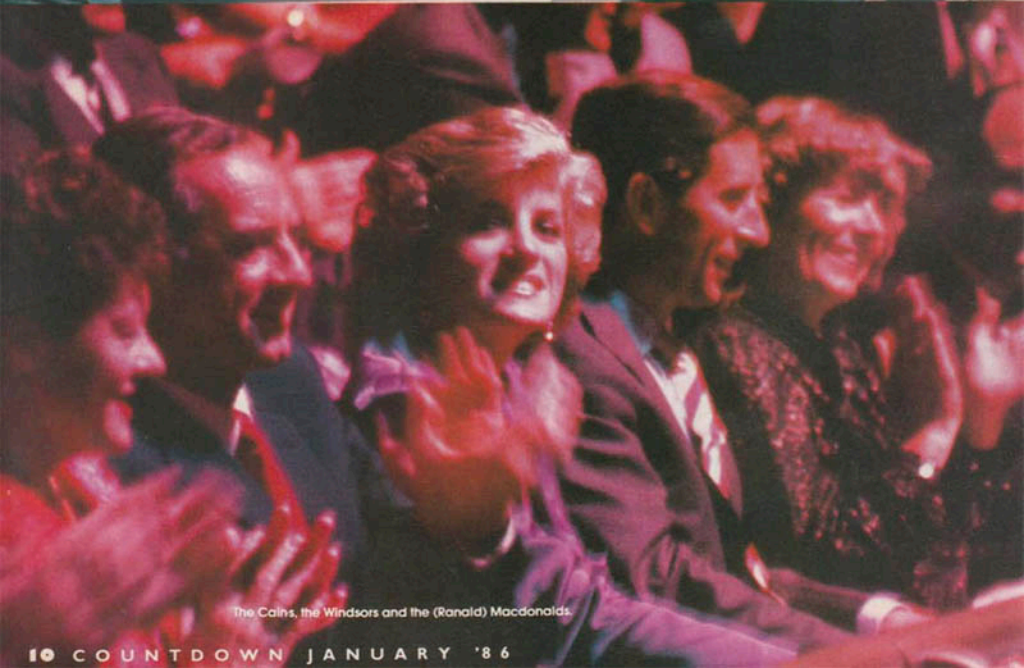
By far the majority of the young crowd present including the guests of honour, The Prince and Princess of Wales, took his advice.

The Rocking With The Royals show found INXS at the height of their considerable live powers and the royal pair seemed impressed with the power and spectacle of the band's performance and especially the reaction of the predominantly young crowd. Uninhibited by the presence of Chuck 'n' Di the audience danced in the aisles and in front of the stage to some superb renditions from the INXS songbook.

But the audience reaction inside was as nothing to the screaming pandemonium that transpired outside the Concert Hall, under the underpass, when the bands were presented to the royal couple after the show. Such was the noise that conversation between the bands and the royals proved impossible. Andrew Farris said later that Princess Diana made a joke of the situation by mouthing a whole conversation without actual speaking.

The Concert Hall with the videodisco underpass beneath. Note the tiny pair of outstretched arms.

By Donald Robertson  
All photos: Serge Thomann



The Collins, the Windsors and the (Ronald) Macdonalds.



# AT THE HOP WITH CHUCK 'N' DI

Katie Ceberano — The Queen Mother would have been proud of the hair!

INXS flew back from Europe the week previously to appear at the show and flew out to start their US tour a couple of days later. They played a packed-out, hot and sweaty 'secret' warmup show at their old stomping ground, the Manly Vale Hotel in Sydney, on the Saturday night. The beer-swilling surfers of the North Shore were treated to exactly the same show as the \$52 a seat audience in Melbourne (although the level of production at the Concert Hall was admittedly grander).

The Melbourne weather lived up to its reputation with a downpour at about 5pm on the day of the show. The rain kept the anticipated crowd of 40,000 in the underpass down to only 10,000, but the large video screens and full concert P.A. kept their spirits up.

After *God Save The Queen* (not the Sex Pistols version, unfortunately) and *Advance Australia Fair*, Kids In The Kitchen opened the evening's entertainment. With help from a large choir of school children but plagued with sound problems they struggled through their only number, *Current Stand*.

I'm Talking had sound problems too initially but looked great with Katie Ceberano absolutely stunning in a tight white skirt, jacket and large 50's style fur hat. Everyone in the first balcony was checking Princess Di out, although everyone looked at Katie when she started to sing *Love Don't Live Here Anymore*. I'm Talking completed an energetic and stylish performance with a high spirited version of *Don't Leave Me This Way*.

Tim Farris and Kirk Pengilly: duelling axemen running riot.



The princess departs, making sure she's first in the door at Inflation.



Scott Carle out front of rather more kids than usual.



Sean and James: left everybody's ears ringing like a bell.



# AT THE HOP WITH CHUCK 'N' DI

If I'm Talking and Kids had sound problems, the Models had sound nightmares. Clad in white tuxedos with black bow ties and black pants, they came on loud and wild with *Big On Love*; but where was James' voice? He obviously couldn't hear himself either, for he kicked his monitor speaker off stage into the orchestra pit. Cold Fever and Ringing Like A Bell had the royals reaching for the earplugs, but King Of Kings hung together well, Sean Kelly's voice in fine form against the haunting musical backdrop.

The sound was tough and aggressive, loud and brash, but with enough intelligence apparent to make one realise that there were songs there beneath the confusion. What do they make of this? One wondered. At least the visuals worked well, spotlights, moving slides and animated figures all helped to sugar the pill.

During interval the audience in the foyer was treated to the amazing sight of Molly like a modern Pied Piper leading a river of damp kids from the underpass into the stalls area. As soon as INXS hit the stage — and hit it they did, with the almighty wallopp of *Burn For You* — the damp kids trampled the barriers, trounced the bouncers (with some help from Molly) and turned a somewhat stuffy concert into a rock'n'roll rage.

INXS were simply brilliant. Great lights, great sound, great performance, they turned the night into an INXS show. Where the three opening acts seemed a touch overawed by the occasion, INXS made it their own.

Kiss The Dirt, Dancing On The Jetty, This Time, Shine Like It Does, Listen Like Thieves — the music rolled out over the crowd, inside and out. By the time they did *What You Need* the entire bottom stalls, and a significant section of the first balcony, was on its feet dancing clapping and singing along. Prince Charles gazed in wonderment at the scenes around him while Princess Di bobbed (in her seat) with the best of them.

"This is for South Africa," said Hutchence at the end, introducing *Original Sin*. Then looking up, "Wow, the Royals really are rocking!"

When it was all over and Chuck 'n' Di had trundled off to meet the bands under the underpass, the parents of INXS, who had flown in for the occasion, stayed in their seats until the crowd had thinned. "That boy of yours," said Mr. Farriss, father of Tim, Andrew and Jon, to Patricia Hutchence, mother of Michael, "either he should get a new singlet or at least get the message reprinted!"

Back at the hotel, before the family snaps, Mrs. Hutchence confided that she thought it was the best show she'd ever seen the band do, while Mrs. Farriss admitted to feeling "very proud". The bands, the families, and numerous other rock 'n' roll types concluded the evening with an all night bash at Inflation. As I left the Regent at 6 am to catch the early flight back to Sydney I spotted Michael Hutchence signing autographs for some young fans who'd been keeping a vigil outside ever since the band arrived.

"It's a long way to come for a handshake," manager Chris Murphy had grumbled the previous day, but after the event I doubt whether anyone regretted a moment.

## Rock Posters & Badges

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# TAYLOR TINKERS

Peter Martin in London talks to John Taylor about *The Power Station*, film soundtracks and the future of Duran . . .

**W**e're sitting in John Taylor's three-storey flat in London's exclusive Kensington area. All day he's been swapping and changing outfits for a photo session and he's now relaxing, in between answering the phone every two minutes — everyone from Queen's Roger Taylor who's due over for drinks in a couple of hours, to various fans who've somehow got his number . . . he usually says nothing until he hears who it is and if it turns out to be an ardent fan he slams the phone down.

"It may seem cruel, but I need my privacy. It is my home, after all, and if I can't be left alone here where can I go? I'll sign autographs 'til my hand drops off outside the studio or a TV or concert, but my home's different. God I must sound awful, but honestly, I'd go mad if I wasn't a little bit selfish," he says.

His flat is very open plan, and hi-tech, a grand white piano the focus of the room, the walls adorned with black and white photos by "S & M" photographer Helmut Newton. At the other end of the room is a giant Sony TV/Video — "a prototype . . . the actual model never came out. They gave it to me as a present" — and soft leather couches, on which we are seated.

We get on the interview, which will cover everything from what he's been up to since *The Power Station* to the future of Duran Duran . . .

**How did you get involved with film music?**

"The *Power Station* were approached to do the music for the new Arnold Schwarzenegger movie *Commando*. We ended up doing the song on the end credits. It's called 'Someone, Somewhere. Sometime' and I'll probably be out as a single to coincide with the release of the film."

**What do you think of the film?**

"Don't ask. No, really, it's not my scene. It's a very violent Rambo blood and guts job. It's more Andy's thing really — he was very into doing the film. There's like one person killed every second. It's unbelievable."

**And the song?**

"On the American tour we became very rock 'n' roll, with lots of solos and things. It was great at the time but we knew we couldn't go on like that. Well this song is like an extension of that style — taking it as far as it could go. It's almost heavy metal. And that wasn't what we originally had in mind for *The Power Station*. Things kind of got off the rails, so we knew things had to change."

**In what way?**

"Well, we were offered a tour of Japan and Europe, but I knew we shouldn't do it. We were becoming just another group and I was already in one group, so why be in another."

**So how did you deal with the problem?**

"The original plan for the group was to deal in different mediums, with the best people for each job. Let it revolve around an idea, or a person, say. So Andy went off to Los Angeles (where he now lives) and started to do some production. There was talk of him doing an LP for Don Johnson, the star of *Miami Vice*. Tony must be one of the most in-demand session men in the business so he went off to wade through a mountain of offers (there's talk of him joining the now reformed Led Zeppelin)."

**And Michael?**

"He's joined me on the next project. You see, after the *Commando* thing the word got round Hollywood that we were up for work, and it didn't take long for another offer to turn up."

A View You'd A Kill! (For): JT relaxes in his apartment against the panorama of New York's Central Park



#### Who was this from?

"The producer of Flashdance, Adrian Lyons. Michael is a good friend of actor Mickey Rourke's and so he got offered a script for Rourke's new film *9½ Weeks* (produced by Lyons and co-starring Kim Basinger — the girl in *Never Say Never* Again, Sean Connery's recent *Bond* movie). It's an absolutely beautiful movie. We got offered a five minute section of the film soundtrack. Michael does the vocals on this — it's kind of spoken... very moody."

#### What do you actually do on the piece of music?

"To do it I linked up with this guy John Elias — he did the electronic programming on 'A View To A Kill'. We get on really well — we're both fans and friends of the composer John Barry... also, he can actually PLAY! He does all the technical stuff."

#### So what do you do?

"I come up with a lot of ideas. I can go 'dum dum' and he can turn it into a symphony."

#### Are you learning new instruments or anything?

"Yes. In my apartment in New York (on the cool Upper West Side — his new neighbour is Boy George, incidentally) I've set up a music room and I'm learning to use a Linndrum computer and various synthesizers. I rough out ideas on these and John polishes them off and knocks them into shape. The teaming's working out really well."

#### What is the film *9½ Weeks* like?

"Brilliant. It's very sexual. It's probably the most overtly sexual commercial film since *Last Tango in Paris*. Very steamy."

#### And what particular bit do you soundtrack?

"It's a chase that turns into a steamy bedroom scene. God knows what trouble I'll get into for doing it. All the Durannies will go to see it and... well the censors will have a problem. And wait 'til my mother sees it! Then I'll be in for it."

#### Will anything be released from that film?

"That's what we're working on at the moment. But it's really difficult. It'd make a great 12" but a single? I don't know. We've tried a version out — I've done the vocals... it's not really singing, more a voice over — but it's not quite there. But we're working on it. The song's called 'Come to Life'. It'll co-incide with the film's release (this month)."

#### What else have you been up to?

"We were in the second episode of the new series of *Miami Vice*."

#### How did you get that?

"Michael again. He's got some very useful connections. It was kind of a paid-back favour for the tour — he knows it's my favourite TV programme."

#### What exactly did you do on it?

"It was only a small cameo appearance, as The Power Station. We had to play 'Get It On' in a bar. And I got one line — something like 'Hey Sonny! What's goin' on!' We were playing in the middle of a bar-room brawl, you see."

#### So what's next?

"We might be doing some work on Russell's (Mulcahy — Duran video director) new film *Highlander*. The stars Sean Connery and Christopher Lambert (Greystoke)."

#### What is that about?

"It's set in New York and Scotland. It's based around a character who spends his time between the highlands and the lowlands — much like myself! It's very futuristic. It sounds absolutely brilliant, from what I've heard."

#### What do you have to do on that?

"Hopefully we've got a 10-minute section. Queen are doing the title track. We should start



A sense of urgency as John put the finishing touches to a soundtrack piece.





John makes sure neighbour George doesn't pinch his togs from the rooftop Hills-Holst.

work on it next week. I hope it all goes right."

**What music have you been listening to lately?**

"A lot of classical stuff. I don't pretend to know a lot about it but it struck me that there was a time in composing when there were hardly any restraints. They didn't have to put a note there because it was time for a chorus, they put it there because it fit."

**So who've you been listening to?**

"Mainly Holst and Shostakovich."

**Has all this — the classical music and the soundtrack work — altered your attitude to music?**

"Yes, I suppose it has. For a while I've wanted to take a stand down from the idea of a pop song."

**What do you mean by that?**

"Well, it is a bit of a compromise sometimes, making a pop single. It's not to say I've gone off pop music or anything — I still love commercial music. I just think it's healthy to take a rest from it, that's all. It stretches you and when you go back to commercial pop stuff the experience can only benefit that."

**So when will Duran Duran get back together?**

"To be honest, not for quite a while. There's Arcadia to promote and then there's Simon's

round the world yacht thing. Then we're talking May at the earliest. That's why all this film stuff is so great for me."

**So there's no truth in all these rumours about a split?**

"No. None at all. I can see why people would think that, but no, it's not true. But I must admit it will be a bit scary getting back together again. It's been so long it'll be quite a challenge... but that's good I think. I'm really looking forward to it."

**Haven't you considered acting then?**

"Yes, I've given it a lot of thought. But I came to the conclusion that I shouldn't bother."

**Why?**

"Because I can't act! I just think you should leave it to the professionals. We've all been play acting for a while now, whether it be Bowie or Duran, with videos... but in music videos you can just about get away with it."

**So what conclusion did you come to then, about film?**

"Well I knew I desperately wanted to get involved in films, but I just wondered how, if not by acting. It just seemed far more logical to enter it through music, as that's supposed to be what we're best at."

**What do you think all of this will lead to then?**

"With John (Elias) I hope to do a 'Tubular Bells' LP thing. Not necessarily to go with any particular film, but to be very atmospheric and, like 'Tubular Bells' with The Exorcist, be used with a film sometime in the future."

**"Everything I do now I want on celluloid. It's a natural extension, I think, to go from working with vinyl to celluloid. Also, I don't feel strange working in film, as I feel I've paid lip service with video. I don't feel I'm in an area I don't belong."**

**So are you happy with the way things are going at the moment?**

"Well, 1985's been a total year of extremes so far: with The Power Station LP, then Robert pulling out of the tour two days before rehearsals — I'm sure he wanted to do it in his heart of hearts, it was just all very complicated, too many people wanted too big a slice of the cake — then Miami Vice, then the film stuff. But it's been great, a real challenge. For once I've had to stand on my own two feet. Being in a group situation you can rest a bit, share the responsibility, but lately I've had to deal with it all. It's made me grow up a lot, I think."

# PROFILE

Howard Jones

- NAME: Howard Jones  
HEIGHT: 5ft 7 ins  
STAR SIGN: Pisces  
COLOUR OF EYES: Hazel  
HIGH POINT OF 1985: Live aid  
LOW POINT OF 1985: Apartheid still continuing in South Africa  
FAVE PLACES: Bangkok, San Francisco, West Wycombe Hill  
ESSENTIALS LUXURIES: Ripe Avocados, white Toblerone  
FAVE T.V. SHOWS: Max Headroom Show, Young Ones, Rough Justice  
ESSENTIAL READING: Birds, Illusions (R. Bach)  
ESSENTIAL LISTENING: China Crisis — "Flame the Imperfections"  
Scrini Politi — "Cupid of Spring", Sting — "Dream of the Blue Turtles", Dame Edna, Grace Jones, Sheila E.  
SEX SYMBOLS: Don't let trumped up little cynics boot holes in your dreams and ideals  
MEANING OF LIFE: Noddy, London A-Z, Veggie-Burgers  
BIGGEST INSPIRATION: There is no such thing as a mistake  
BIGGEST MISTAKE: Putting jellies through peoples letterboxes  
NASTY HABITS: Exceptional pole vaulting ability  
GREATEST ASSET: Not to believe anything except my own personal experience.  
NEW YEAR'S RESOLUTION:







# IKING

Take three cute Norwegian boys, a catchy pop single and an arresting, animated video. Whaddya get? That's right — A-Ha. Rosa Senese talks with Pal Waaktar, a young man definitely not pining for the fjords.

A few months ago an unknown trio of young Norwegians invited the world to take them on. The response from the world was overwhelmingly positive. With a single racing up the charts, A-Ha dropped into Australia to satisfy the interest they had sparked and to pat a few marsupials. I spoke with Pal Waaktar (pronounced Paul), keyboard and guitar player, goodlooking blond, dapper dresser and fluent speaker of English, as he held forth on the band and its background. A-Ha's history begins with childhood friends Pal and Mags who had played, sometimes together, in a variety of bands in the Norwegian capital of Oslo since the age of twelve. I was curious to know what kind of musical influences they had been exposed to in a country whose most famous musical export to date has been the composer Grieg.

"Well," explains Pal, "the Norwegian charts are a mixture of English and American music. There's very little Norwegian music in the charts. Most Norwegian bands try to copy either this band or that band. It seems to me that over here you have a lot of Australian bands in the charts. And Australian bands seem to sell well in Norway, whereas Norwegian bands don't."

This is interesting; which Australian bands are Big in Norway? "Icehouse. Men At Work" offers Pal. (Could have guessed at least one of those.)

"The reason why it's so hard in Norway is because there's only four million people. So to be able to make it you have to play music that appeals to everyone, the middle of the road. And they you have to play music that's not really to your taste."

Under those restrictions the bright lights of London, only an hour from Oslo, beckoned as they do for Australian bands considerably further away.

"London was like the Mecca of the music industry for us. And there seems to be a lot of opportunity. If you get a 'no' from a record company in Norway there's nothing else to do. But in England there are a few ways to go about it. We knew that we had to go to England and starve a little and try to be at the right place at the right time."

And did they starve in their Mecca? "Yes, we starved — a lot!" remembers Pal with good-natured amusement. "London's not a very nice place when you've got no money. But now we're here," he ends on a positive note.

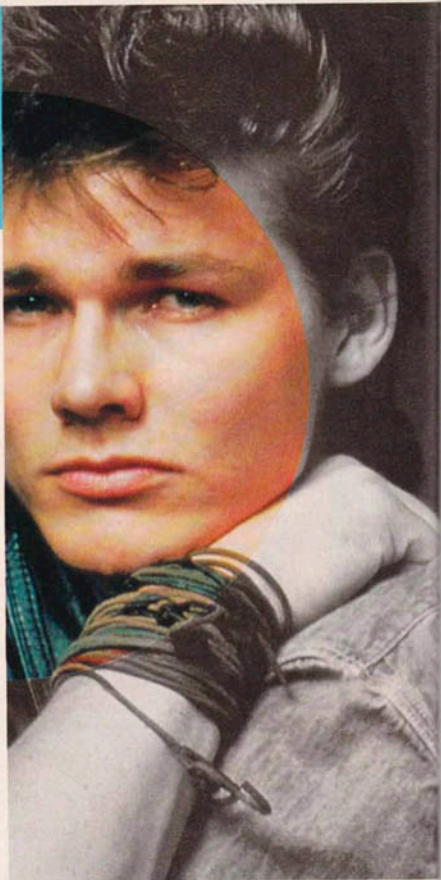
Having tested the water in Britain, Mags and Pal returned briefly to Oslo to persuade a local singer who had impressed them to join the band. Back in London with Morton Market on vocals, they faced a major obstacle. They were denied the work permits which they needed to play live. The obstacle, however, turned out to be an incentive to success; they only way around it was "to start at the top! We had to get a recording contract and then get into the charts, and now we're allowed to play. So it was a catch-22 situation."

Despite their years of musical experience, *Take On Me* was the first record any of them has ever made. International success therefore took them a little by surprise.

"Yes," avers Pal. "It's just crazy that it's No. 1 in the States — it's like 'Wooh!' (Not quite sure how to spell that ecstatic exclamation.) We've tried a couple of times in England before. We released it twice and it never quite took off because there was always one part missing. Timing is everything in England and you have to get it right from the start or else you lose it. But this was our first single and we wanted to start with something light, a fairly happy high-spirited song. It's like we're saying 'Take on the band, take on A-Ha!'"

*Take On Me* received almost as much attention for the eye-catching video as for the song itself. An impressive piece of animating skill, it's make it sound right in a song. You have to work harder with the lyrics in the band had to do with it.

"The video... not a lot," admits Pal. "You can tell them what you feel about videos and what kind you like and don't like, and I suppose the people who made it were inspired by us. It took about 4 months to make and there are about 6000 drawings in it," he reels off from memory, "which one person had to do, so it's a lot of work. But I like it. Most of the time I



think it's amazing that people spend money on boring videos, but this one I like. It's quite original and it seems to complement the song, make it stronger. Instead of being totally different."

I enquire about the band's songwriting, which covers all the tracks of their first album, "Hunting High And Low". Pal seems to do the lion's share — how does he find writing in a second language?

"It's um, easy actually. Because Norwegian is a very hard language to make it sound right in a song. You have to work harder with the lyrics in Norwegian because we have these funny sounds that stick out. And also, we've been writing lyrics in English since we were about twelve or something. But we do have some Norwegian songs as well."

There are special conditions involved in being a trio, especially one based around guitar and keyboards. Do they ever find that limiting?

"No," opines Pal. "I think it's the other way around. I think if you have a sax player, and a drummer, and a bass player, then you have to use those instruments in every song. Whereas in A-Ha, Mags and I play the

# RAID!



A-Ha: (l-r) Morten, Mags and Pal.

instruments and we play most of them half-good, so we can pick the type of instrumentation we need for each song."

To the personalities involved in A-Ha, Pal has to devote a little more thought.

"I think Mags is the impulsive one, always knocking his head on all the walls and stuff. While Morton is... what is Morton? It's sort of hard to describe him," he concedes after a minute's reflection. "And I guess I'm the mean and moody one," he says coyly.

Why be mean and moody when you're practically an overnight success and media star? Does success in Norway still seem important when they're being recognized all over the world?

"Oh, yes," says Pal definitely. "It's funny that, even though we're No. 1 in the States, the country I really care about is getting to No. 1 in Norway. It would be nice to sell records there."

Perhaps a new legion of Australian fans can console them in the meantime. After all, they're here on the strength of an already realized

chart success. And while they're here, they've already been treated to a boating experience on a rather windy Sydney Harbour. What else were the Norwegian lads inspired to do at the other end of the world?

"I'd like to see the place, after I've flown 25 hours. Nature-wise it's supposed to be a very stunning place. I'd like to hug a koala and see kangaroos and all that stuff, and to go to the Opera House. Do you know what opera's on?"

He's also making a list of nightclubs. I notice as I peer shamelessly at the paper in front of him. Gallivanting pop stars, tsk tsk tsk.

"Oh, no, that's not my list," he laughs. But nonetheless asks, "Do you know any good nightclubs here? But I guess they're the same all over the world."

He's right, some things are the same all over the world. Like an appreciation for a good sound and a fresh image. In which case A-Ha certainly travel well.





When Ultravox frontperson Midge Ure's solo single *If I Was* suddenly shot to the Number One spot in the British charts in October no one was quite as surprised as Midge

"I expected the single to possibly scrape in around the 20 mark and pop back out again, similar to a lot of Ultravox singles," says the Scotsman, with disarming frankness.

"Because of the spate of guys from bands doing solo albums this year, and because of the success, or lack of success of a lot of them, I had no reason to believe mine would be any different."

"But for whatever reason, it just crossed right over and took off and now the album looks lined up to be successful," *The Gift* went Top Ten the next week) "and the tour will be successful so most of the work's done. It's pure luck."

This is, of course, not Midge Ure's first foray outside the confines of Ultravox. He had British Top Ten success with a cover version of the fine Walker Brothers' song **No Regrets** and also collaborated on a single **After A Fashion** with ex-Japan bassist Mick Karn.

"I've done lots of things that run parallel with Ultravox so the idea of me doing something on my own is no great shock to anybody who knows what I've done in the past."

"The basic idea was to follow a type of music I particularly like and that's instrumental. I'd originally planned on doing half the album instrumental but it went over such a long period — six or seven months — that I changed my mind. I ended up with only three instrumentals on a ten track album.

"I also wanted to get away from some of the complexity of Ultravox. It's nice to sing a good pop song."

Nestling amongst Midge's compositions on *The Gift* is a slow version of **Living In The Past**, originally a hit for the exceptionally unhip Jethro Tull a decade and a half ago. A curious choice, Midge?

"Not really. Originally when I had *No Regrets* out as a single I talked about doing an album compiled of just cover versions. One of the songs on the short list was *Living In The Past*.

"I didn't do that album then but realised I had time to do it last November when Ultravox decided to take a break. I didn't have any songs — nothing. So the first thing I recorded to get me into the swing of things was *Living In The Past*, which, when I look back at it, was actually a very good cover version."

"Twelve months ago Midge Ure and his pal from the Boomtown Rats, Bob Geldof, got together some mates to sing their song, *Do They Know It's Christmas*. The rest, as they say in Clicheland, is history. Although he remains an active part of the Band Aid Trust, Midge has found the success of Band Aid neither a distraction nor a hindrance to his career, unlike his more over-exposed pal, known to be mere mortals simply as Saint Bob.

"I don't have a high public profile through it which for me is actually better," he says, sounding almost relieved.

"I prefer that, otherwise people might confuse the two issues. I'm not in the business of charity."

"Bob still has a few things to fix, but I think he's going to have problems in the future."

But, with Midge's current success and the steady, if unspectacular popularity of Ultravox, the Ure future looks secure. That security is in sharp contrast to the involved and often erratic musical career he had prior to Ultravox.

They couldn't find a way to London, so when there were no jobs bassist Glen Hughes (the same Hughes) and with fellow formed the Funk. Hughes, a liberated person

After that I decided I wasn't going to wear my band and was just interested in music, and then I got into the scene and the fashion and then I got into the Rusty Egan and the performance and then I got into the studio work and then I got into the Visage thing and then I got into the favourite musicians and then I got into the vox."

...bridge took the plunge once more — and joined another band — 25 raxpx. All right, but it's not a worse time.

When I joined Ultravox, the New Wave scene had dropped by the record charts. My career had dropped from mine. But the scene was interested. The only way we could survive was by playing with other bands. I was a little nervous with this lifestyle.

Phil Lynott was such a great character when doing interviews. He'd come in and talk about Ultravox, and then sort of backgrounded, and then he'd come on as a solo artist, and then he'd go back. Will Ultravox continue?

"...at the moment in Britain and Europe we're more successful than they've ever been and as long as the musicians in the band have something to offer we'll carry on doing it."

"As soon as it becomes stale in our eyes, we stop."







Michael Keaton "I wanted to get crazy from some of the complexity of Ultron. It's nice to sing a good pop song."

EDGE

JANUARY 26, 2000

This month Brad Shepherd of Hoodoo Gurus gives some deep and meaningful answers to Donno Stepa of *Dear Why*, NSU.

**Does 'Hoodoo Gurus' really mean 'Land me your comb'?**

No! — we got sick of people asking us "What is a Hoodoo Guru?" so we invented this ridiculous explanation. 'Hoodoo' is magic created by the Cajon folk of the Southern states of the U.S. and a guru is an Indian religious teacher. . . . No big deal. **Land Me Your Comb** is a groovy song by Carl Perkins. If the answer to the first question was 'No', then I feel like a stupid fool. Do you ever feel that way when playing live?

Have you seen the Gurus live? Sometimes I really act the goat. I have to ignore myself, otherwise I'd feel really dumb.

**How old were you when you left Cairo?**

Never believe all that you read. I was actually born in Sydney, but I'm prone to tell the odd white lie.

**If you ever move to the Mojave desert, would you live as close to or as far away as possible from Johnny Rotten?**

I believe Johnny Rotten lives in Los Angeles so I'd be a couple of hundred kilometres away. That suits me fine. I think Mr. Lydon is a little too cynical for his own good.

**Who, if you don't mind me asking, is Herry Roy?**

How do I put this? . . . Herry is part of my personal life. She also lives in L.A.

**How long will you be out of Australia touring, and where?**

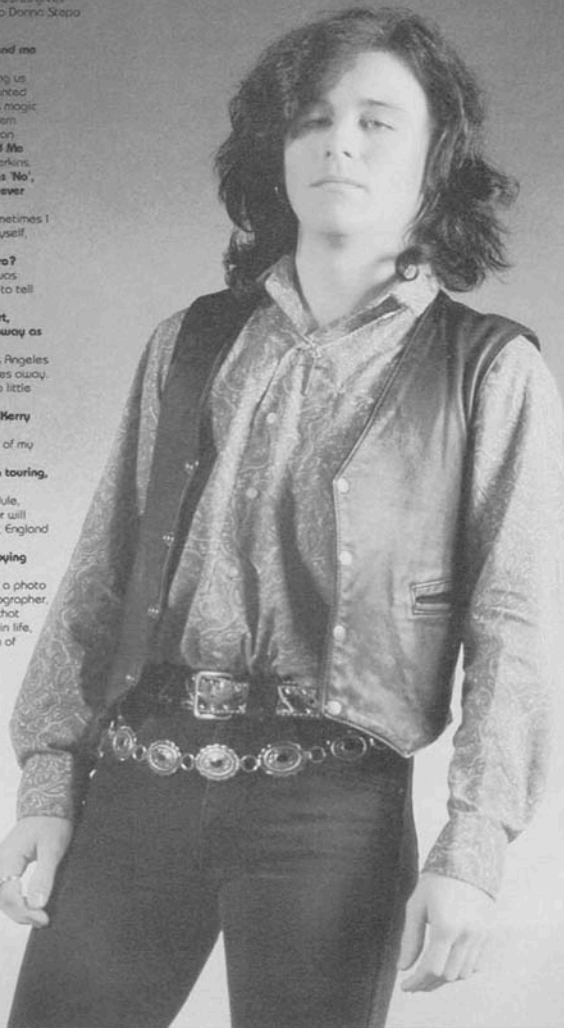
All things going according to schedule, we'll be away 3-4 months and the tour will take in New Zealand, the U.S., Canada, England plus various parts of Europe.

**Where are you now and are you enjoying yourself?**

At the moment I'm in the middle of a photo session with the other guys. The photographer, Chris, just showed me a test Polaroid that makes me look much better than I am in life, so yeah . . . I'm happy. Hope I've been of some help.

Thanks for answering my questions.

# READER'S MAIL INTERVIEW



BRAD

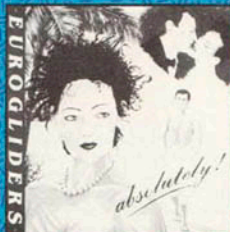
SHEPHERD

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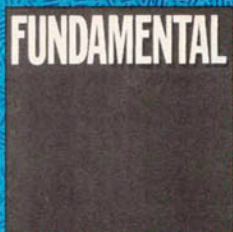
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BLOSSOM AND BLOOD



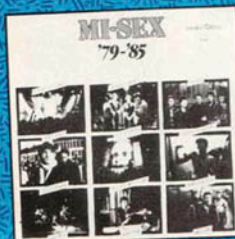
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FEATURING THE CITY OF SOUL,  
CAN'T WAIT TO SEE YOU,  
WE WILL TOGETHER



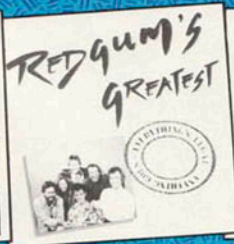
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**BIG WHEEL**  
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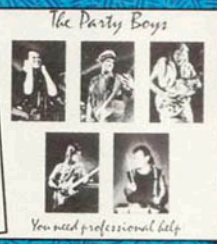
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PAUL CHRISTIE, RICHARD HARVEY



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THEIR NEW ALBUM FEATURING  
EAT CITY, NO SECRETS,  
LIVE LADY LIVE  
PLUS 9 MORE TRACKS!



## THE ROCKMELONS

For those who missed the Rockmelons' very occasional shows over the last two years, they went something like this: put 8-10 people on stage, give them a bunch of synthesizers, guitars and a Speak And Spell machine, then call the whole thing a 'party'.

Now with the push of a major record deal (Truetone/Polygram) the 'Melons would seem to be forsaking the intimacy of special shows for the anonymity of big bams with major support slots.

"Some people say it's a bad thing," says head Melon Ray Medhurst, "but it's not — we can still do weird and wonderful things.

"Because it's such a big concern, to do it as a hobby is not commercially viable. With sound systems and 8 or 10 people we'd just lose money, so we're trying to make it pay for itself.

"We always had the aim of being successful, of being able to do this all the time. The early days were about us not wanting to do it the traditional way. If we had gone through that pub grind I don't think we would have survived."

Ray, the 'Melons' frontman/songwriter/ringmaster forms the core of the group with the Jones brothers, Bryon and Jonathon. The other 'Melons in the now stable line-up are singers Peter Blakeley, John Kenny and Sandi Chick, keyboardist Vince Dale and guitarist Peter Kennard.

The group's actual birth was at Sydney punk venue/Italian restaurant Garibaldi's in 1978, where Ray and Bryon would hold parties and put together 'silly groups', of which the Rockmelons was one, playing reggae versions of ANARCHY IN THE UK to outraged punks.

The 'Melons were then put into cold storage until . . . "The new version grew out of me coming back from New York just before the club thing broke here and being bored with what was going on. In New York you could go to say, four clubs in a row, and there was music everywhere. Here everyone was dressed in black and playing in dingy pubs that closed at midnight. I really had the desire to do something new."

So Ray started deejaying during the new club push (and still does at Sydney's Jamison St) while holding downtown warehouse parties. Now it seems the early patrons of that push are more interested in cabernet sauvignon than Cabaret Voltaire. "The people who got into clubs initially I think are a bit like myself, a bit bored with it, the same as they got bored with live music. I think they're having dinner parties now."

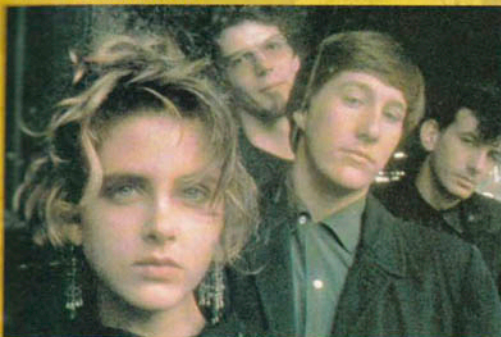
SWEAT IT OUT is the band's second single (TIME OUT [FOR SERIOUS FUN] was their debut) and features the angelic vocal chords of Peter Blakeley. "The hardest thing has been translating the live show onto record," admits Ray. "We get so much variation with different people singing different types of songs. It'll take us a few records before we learn to do it right."

Mark Bradridge.



# LONE JUSTICE

Lone Justice: fledgling group adopted by roots rockers before debut. Singer Marie McKee is not yet 20.



**F**or a year before their debut album came out, Lone Justice was the buzz of the music industry in Los Angeles. Vocalist Marie McKee, not yet 20, was said to have a voice that was either a cross between Emmylou Harris and Chrissie Hynde, or maybe Dolly Parton and Janis Joplin. A little bit country and a lot of rock and roll.

With top producer Jimmy Iovine (Tom Petty, Stevie Nicks) at the helm, the band's Geffen LP had a hard time in the end trying to crack the commercial radio sector: country stations thought it was too rocky and rock stations thought it was too country. But no-one doubts that Lone Justice is still a new band to reckon with.

McKee, who looks like a fresh-faced Madonna, is the younger sister of Bryan MacLean, former member of legendary psychedelic 60's group Love. She began singing as a teenager, and by 16 had hooked up with guitarist Ryan Hedgescock, bassist Marvin Etzioni and drummer Don Heffington. The fledgling group was adopted by roots rockers like the Blasters and Rank and File and soon came to the attention of Tom Petty and his Heartbreakers, who penned LJ's first single, *Ways To Be Wicked*, and provided musical backing.

Despite the countrified edge, McKee thinks of herself as a rocker first, and names Janis Joplin as her greatest musical influence.

"When she sang," she put everything into the song, every emotion. She made every song seem like it was going to be her last."

Ethlie Ann Vare

## THE UNTOUCHABLES

**T**he vivacious young U.T.'s as they are called in their hometown, started out in Los Angeles as Southern California's answer to the Specials, Madness and the Beat. Soon the group broadened from being a Two-Tone revival combo into an eclectic six-man (plus three horns) bi-racial troupe doing everything from Motown to funk to hard-edged pop. With their debut album *'Wild Child'*, the Untouchables got their first taste of commercial success.

"We've all grown up together since we were kids," says guitarist Clyde Grimes. "We always did everything together — baseball, football, surfing. This was the final extension of our coming together as friends."

From a club performance based in Hollywood, the band started opening shows for the likes of UB40 and Frankie Goes To Hollywood. An independent video and record won acclaim and industry awards. Now they're starting to headline halls themselves, but their upbeat spontaneous shows have not lost that youthful exuberance. "We still like to play," says Grimes, "you still joke around. It hasn't changed. It's still fun."

Ethlie Ann Vare



The Untouchables: Started out as Southern California's answer to Madness.



# Merran

Merran is a young Australian-caste who is ready to win wide recognition on the strength of her voice and songwriting abilities. As a student in Sydney she put together a pub band called The Debutantes. The band bowed out but Merran had already been singled out for attention. Answering an invitation to sign up to a British label, she dropped her drama studies and headed for London. These days she's very much a solo artist. She's finished a debut album in the US and for the first Merran release, selected one of her own compositions, *Oh Chimeria*.

Rosa Senese



Merran: Sydneysider who dropped her drama studies and headed for fame in London.

## EIGHTH WONDER

**E**ighth Wonder are, it seems, destined to make some impression on the pop world over the coming 12 months.

How much impression will have a lot to do with their 17-year-old baby doll singer Patsy Kensit, arguably the face of '86, and the way she is 'pushed' in the coming months. Already she's been on the cover of Britain's Just Seventeen magazine being plugged as 'The New Madonna' and she's also had a cover of Tatler, the revamped society magazine. Patsy, and the rest of Eighth Wonder, are being managed by Graham Ball, from deep inside Spandau Ballet's Reformation management agency.

Patsy herself has just finished filming for the lead female role of Crepe Suzette in the eagerly awaited musical version of 'Absolute Beginners'. The band's first single, *Stay With Me*, did moderately good business in Britain and a vigorous, sexy clip will probably not hinder its

progress elsewhere.

Despite protestations to the contrary, Patsy and her band are 'connected'. She met Spandau's manager Steve Dagger and Gary Kemp at a luncheon for up and coming young people in show business. It happens all the time. This led to the director of 'Absolute Beginners' being invited to an early gig and, hence, the film part. Eighth Wonder are in with the Soho in-crowd.

Patsy has already done considerable acting work. At four years of age she played Mia Farrow's child in 'The Great Gatsby', a year later she starred in Birds Eye television commercials as Miss Peapod. She has appeared in 'The Bluebird' (filmed in Russia) with Elizabeth Taylor, and the play 'Silas Marner' with Ben Kingsley.

Her stage moves owe more than a little to Blondie's Debbie Harry although she'll deny it. Just recently Eighth Wonder did a university tour of Britain. The audiences were predominately male.

"Every night there were about a thousand boys," says Patsy, "and they go absolutely mental trying to pull me off stage. We've had to get security in because it's been... so wonderful."

Does the group appeal to girls?

"We've had quite a few girls along but at the moment, I've got to say, it is full of boys."

Do you feel the sex symbol angle is being played a little too strong?

"No, I don't dress like I do to please anybody. I don't think I'm as obvious as someone like Madonna. I don't show everything, I'm more of a tease — showing but not delivering the goods," she says coyly.

Patsy Kensit is 18 in March and wants to be bigger than Madonna.

We'll see.

David Rowley





**T**he chiselled features of Mr. Mister vocalist/bassist Michael Page were not seen much before the release of his U.S. hit song "Broken Wings," but you've probably heard his voice many times. Not only has he sung back-up on albums by Rick Springfield, Al Jarreau and David Summer, but he's written tracks for the Pointer Sisters, Hall & Oates and Jeffrey Starline. He and his bandmates were respected session musicians for years before finally gaining recognition for their second RCA album, "Welcome To The Real World."

The lengthy "overnight success" of Mr. Mister (keyboardist Steve George, guitarist Steve Farris and drummer Pat Masceletto round out the group) was largely the result of one gorgeous ballad "Broken Wings." It had been an Album Radio favorite for three months before it was even released as a single. When it was it climbed to the top of the U.S. charts. No-one can overlook its melodies.

"We were rehearsing next door to [abled jazzmen] Miles Davis not long ago," says Page, "and I kept hearing him play our song. I went over and introduced myself, said I wrote it. 'You're kidding!' said Miles. 'Alright! That's a great tune.' It was fantastic: that guy is a legend. And he's putting my song on his next album!"

Touring with Tina Turner, Mr. Mister have seen their daily routine changing rapidly. All are quiet family types at home, and have some adjusting to do. "We know we're going to have to live our lives differently," says Page. "All of a sudden, it's do three interviews and walk-on MTV, and try to write a song all on the same day. Then, pencil in 8:15 listen to my daughter say 'Goo-goo, ga-ga' on the phone. Before I know it she'll be going to dad. I just got accepted into graduate school."

Ethlie Ann Vare

# Mr. Mister



Mr. Mister: "...it's do three interviews, walk-on MTV and write a song all on the same day."

## 10,000 MANIACS

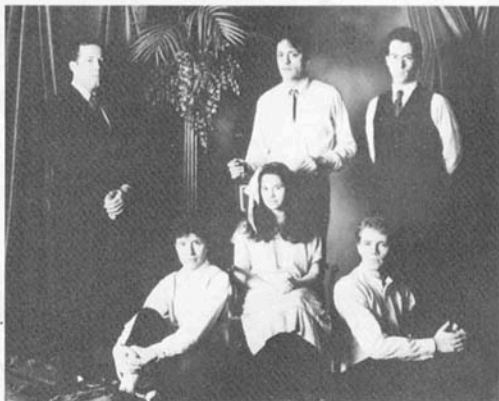
**C**ertainly one of the freshest — not to say strangest — rock sounds this season, is emanating from a band based in Jamestown, New York, deceptively called the 10,000 Maniacs. The name is misleading, as the band plays a 60-sish brand of psychedelic folk-rock, reminiscent more of Fairport Convention than the raucous Iggy Pop style you'd assume from the moniker.

Lead singer Natalie Merchant is the core of the band, which recorded two successful independent records in Europe before signing to Elektra in the US. Her complex, intelligent lyrics and pure voice complement the intricate musical arrangements that make the band stand out so much from the crowd.

"I've always been amused by words," said the singer. She likes to avoid the "images used in pop music, sticking with one tired, old formula."

Coming from a town of 30,000 population, the Maniacs started their career playing in the surrounding rural regions of New York State, where they had friends with whom to crash. It was four years before they had their commercial breakthrough, but they don't regret keeping their small-town roots.

"If there's a scene already going on in your town," says guitarist Robert Buck, "you feel like you have to become a part of it. Where we came from nothing was going on. We didn't have to be like other bands, because there weren't any other bands."



10,000 Maniacs: 60's style folk-rock, reminiscent of Fairport Convention.

Ethlie Ann Vare

# Domino Theory



**S**omehow, you can always spot a Melbourne group. Some come on all pomp 'n' inconsequence with a tomb full of Members, while others just wear their art on their sleeves.

Sandwiched in there somewhere is Domino Theory. The rather striking video for their debut single "When The Thrill Is Gone" cites its influences: the 1917 Cubist ballet "Parade", a collaboration by Jean Cocteau, Eric Satie and Pissarro, as well as the "Third Reich and Roll" video by US obscuritists The Residents.

So is the art school animal rearing its head again?

Only partially, according to frontman Stu Storm on a crackly line from the Deep South:

"It was a slight influence. I did graphic design for a while at art school but gave it away because the teachers wanted to teach in their way or nothing. I thought it was a force, so I said I'd present my art in a different way, such as music."

Which brought Mr Storm (name inspired by Johnny Storm of the Fantastic Four, trivia fans) to Melbourne's near-neat big thing, *An Affair*, in which he played keyboards.

After recording some demos for WGER, *An Affair*'s fling came to the crunch when singer John Justin (who had a minor hit last year with "Magic") decided he didn't enjoy playing live.

Later during a tour of New Zealand with The Hip Singles, Storm met fellow Theorists Bryon Colechin, Alan Cattermole and Lance Porlyn. The four teamed up with *An Affair* guitarist Peter Cook (previously in James Freud's group) to again tackle the record companies.

WER signed the group before they'd set foot on a stage, apparently seeing them as fitting in in the Models, Machinations/INXS bracket.

The single, its trans-Atlantic, Go West bent at odds with the Cubist surrounds of its video, belies the influences of work which Storm says will become more apparent around album time.

"Our roots are in funk, but we realise a whole album of funk can get very boring, so we'll aim to be a bit more diverse."

Storm's likes include The Beatles, Switzerland's Yello, Scotti Pollitt, Do-Re-Mi and INXS, while other group faves are Sly and the Family Stone and Ohio.

Image-wise the packaging is very Melbourne, all flowing locks and cowboy shirts. How important is The Look?

"Image is very important," says Storm. "The old rock and roll thing in T-shirts and jeans is boring, especially when people are paying so much money to see live groups."

Fussie of the boredom factor inherent in some live performances, Domino Theory have incorporated some of the props used in their video, although Storm says the main attraction is that Domino Theory, unlike many contemporaries, have more than their quota of "bone-fide" players.

Storm's more than passing resemblance to Michael Hutchence may also be a talking point, which Stu says could require a major haircut reassessment.

But longevity is more than looks and the length of a bootlace tie. Domino Theory don't want to be set up only to be knocked down.

"We're not half cocked about things," says Storm. "We keep moving on, even if some people don't like it. That's what makes for a longer lifespan."

"A lot of Australian groups don't think for themselves. Maybe in the old days you could play like Ultravox and get away with it 'cos they wouldn't be coming out here for a long time. But with so many overseas groups touring here so often it is just not good enough to be a copy."

Mark Bradridge



# I.T.

are a very congenial bunch of people who make a nice cup of tea and have the disconcerting

habit of punctuating their conversation with Scottish brogues and Italian accents. So much so for sensational revelations. They also form a band which came about almost by accident. I.T. was originally a short-term writing/recording/video project that, as they're happy to say, proved such a fruitful mixture of talents and personalities that they made it permanent. "This is the first time I've been happy to get up in front of a band and sing my own songs," says Gabrielle Williamson, she who fronts the band on vocals and writes a lot of their lyrics. Also with us for the occasion are Ross Ogden on sax, horn arrangements and keyboard; Geoff Barnes on guitar, bass and drum programmes; and Michael James on keyboards, bass and drum programmes. As the roster might suggest to you, technology plays an important part in I.T. An impressive array of equipment: percussion synthesizers, drum machines, digital sequencers, etc merged with the directive to "Dance" (as one of their songs has it), and lyrics about romance and of course, dancing. It forms an infectious mixture that has already been heard on ABC Radio's *Cooking With George* album.

Do I.T. believe they're missing some indefinite quality in the lack of a human rhythm section, or is that just old rock traditionalism?

"I think it's a myth," says Gabrielle. "If anything this set-up is better because it tends to bring out spontaneity in the rest of us. We know exactly what the rhythm section is going to do so that leaves us free to do whatever we want in our own areas."

The band spend a lot of time keeping up with the electronic hardware, programming their equipment. Does the reliance on technology ever lead them into any sticky situations? "Only when we first started," says Ross. "It used to take us half an hour to set up. And the first time we played with the drum machine, it started playing things we had never heard before — nobody had any idea what was going on!"

Fortunately those teething problems were soon ironed out, well enough to now plan a more extensive live schedule and a first E.P. "We're waiting for a particular producer," says Geoff. (He won't say which one.) "The hard part has been choosing the songs. We've narrowed it down to about twice as many as we need."

The subject of the band's name provokes conspiratorial laughter amongst the members. It seems they arrived at it by a process of eliminating just about every other possibility. "We were wasting precious time in the studio playing around with weird names," says Gabrielle. "We kept coming up with things like *That Ultraviolet Thing On Your Doorstep*... we're hoping to publish them all in paperback some day."

That should be good for a laugh, but in the long run, you'll have to see I.T. to believe I.T.

Rosa Senese



# JUMP INCORPORATED



A foursome who went to high school together in Sydney, formed an outfit called *Moving Parts*, recorded a few singles and promptly broke up. However, the lure of the biz proved irresistible for Mark Woods (singer, guitarist, principal songwriter), Geoffrey Grey (bass), Martin Sinkovic (drums) and Nada Sinkovic (keyboards). In '84 they re-united, got their act together and re-named it *Jump Incorporated* under which moniker they forged a new career on the live circuit. "A bit of anarchy for the conservative mid-eighties" runs their motto, and the single *Sex And Fame* points a way to the future.

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# THE RESURRECTION SHUFFLE

**The Church are the unsung heroes of paisley power. They stuck to their 12 string guitars whilst everyone around went synthpop. Mark Bradridge decides their time has arrived at last.**



If you'd thought The Church had split up sometime last year, you might be forgiven. Or perhaps not. Misconceptions, it seems, run rife.

"And I know the reason," says drummer Richard Ploog, "the media here is old, balding, sexist and overweight!"

"Not you, of course..."

Gez, thanks. I'd also heard you'd left the group, Richard.

"I heard that too. It was even in *RAM* and *On The Street*. There's never been any thought in my mind of leaving this group. I want to stick it out until the end."

"If people paid a little more attention, there wouldn't be these misconceptions," says Marty Willson-Piper, he of the jangly 12-string Rickenbacker guitar.

Granted, but it's been a quiet 18 months or so for Messrs Ploog, Willson-Piper, Kilbey and Koppen, whose last Australian recorded output (until now) had been the EP '*Persia*', in mid-'84. Their last long-player was '*Seance*' in early '83. But The Church have in fact been quite busy.

Warners Brothers America signed the group in '84, released a compilation album of the EPs '*Remote Luxury*' and '*Persia*', while the group toured there in the last half of that year promoting it.

The album topped the US college charts, but while not exactly earning them a *Rolls Royce* spin, did give them a nudge in the credibility stakes.

The group spent most of 1985 writing, rehearsing and recording the new LP '*Heyday*', their most concise, confident and consistently interesting effort to date. Even Kilbey's trademark monotone has been overswifted by the songs' sheer potency.

The album was produced by Peter Walsh, chosen for his work on Simple Minds' '*New Gold Dream*' and Scot Walker's much-ignored '*Climate for Reason*'.

"It's much more focussed," says Richard. "We've done our mysterious bit, and our laid-back bit. Now it's time for something more punchy, maybe more light-hearted, 'deep without a meaning'."

"It's a first in that we all contributed to the music, while Steve did the lyrics. Because we decided to do it together, it's come out better than anything we've done in the past," says Marty.

Walsh brought out a lot in Steve. His voice really







breaks through."

The album was held back so it could be simultaneously released worldwide, to counter a previous confusion of various albums and EPs being released at different times in the US, Australia and Europe. The Church have now untangled themselves from their English label Carrere, who Marty says held on to them for four years "and did absolutely nothing". The relationship did at least give the group showings in the independent charts as the UK, then Europe, started championing the group's neo-psychedelia.

Warners, it seems, see The Church as part of the much-hyped "new guitar movement", alongside the likes of REM, Lone Justice, Rain Parade etc.

"It's just another pigeonhole," says Richard. "We're not that 'new' for a start. We were doing this when it was very out of date and everyone

was into synth-pop."

Are you amused to see similarly-inspired music now coming into favour?

Marty: "Not really amused. More frustrated."

Richard: "In a way frustrated, but if we get our due respect and success which I think we deserve worldwide, then OK. If not, it would be unjust."

It's likely The Church will be given "Paisley Pioneers" status, while the superlatives are directed at their US peers.

Richard: "But that's usually the case. If you look through rock history, that was the fate of the best groups. Hopefully we won't go down in history as that."

One factor which might impede The Church's progress (in this country anyway) is mainstream radio. Apart from, say, "Unguarded Moment" and "Almost With You", their singles have been met with

breath-taking indifference by AM programmers.

At time of writing, the new 'Already Yesterday' seemed destined for the same fate.

Marty: "If they don't know that our single is worth playing, then that's their bloody great loss. It's just ridiculous. I don't have any grudges, but if they don't want to play our records, I don't know what we can do about it. I just hope we can somehow fit into their silly system."

Richard: "There's been a lot of talk of 'Australian product first', but that's not the case. It's a superficial attitude, and a lot of groups who aren't played here are raved about overseas — they're forced to go over there."

Like The Church?

# WHAT'S IN THE

David Rowley catches up with Iva Davies and pals in Brian Eno's 'state of the art' London studio.

In a smallish studio just off London's fashionable King's Road, bits of Icelouse sit around chatting, drinking soft drinks and Perrier. They're listening to one of their tracks, *Baby, You're So Strange* — a sort of "ghost of Gary Glitter" tune with an insistent, snowballing brass line. Iva Davies rushes in, says his hellos and starts putting information into his Fairlight. A few seconds later a full song arrangement appears on the print-out, complete with lyrics. Modern technology — phew!

The band have spent three months of 1985 in England, recording the new album, unnamed at time of writing, and mixing music for their ballet, Boxes, which has just completed a Sydney run with the Sydney Dance Company and is now on tour. Most of the recording for the album was done either in the beautiful Georgian-period town of Bath (home of Tears For Fears and Peter Dinklage) with producer David Lord, or in London (Brian Eno's EG Studio with Rhett Davies producing).

For Iva, there's many different things about this project. It's his first with co-writer, guitarist Bob Kretschmer, and his first (he claims) with producers he could get on with. "And for the first time in history," he announces, "we've actually got more songs than we'll ever be able to use. It's very strange because I've usually been pushing for tracks, now we have an excess. It's created real problems because they've all turned out really well and I'm loathe to give anything away. There's 16 tracks and a lot of those are long songs."

Iva and his crew have really made themselves comfortable in EG studios. For Iva, a self-confessed, long-time Brian Eno fan, it's a bit like coming home. Fact is, Brian Eno lives, in Iva's words, "within yelling distance" of the studio control room, and the man has popped in to do some pottering around on the Icelouse project.

# ICEBER



"Eno's been helping us out on a few things on this album, which is no mean feat because he's incredibly selective about what he touches. So that suggests, believe it or not, that he thinks we're doing something which is quite reasonable."

He came in and sang some things for us, did some musical stuff... he conducted me through some stuff. He's great to work with. He came in and sang some things for us, did some musical stuff... he conducted me through some stuff. He's great to work with.

Although a fan, I've been to work with people in the music business. I had the luxury, before meeting him, of meeting some other of my heroes — like Bowie, and these people are just people. They get nervous and put their socks on back to front and the one thing that irks them more than anything else is to have musicians or people in their field treat them as anything other than what they are, which is craftsmen or workers. Obviously I'm impressed but we got straight down to work. That was a common leveller and we functioned really well together."

An added advantage of working in Eno's studio was getting to use a new 'state of the art' recording system — the only one of its kind in Britain.

"This new Mitsubishi system is about to take over the world but this one is the first in this country. It's quite a coup to be using a piece of equipment like this."

But it's a real funky little studio. It hasn't got hot and cold running everything, half of it doesn't work properly, you have to kick things to get it going. It kind of reminds me of my studio in Erskineville."

And his assessment of his new baby? "The one thing I can say about this album is that apart from being the usual gamut of really serious and depressing Icehouse material, which is even more seriously wonderful and depressing than anything hitherto aired, there's also some quite flippant stuff. But some of it is quite anarchistic — definitely not that tame. Real kamikaze stuff."

Icehouse still have one of the highest international profiles of any Australian group but there are no plans to attempt world domination. "We have a similar situation in England to what we have in Australia."

"We've never been seen, except briefly, as the darlings of any particular era or age group. At the moment INXS have all the tags on them to be the next conquerors of the world."

"I don't ever want to be heralded as the next ones who are going to do it because it's a terrible position to be in."

"We have hits but a lot of people respect us and that's a very different thing to having a lot of people in love with us. It's the difference between Bryan Ferry putting out an album and Boy George putting out an album. Bryan Ferry doesn't do anything but people still go out and buy his albums because they know it will be good."

"People make a fuss about what the average scene is happening in England but the rest of Australia is far more interested in music. I always use Australia as a gauge on the rest of the world rather than the other way around."

"But I think we're going through a trashy period — so is England. I can enjoy a trashy period but people like me don't rate. I'll never be able to prat around in a purple suit."

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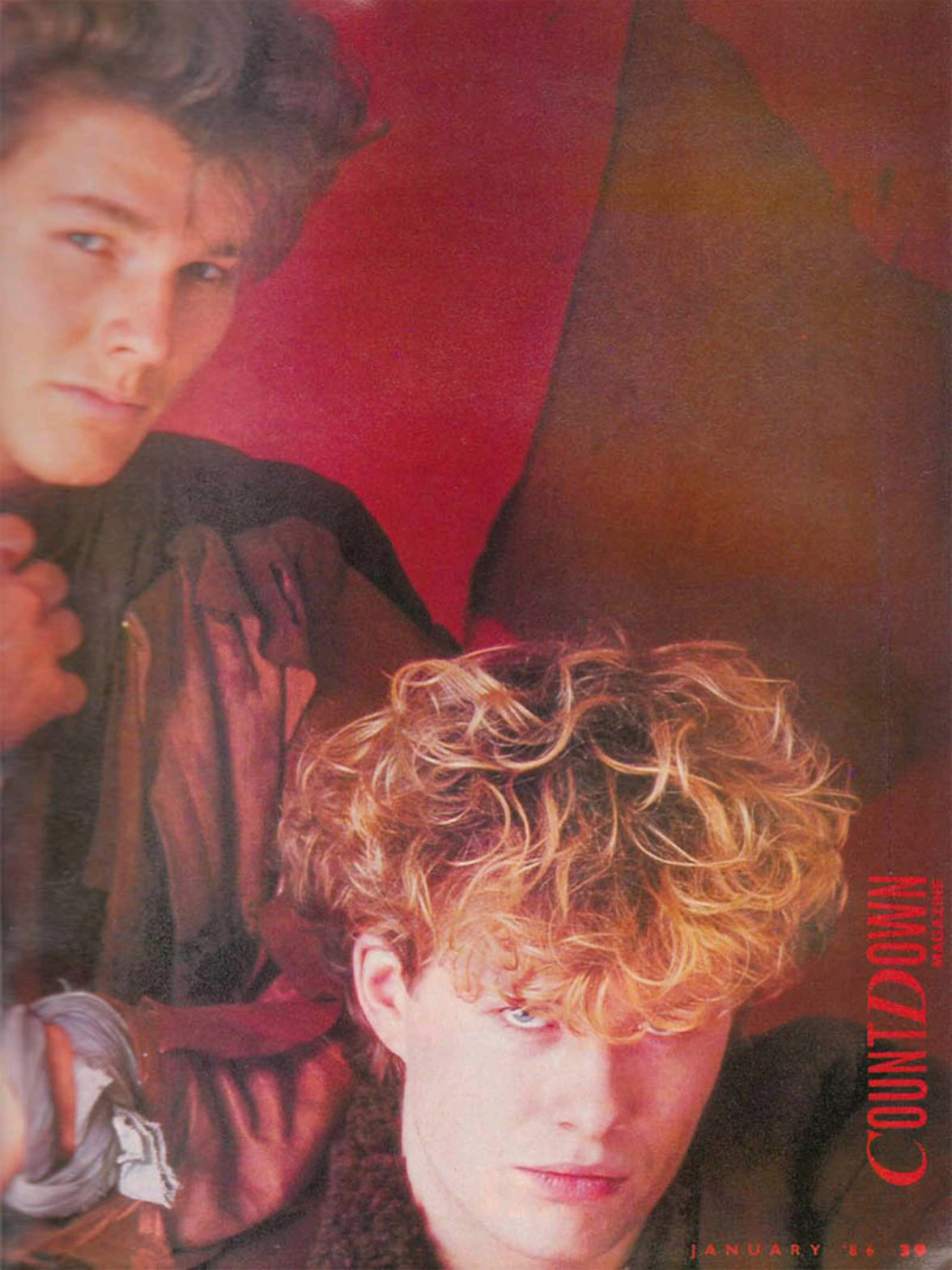
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# KABUKI

GEISHA



You may think  
That it's wrong to love me  
While you live  
With another one  
You always say  
That it's so confusing  
But I can see  
That there's no confusing you

Kabuki knows what I've always felt  
That love is more than any man can bear  
If only you'd listen to Kabuki  
They see that love is in your heart not your head

Oh how could we  
Be so different when  
We're all the same  
That's why we were one!

That's why we were one!

That's why we were one!

That's why we were one!

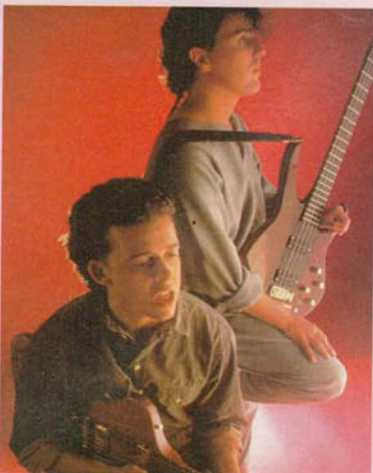
That's why we were one!

That's why we were one!



# I BELIEVE

TEARS FOR FEARS



I believe that when the hurting and the pain has gone  
We will be strong  
Oh yes we will be strong  
Yeah  
And I believe that if I'm crying while I write these words  
Is it absurd?  
Or am I just being real?  
I believe that if you knew just what these tears were for  
They would just fall  
Like every drop of rain  
That's why I believe  
You're just too late for anyone to believe  
I believe that if you thought for a moment  
Took your time you would not resign yourself  
Resign yourself to your fate No No No No No No  
And I believe that if it's written in the stars that's fine  
I can't deny  
That I'm a Virgo too  
I believe that if you're bristling while you hear this song  
I could be wrong  
Or have I beaten love  
That's why I believe you're just too late for anyone to believe  
William!

I believe that maybe somewhere in the darkness  
In the nighttime in the storm in the casino  
Casino Spanish eyes  
And I believe no I can't believe  
That every time you hear a newborn scream  
You just can't see  
The shaping of a life  
The shaping of a life  
It's too late baby now it's too late  
Yeah Yeah

Words and Music by R. Orzabal  
Reprinted in Australia and New Zealand  
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# SWEET TABOO

## SADE

If I tell you  
If I tell you now  
Will you keep on

Will you keep on loving me

If I tell you  
If I tell you how I feel  
Will you keep bringing out the best in me

You give me

You give me the sweetest taboo

You give me

You're giving me the sweetest taboo

Too good for me

There's a quiet storm

And it never felt like this before

There's a quiet storm

That is you

And it never felt this hot before

You're giving me something that's taboo

You give me the sweetest taboo

That's why I'm in love with you

Sometimes I think you're just too good for me

I'd do anything for you

I'd stand out in the rain

Anything you want me to do

Don't let it slip away

There's a quiet storm

and it never felt like this before

There's a quiet storm

I think it's you

And I never felt this hot before

You're giving me something that's taboo

You can give me the sweetest taboo

That's why I'm in love with you

You're giving me the sweetest taboo

Too good for me

You've got the biggest heart

Sometimes I think you're just too good for me

Everyday it's Christmas

And every night it's New Year's Eve

Will you keep on loving me

Will you keep on

Will you keep on bringing out the best in me

Will you keep on

Will you keep on bringing out the best in me

Will you keep on

Will you keep on bringing out the best in me

Will you keep on

Will you keep on bringing out the best in me

Will you keep on

Will you keep on bringing out the best in me

Will you keep on

Will you keep on bringing out the best in me

Fold here

# IT'S CALLED A HEART DEPECHE MODE



There's

There's something beating here inside my body

And it's called a heart

You know how easy it is

To tear it apart

If I lend it to you

Will you keep it safe for me

I'll lend it to you

If you treat it tenderly

There's something beating inside my body

And it's called a heart

There's a sun shining in the sky

But that's not the reason why

I'm feeling warm inside

The answer isn't classified

It's my heart

From the moment I started

I tried to be good hearted

Yes I tried my best

And more or less

I spoke from my heart

There's a lot to be learned

And you learn when your heart gets burned

Repeat chorus

Hearts can never be owned

Hearts only come on loan

If I want it back

I'll take it back

I'll take my heart

But I will try my best

And more or less

I will speak from my heart

Yes I will speak from my heart

Speak from my heart

There's a lot to be learned

and you learn when your heart gets burned

Words and music by M.L. Gore

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# DEAD OR ALIVE

*You you you take my heart and break it*

You you you take my heart and break it

You you you take my heart and break it

COUNTDOWN MAGAZINE HIT FILE

Words and music by Dead Or Alive  
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# MY LIFE KIDS IN THE KITCHEN



Pick up fortune — though care not how  
Voices of voices — fear of coming down  
Those days were grand the memories were all so good  
But how — how have we held this together so easily

Chorus

I've been put through all of this  
But I still stand in shadows  
All my life  
Repeat

I'm here encircled kept from crying out  
A scheme of sorrow but let's won't show their doubts  
The pressure of praise — is it hurting us  
You can't be thinking — can't see that love  
Love will mould us together so easily  
Repeat Chorus

What you hold in your hand  
You grieve for this world as one  
Those days are numbered — time  
What is the pain I'm scared of  
It left me wondering that in time  
It will leave me old and dreaming  
Repeat chorus

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# THE LODGERS STYLE COUNCIL

There's no peace for the wicked  
There's only war on the poor  
They're battling on pickets trying to even the score  
It's all inclusive and the dirt comes free  
And you can be all that you want to be

Oh an equal chance and an equal say  
But equally there's no equal pay  
There's room on top if you toe the line  
And if you believe all this  
You must be out of your mind

Chorus

There's only room for those the same  
Those who play the leeches game  
Don't get settled in this place  
The lodgers terms are in disgrace

An equal chance and an equal say  
But equally there's no equal pay

Get your brains blown out in a captains mess  
Stand for the Queen if you can stand the test  
It's all thrown in and the lies come free  
And you can be all that they want you to be

Repeat Chorus

Oh if you work hard you can be the boss  
But if you don't work at all that's nobody's loss  
There's room on top if you dig in low  
The idea is what they reap you sow

With an old school tie and a reference  
You can cover up crimes in their defence  
It's all thrown in and the lies come free  
Ooh you can be all that they want you to be



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A-HA



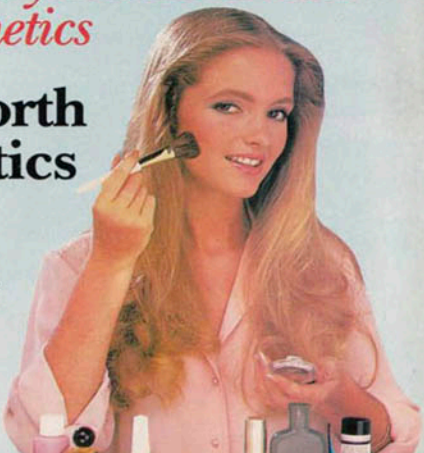
29 COUNTDOWN JANUARY 21



# Model Michelle Roberts tells you how to save a fortune on top-name cosmetics

## "You'll get over \$40\* worth of famous-name cosmetics for only \$8!"

*"As a model, it's easy to spend a fortune keeping up with the latest cosmetics. But since I've discovered the Universal Beauty Club, I can now experiment with luxury make-up at a fraction of the cost!"*



### This is how it's possible

The famous cosmetic houses like Coty, Helena Rubinstein, Innosxa, Mary Quant, Max Factor, Revlon and many others, are eager for you to try their superb products. They know you will love them, and therefore want to buy more in the shops. So they've made them available to members of Universal Beauty Club at far below normal prices. What a beautiful way to save money!

### Send no money

Over one and a half million women in Australia and Europe have already joined Universal Beauty Club, and now you have the chance. Send for the Introductory Collection and examine

it, free, for 14 days. It contains over \$40 worth of famous-name cosmetics yet, if you decide to keep it, you pay only \$8 plus \$1.95 p&p.



A truly fabulous offer! But that's not all. Every two months or so, you'll receive another Collection worth over \$40 (often much more) and another

issue of Universal Beauty Guide. If you decide to keep it, you pay only \$16.75 plus p&p. That's a saving of over 50%!

### No-risk Guarantee

If you don't want it, just return the complete Collection and you owe nothing. You are under no obligation to buy, and you can cancel or suspend your membership at any time.

So don't delay! Send the coupon today and receive your first fabulous Collection. Our members tell us they love receiving our surprise packages... it's like Christmas every time they come. And many items make great gifts too, if you can bear to give them away!

### Priceless beauty secrets – YOURS FREE!

You'll also receive, absolutely free, a copy of Universal Beauty Guide with your Introductory Collection. It's compiled by cosmetics expert Doreen Miller, Founder of Universal Beauty Club and best-selling author of "Let's Make-Up." It will give you the inside tips and professional secrets you need to make the most of your cosmetics.



### ACT NOW! Fill in and post coupon today!

To: Universal Beauty Club Pty. Ltd.,  
176 South Creek Rd., Dee Why, NSW 2099

Please enrol me and send my Introductory Beauty Collection plus Beauty Guide on 14 days free approval. Within 14 days I will either pay the special introductory price of only \$8 plus \$1.95 postage and packing or return the Collection in good condition postage paid. The Beauty Guide is mine to keep free in any case. I understand that I will be entitled to receive – on approval – an exciting new Beauty Collection worth over \$40, every two months or so, at the special member price of \$16.75 (plus p&p). I can return, complete, any Collection I do not want without owing a cent and can cancel or suspend my membership at any time.

**Send no money now!**

\*At manufacturers' recommended prices. TOTAL – UBC 026

Name  
(Mrs/Miss)  
(Please print)

Full  
Postal Address

P/Code

Signature

(If under 16 signature of parent or guardian)

My Age	My Hair	My Skin	My Skin Type
16-19	<input type="checkbox"/> Blonde	<input type="checkbox"/> Light	<input type="checkbox"/> Normal
20-25	<input type="checkbox"/> Brown	<input type="checkbox"/> Medium	<input type="checkbox"/> Oily
26-35	<input type="checkbox"/> Redhead	<input type="checkbox"/> Dark	<input type="checkbox"/> Dry
36 or over	<input type="checkbox"/> Black		<input type="checkbox"/> Combination
	Other.....		<input type="checkbox"/> Not sure
	(State which)		

Offer valid only in Australia

CD 186



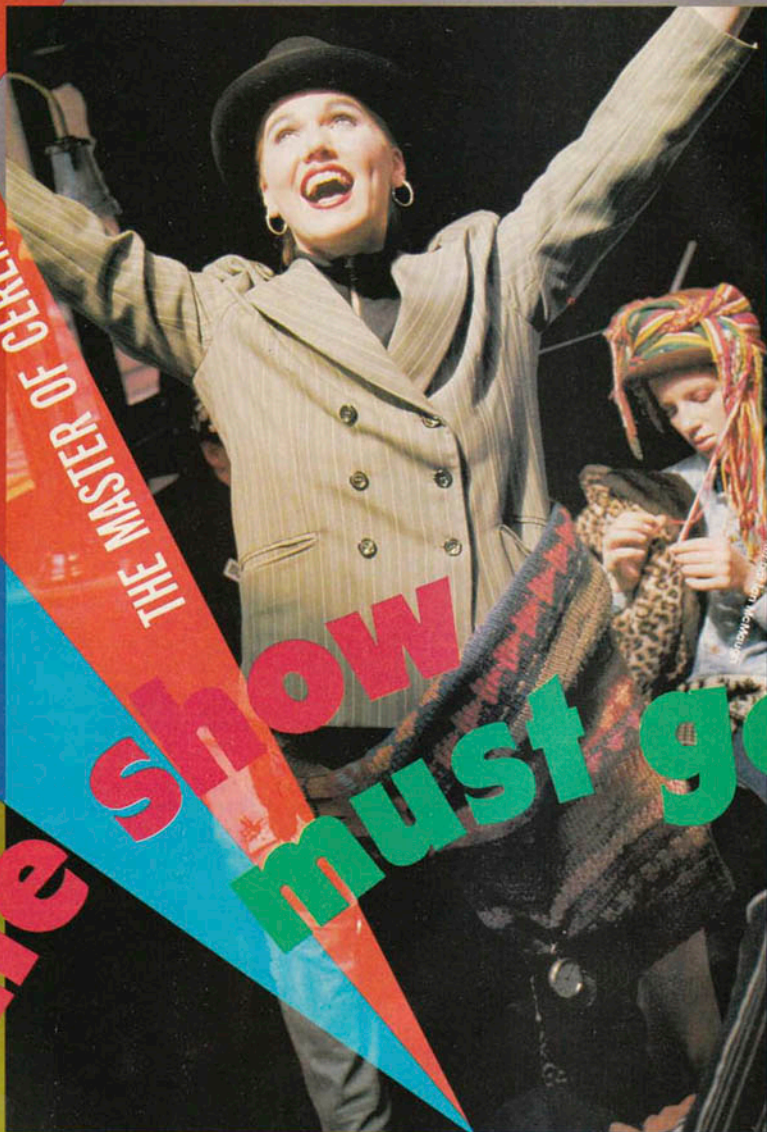
**Universal  
Beauty Club**

176 South Creek Road,  
DEE WHY, N.S.W. 2099.



THE MASTER OF CEREMONIES

# the show must go



Black: upper polo neck; black: upper point

Jack

Goldilocks: Tilly; also: Green: Hestings; Jack: Black: Bowdler; also: Jack: Hestings



Gold lurex dress Black Vanity Silver glitter shoes Emporio Grey mohair jacket (not worn) Corinne Tikka Jewellery Chromelcon

on!

THE SHOWGIRL

From Sydney to South America, we went in search of this year's future fashions. From denim to Disney, from hats to headbands, the message is clear. The show must go on!

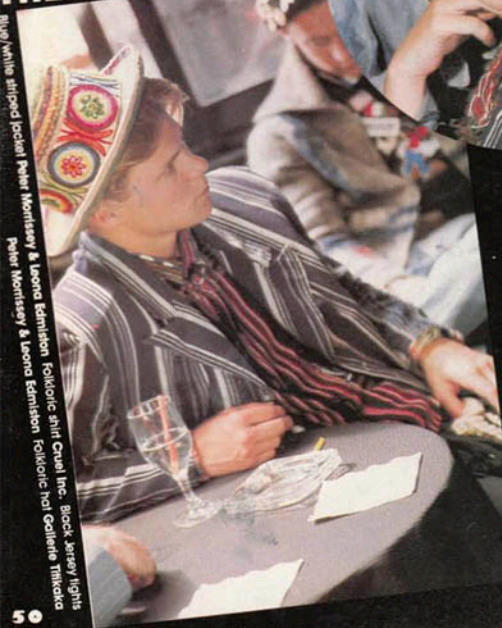


Denim trim jacket Peter Morrissey & Leona Edmiston Black denim turtleneck Peter Morrissey



Levis 501's White Bonds T-shirt Denim

## THE AUDIENCE



Striped shirt Peter Morrissey & Leona Edmiston Folkloric shirt Crut Inc. Black army lights Peter Morrissey & Leona Edmiston Folkloric hat Gallitite Tlaxcala



Jacket Peter Morrissey & Leona Edmiston

Peter Morrissey & Leona Edmiston

Goody schwy Fringed cardigan Gallitite Tlaxcala Denim pants



BOYPROOF





Black fringed top/Black jersey flared pants Peter Mansuety & Leona Edmiston II W wedge slippers Emporio Black wig Individual Wigs Blue Hat and coin necklace Chameleon

## THE WAITRESS

# Fashion

Photography: Martyn Thompson Make-up: Lou Parsonson Styling: Martyn Thompson

LOCATION: JO JO IVORYS at Generation Hotel

TM

*Makes the most of what you've got*

With Red Hot colours for Eyes, Lips, Cheeks and Nails

**MAX FACTOR®**

Available at selected Pharmacies, Department & Variety Stores

MAXI 185





# STAR



PAUL YOUNG: Birthday — 17th January. "1986 is ... an important and powerful year."

GRANDMASTER FLASH (JOSEPH SADLER)	Jan 11	1957
BERNARD ALBRECHT (NEW ORDER)	Jan 4	1956
MARTIN MCALOON (PREFAB SPRUIT)	Jan 4	1962
ELVIS PRESLEY	Jan 8	1935
DAVID BOWIE	Jan 8	1947
PETER 'PEDRO' GILL (F.G.T.H.)	Jan 8	1964
JIMMY PAGE	Jan 9	1944
PAT BENATAR	Jan 10	1953
SUGOS (MADNESS)	Jan 13	1961
CARL SMYTH (MADNESS)	Jan 14	1959
SADE	Jan 16	1960
MARK O'TOOLE (F.G.T.H.)	Jan 16	1964
PAUL YOUNG	Jan 17	1956
TOM BAILEY (THOMPSON TWINS)	Jan 18	1957
MICKEY VIRTUE (UB40)	Jan 19	1957
AMANDA VINCENT (EUROGLIDERS)	Jan 20	1958
EARL FALCONER (UB40)	Jan 23	1959
JOOLS HOLLAND	Jan 24	1958
NORMAN HASSON (UB40)	Jan 26	1958
ANDREW RIDGLEY (WHAM!)	Jan 26	1963
GILLIAN GILBERT (NEW ORDER)	Jan 27	1961
TOMMY RAMONE (THE RAMONES)	Jan 29	1952
RODDY FRAME (AZTEC CAMERA)	Jan 29	1964
PHIL COLLINS	Jan 30	1951
JOHN LYDON (see Rotten)	Jan 31	1956
LYDDY COLE (of THE COMMOTIONS)	Jan 31	1961



**CAPRICORN December 22 - January 20**  
 HAPPY BIRTHDAY, HAPPY NEW YEAR, CAPRICORNS! January will be an important month to get your act together for the year to come. A celebratory New Year will quickly dissolve into your serious, workman-like intentions. Enjoy the month, spread yourself around and begin new enterprises after the 11th. Look at your financial situation and take a few calculated risks. 1986 heralds many changes — it's an important and powerful year! Life is definitely looking up!



**AQUARIUS January 21 - February 19**  
 Aquarians, after the New Year excitement, sit down and work out your career possibilities or plans for this year. Ambition is one of your strongest urges at the moment and January provides you with an opportunity to get moving. Use that well known charm and mental agility to persuade others to see your viewpoints. Sometime during January (most likely after the 11th), you'll feel like retreating into pleasant solitude for a while.



**PISCES February 20 - March 20**  
 January will be a wonderful month for you, Pisceans. It's a time when all your friendships are highlighted and you will feel loved and in demand. It's also possible you'll discover a group of people who talk your language. You may even do some travelling this month, if so, look forward to plenty of action and excitement. A friend may prompt you in an important decision you must make regarding the future.



**ARIES March 21 - April 20**  
 Aries, you'll put a lot of effort into your personal goals and plans, hoping for recognition and success this month. However, watch out for your intentions getting misunderstood by others on or around the 8th. After the 11th, progress becomes quicker — you're more positive, break up the hard work with plenty of socialising — best days are after the 20th. A person may enter your life who has a very strong effect on you.



**TAURUS April 21 - May 21**  
 Taurus, see if you can escape this month; take a holiday — as far away from home as you can afford! There's a chance of a celebration happening for you, or a culmination of some recent work you've been doing. Don't get too disheartened if others can't match you in your enthusiasm — your present strength and independence probably makes them feel intimidated, and there may even be those who seek to undermine your position.



**GEMINI May 22 - June 21**  
 Gemini, the beginning of 1986 sees you attempting to produce your usual light-hearted playfulness. However, you really do feel very serious and intense at present — some days even glum! Rather than making this a problem, why not take the chance to pay more attention to your health, routines and generally organize yourself. You will most likely get a great deal accomplished this month as your powers of concentration will be better than usual.



**CANCER June 22 - July 22**  
 Cancerians, people you care about will take priority this month. All your relationships will take on seemingly greater significance and you feel more than willing to sacrifice personal desires if the need arises. On the 8th, a close friend could inspire you in some way, or a new person may turn up who holds a very strong attraction. In some way there will be an air of enchantment attached to this person.



**LEO July 23 - August 23**  
 This month, Leos, your health and vitality may still be on your mind. You are looking for some ways to improve or purify your diet and fix any recent troubles. Happily, your health will, in fact, be much better and you should achieve some wins. Exercise as much as you can, too, as you'll have a lot of surplus energy to burn off. Avoid domestic hassles by letting off steam before getting home.



**VIRGO August 24 - September 23**  
 Virgos, the end of the Christmas season finds you still in festive spirits. Go on, carry on New Year parties a while longer! You're likely to be very vocal and dramatic this month; singing, dancing or just arguing a lot. January is a great time to assert yourself, to ask someone out whom you've been drooling over for ages! The new moon on the 11th could bring a new, exciting romance.



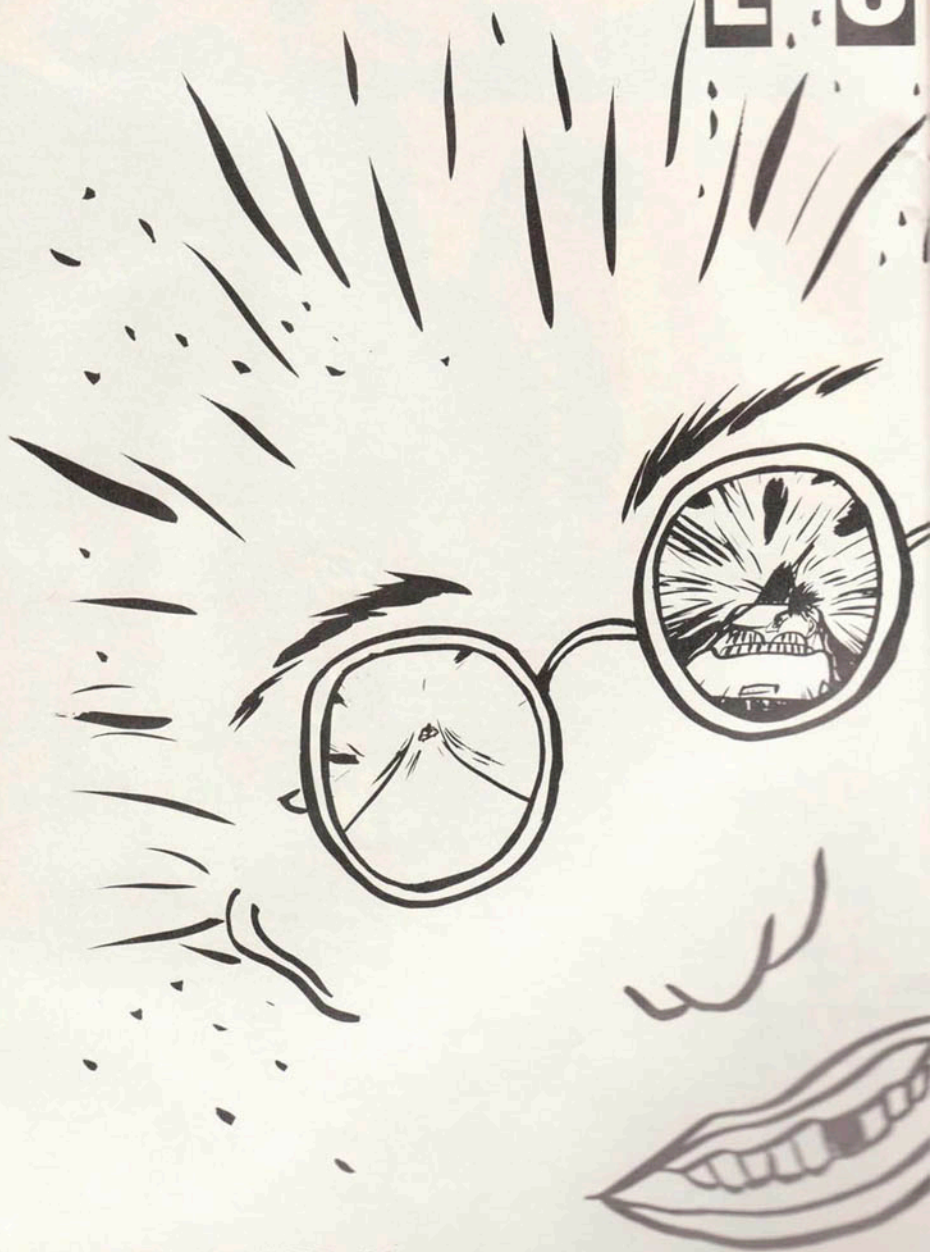
**LIBRA September 24 - October 23**  
 Home or family matters may occupy your attention this month, Librans. A matter of personal security may arise that needs to be resolved. A feeling of uncertainty or confusion may be bothering you at present, and no matter how much you try and sort it out, it seems to persist. Chances are, you can't overcome it by hanging on to possessions or safe ground — it's high time you moved on or let go.



**SCORPIO October 22 - November 22**  
 Watch out this month for the Scorpios!!! January sees a new force and power emerging from within and you feel dynamic and bursting with energy. Do be careful not to employ 'overkill' tactics on those around you — they also deserve their say! Many new and exciting ideas will come to you, so now is perfect timing to put them into action, especially after the 11th. Write down thoughts as they come to you.



**SAGITTARIUS November 23 - December 21**  
 Sagittarians, it would probably be wise to keep a low profile this month. Something you hold dear may disappear or a person could disappoint you and leave you with a sense of personal loss. However there is a deceptive quality in this matter, so it may not be as bad as you first thought. Spend some time alone to recover your self esteem, and to review your current financial circumstances.





# NE LINESS

Feeling lonely is one of the millions of perfectly normal human emotions (even if it's not one of the fun ones). The thing is, to feel lonely ALL THE TIME is not so normal, and you might be needing some advice to help shake it off.

Constantly lonely people share some personal characteristics. They usually put themselves down, have low self-esteem, feel they are misunderstood, feel that their parents don't love them enough or don't spend enough time with them. They are harder to get to know and are not good at communicating their inner feelings with people.

You don't have to be alone to feel lonely. In fact, feeling alienated in a room full of people can be much 'lonelier' than passing time by yourself. Loneliness has nothing to do with the amount of friends you have, it's the quality of that friendship which counts.

## New Kid in Town?

If you've moved, or become bored with the activities available in your immediate neighbourhood, then maybe you should find out more about what there is to do. Look up some Youth Centres in the phone book, or check your local library.

Often your school will have 'clubs' that you can become a member of, such as debating teams, musical societies, choirs, acting clubs, sporting groups and so on. These groups usually meet together during lunch, after school or on weekends and can be a lot of fun.

Country kids have a fairly special isolation problem, especially if you're too young to drive a car and get about by yourself. If you can't travel from your home, and no one can come over to your place, why not find a hobby that can absorb you so that you can 'lose' yourself, and maybe at the same time learn something and achieve satisfaction from seeing results. Painting, drawing, crafts, model building . . . generally things you do with your hands are good for this.

## Conversations

Almost everybody goes through a stage where they 'just don't know what to say'. It can be really difficult, especially trying to start conversations with school friends you have known for years.

There aren't many courses specifically designed to develop these skills, but acting classes are great! You meet people your own age and learn how to enjoy making a fool of yourself. You also learn how to speak in public and how to 'pretend' (which is very useful in trying to look comfortable when you're dying of embarrassment talking to a stranger).

Penpals are a pretty good idea too. Sometimes they can help you develop 'intimate' skills (how to tell someone about yourself without feeling rejected). There are some addresses in this magazine. With a penpal you can take time to think about your good points, and points that make you different, and talk about them coherently . . .

## Mixed up, shook up girl (or guy)

During adolescence your body is changing, your emotions are changing and your ability to see things objectively is changing. Usually for the first time, young people sit in judgement of their parents, adults and each other. Brothers and sisters suddenly seem too old or too young. Our parents often seem like enemies and it's hard to believe that anyone understands. EVERYBODY feels like

this at some stage. It passes. An older friend, or a family relative (especially grandparents) can really save the day by reassuring you that everything is alright.

## Inner fears

All of us have fears about ourselves that often stop us from expressing ourselves fully: for example, thinking we are fat, ugly, stupid, too intelligent, too weird or too dull.

The best way to deal with this is to try and change ourselves. Not in a big way at first, but in small, easily accomplished ways.

For example, if you think you are fat, set yourself a goal to lose a small amount of weight (a couple of kilos), or to go to an aerobics class with your mother (try to share activities) or maybe for a walk with a friend. When you've done this, set yourself another simple, short-term goal. In no time, you'll be feeling better about yourself.

Sometimes the secrets we hold about ourselves are more serious. Perhaps you feel (or fear) you are homosexual or that your thoughts are mad or violent. There is a whole range of emotions that present themselves for the first time during adolescence and they can inhibit us from relating to our peers.

It's best in this instance to find an adult you trust to share these feelings with. A family friend, school counsellor or local youth worker will usually provide a helpful and often reassuring ear.

## Family breakup

Divorce affects more than 50% of Australia's youth. Knowing you are in the majority, however, doesn't usually help to relieve the pain of being torn between two parents (especially at Christmas and New Year).

Talking about your feelings with your parents is probably the hardest thing to do (even though it would also be the best). Your parents could well be caught up in their own torment . . . but they do care about you, and they do want to know what you're feeling.

If you can't talk about it with any member of your family look up the Family Crisis Centre in your phone book. They're part of Youth and Community Services and their lines are open well into the night.

## Migrant families

Being part of a migrant family can provide some unique problems, especially if you are first generation Australian and attend an anglo-saxon dominated school.

Migrant parents can often have high expectations of their sons and strict rules for their daughters. This can be exasperating when you are torn between two ways of life and in fact many kids lead two entirely different lives to deal with it.

If you're losing the battle and your parents' strict rules mean you're spending a lot of time by yourself, try and find a compromise that at least gets you out of the house and into some company.

Church groups can be very good for this. Even if you're not particularly devout, at least you'll be out of the house meeting new people and often they organise some unusual, fun group outings.

Special ethnic groups often have night and weekend classes to teach aspects of their culture. You could learn more about your parents' traditions (they'd have to be delighted). Dance classes are particularly good as you're bound to meet young people with exactly the same problems as you. 'Problems shared are problems halved'.

One of the hardest things is not giving in to peer pressure. Maintaining your individuality at this time can be very difficult. It takes more courage to be the odd one out who likes different music, doesn't start dating or won't smoke and take drugs. But you will eventually meet people of similar tastes and attitudes, especially if you keep doing what you want to do.

By Sheridan Jobbins

**Sade**  
C/o Epic Records,  
17-19 Soho Square,  
London W1  
England

**Scritti Politti**  
71 Great Russell Street,  
London WC1  
England

**Simple Minds**  
P.O. Box 48  
London N6 5RU  
England

**Siouxie and the Banshees**  
C/o Hamersmith Studios  
55a Yeldam Road,  
London W6  
England

**Stade Supporters Club**  
C/o Haydn Donovan  
13 Belle Vue  
Worsley  
Nr. Stavebridge  
West Midlands, England

**Stade**  
Newman and Co.,  
12 Thayer Street  
London W1M 5LD  
England

**Spandau Ballet**  
P.O. Box 18X  
London W1 1BX  
England

**Bruce Springsteen**  
C/o CBS Records  
51 West 22nd Street  
New York  
N.Y. 10019  
USA

**The Stranglers**  
P.O. Box 32  
Studios Road  
Shepperton  
Middlesex TW17 00J  
England

**The Style Council**  
The Torch Society  
45-53 Sinclair Road  
London W14  
England

**David Sylvian**  
C/o Nones  
17 Gosfield Street  
London W1  
England

**Tears For Fears World Service**  
P.O. Box 77  
London SW4 9LH  
England

**Helen Terry**  
C/o Gail Force Man  
81-83 Walton Street  
London SW3 2HP  
England

**Thompson Twins**  
Telex  
P.O. Box 468  
London SW10 9AE  
England

**Tina Turner**  
C/o Roger Davis Man  
3575 Calheung Blvd West  
Suite 580  
Los Angeles  
CA 90068  
USA

**Friends of Twisted Sister**  
165 West 91st Street  
New York  
N.Y. 90024  
USA

**UB40**  
P.O. Box 117  
Birmingham B5 5LD  
England

**U2**  
P.O. Box 48  
London N6 5RU  
England

**Uncanny X-Men**  
P.O. Box 300  
Albert Park 3206  
Victoria

**X-Manics**  
P.O. Box 333  
Plymouth  
WC 3181

**Wham!**  
C/o Simon Napier Bell  
Noms  
17 Gosfield Street  
London W1, England

**Stevie Wonder**  
C/o Motown Records  
6255 Sunset Blvd  
Los Angeles  
CA 90028  
USA

**Paul Young**  
P.O. Box 140  
London WC2H 8PB

**ZZ Top International Fan Club**  
P.O. Box 19744  
Houston  
Texas TX 77224  
USA

**N.B. The new INXS address is:**

**INXS Information Centre**  
C/o Neutral Bay Wharf Post Office  
19-21 Hayes Street  
Neutral Bay 2089  
NSW  
(Send SAE)



# FAN CLUB UPDATE

# HAVE

THIS IS YOUR PAGE — A CHANCE TO HAVE YOUR SAY ON THE ISSUES YOU CONSIDER IMPORTANT — FROM YOUR OWN PERSONAL EXPERIENCES OR YOUR THOUGHTS ON MATTERS THAT MATTER TO YOU. FROM AIDS TO NUKES, THIS IS YOUR PAGE. CONTRIBUTIONS SHOULD BE UP TO 500 WORDS AND WE WILL GIVE YOU THE CURRENT TOP TEN ALBUMS IF YOUR CONTRIBUTION IS PUBLISHED. CONTRIBUTIONS SHOULD BE ADDRESSED TO: ACCESS PAGE, P.O. BOX 1000, MILSONS POINT 2061.

# YOUR

Dear Editor,

I am writing this letter in relation to a topic that concerns me, and that exists fairly widely in our society — the media and its enormous influence and effect on teenagers. Some aspects of this issue are stereotypes and the use of famous (and glamorous) people for promotion in advertising.

Some teenagers let the media dominate their whole lifestyle. The stereotype discourages a lot of boys and girls and they think they are not good enough to face up to society's demands on them as they are. They begin thinking that they are fat, ugly and thoughts flood their minds: "Why can't I look like that?" as people in magazines and newspapers bring across an image that teenagers think they should live up to so that they can be accepted in today's modern world.

Mega-stars are "used" widely to promote things such as clothes, behaviour, make-up, magazines and hairstyles. The teenager then starts believing that if so-and-so is wearing this or that, then he/she has to as well, so as to look "trendy". They then fail to develop their own individuality — and own thoughts.

Unfortunately, some find they cannot live up to all these expectations. Negative thoughts about oneself can become very strong. The result can sometimes be the well-known disease, Anorexia Nervosa. It often happens to teenagers who just can't keep up with the pace and some think right away they have to stop eating, to punish themselves, so they can eventually look like the model on the cover of Vogue.

It is very frightening to think that the media (which sometimes encourages false ideals) has this strong influence on today's teenagers. The worst part is knowing that some results are fatal.

I never really thought about Anorexia Nervosa until it happened in my own school. I don't think a teenager can really relate to the seriousness of it until it happens to someone you know.

The point I hope I've made is, why does anyone have to dress and look like our peers (and the media) expect us to dress and look? Why do I have to do things that are labelled "trendy"? Why do I have to smoke a certain type of cigarette to look "classy"? Let's all have second thoughts about believing EVERYTHING we hear on radio and TV or read in magazines and newspapers.

Yours sincerely,

Lisa Faddoul, Coogee, NSW.

# SAY



**WANT TO BE A ROCK CLIP MAKER?**

**WANT TO MAKE A VIDEO CLIP FOR  
MENTAL AS ANYTHING?**

**WANT TO SEE YOUR CLIP ON THE  
COUNTDOWN TV SHOW?**

**WANT MENTAL AS ANYTHING TO PLAY  
LIVE AT YOUR OWN SCHOOL CONCERT?**

**YOU CAN!**

**Find out how in the February issue of  
Countdown Magazine**



**The Countdown Magazine/Gold Crest Muesli Bar  
ROCK VIDEO PROJECT**

**Details in NEXT MONTHS issue of Countdown Magazine**

# PEEK-A-BOO GUESS WHO

**L**ast month our mystery Rock Star was of John Taylor

This month we've got another mystery Rock Star to identify and another Kodak Rock Shots gift package valued at over \$160.00 to giveaway.

The winner will receive a K6 Kodak Camera — it's neat, compact and 35mm with built-in autoflash, fill-in flash for backlit subjects, auto-wind on, auto exposure, and fixed focus. Plus our winner will also receive 5 rolls of Kodak Film and a Poster Print — a specially produced photographic enlargement of our monthly Mystery Rock Star.

And each month **FOUR** runners-up will also receive a Giant Poster Print.

All you have to do is identify who this month's Mystery Rock Star is and then in 25 words or less tell us why you'd like to win a Kodak Rock Shots gift package. Fill in the coupon on this page and send it to **Kodak Rock Shots, PO Box 2000, Lane Cove, NSW, 2066**. Entries close 30th January, 1986 so hurry!



**Kodak K6 Camera,  
5 rolls of Kodak  
Film and 5 Poster  
Prints to be won!**

## KODAK ROCK SHOTS COMPETITION

NAME.....

ADDRESS..... POSTCODE.....

STATE.....

The Mystery Rock Star is.....

I'd like to win a Kodak Rock Shots package because.....



*Awards  
'85*



**This is your LAST chance to tell us what you really think. Have your say and leave your mark on the Countdown Awards '85.**

**VOTE NOW!** Voting closes Friday 21st, February 1986. Send this voting coupon to: Price Waterhouse, Chartered Accountants Locked Bag 20, Chatswood P.O., N.S.W., 2067.

# COUNTDOWN

*Awards 85*

*Most Popular Australian Female Performer.* \_\_\_\_\_

*Most Popular Australian Male Performer.* \_\_\_\_\_

*Most Popular Australian Group.* \_\_\_\_\_

*Most Popular International Act. (Not Australian.)* \_\_\_\_\_



To be fair Price Waterhouse can only count one vote from each person.

# OUT NOW ON VIRGIN

THE BLACK SORROWS

DO·RE·MI



NEW ALBUM

**A Place in the World...**  
featuring single, Sons of the Sea



NEW SINGLE

**Warnings Moving Clockwise...**  
from LP Domestic Harmony

SAMURAI TRASH

BEARGARDEN



NEW SINGLE

**Samurai Stomp**  
7" & 12"



NEW SINGLE

**Drink Drink Drink**  
7" & 12"

WATCH OUT FOR HIT PACK?



# VIDEOMANIA

# COMPETITION

The terrific folks at RCA/Columbia Pictures/Hoyts Video (wow — what a name) have given Countdown Magazine 15 outstanding Rock Videos to giveaway. There are 5 new titles and we've got 3 of each to go. To enter simply write your name and address on the back of a postcard and tell us the name of the Artist you'd like to receive a video of and whether you'd like VHS or Beta.

## BRITISH ROCK — THE FIRST WAVE

This is a rare glimpse at the British Invasion of the 60's and the stars who shaped a musical revolution. You'll see The Beatles, The Rolling Stones, The Kinks, Gerry and The Pacemakers, The Animals, Herman's Hermits, The Who and many of the other original groups who made it happen.

## LAURA BRANIGAN

Laura Branigan has emerged as one of the most successful female singers of the 80's. With several gold albums and singles to her credit. See and hear Laura Branigan's concert magic as she pounds out her hit singles Ti-Amo, Solitaire, Gloria and heaps, heaps more.

## CHRIS de BURGH

The Munich Concerts were recorded over three nights in the 10,000 seat Olympiahalle at the climax of a sixty date sold-out European tour. The years of honing and tuning his concert craft find Chris and his band at their musical peak. Energetic and vibrant this video will excite Chris de Burgh fans old and new.

## RICK SPRINGFIELD — THE BEAT OF THE LIVE DRUM

A concert like no other, THE BEAT OF THE LIVE DRUM contains some of the most spectacular footage of RICK SPRINGFIELD live in Hi-Fi/Stereo Sound. Acclaimed in America as the best music video yet to hit the market, it includes such hits as 'Jessie's Girl', 'Celebrate Youth' and 'State of the Heart' previously released by Mondo Rock.



## ROCK BOOKS GALORE ANSWER: SEAN PENN

Major winner: Wendy Berkeley, Como, NSW.  
15 runners up: Jodi Stacey, Lebrina, TAS. Simone Hill, Muswellbrook, NSW. Jane Black, Duxia, WA. Trudy Cain, Leigh Creek, SA. Ron Moran, Bright, VIC. Jenny Sue, Kingsgrove, NSW. Sonya Maclean, Southport, QLD. Narelle Oates, Glenorchy, TAS. Stacey Athanasopoulos, Fawkner, VIC. Kylie Hendle, Woody Point, QLD. Simon Hanau, Helensvale, QLD. Val Squire, Woodside, SA. Michelle Mueller, Humpty Doo, NT. I. Trolie, Fernside, WA. Sandra Welin, Tennant Creek, NT.

## HOWARD JONES COMPETITION ANSWER: JED HOYLE

Major winner: Nicole Drault, Cotsabally, NSW.  
6 runners up: Helena Marijic, Milner, NT. Lisa Schmidt, Novar Gardens, SA. Garrett Hughes, Ashmore, QLD. Todd Sheldrick, Kingslangley, NSW. Elizabeth Hussey, Canterbury, VIC. Cameron Adams, Bendigo, VIC.

## MONUMENTAL COMPETITION ANSWER: THE NIPS ARE GETTING BIGGER

Major winner: Carmelita O'Dowd, Zetland, NSW.  
6 runners up: Vicky Thalass, Dingley, VIC. Dianne Patricia Cox, Rose Park, SA. Mark Winstanley, Embleton, WA. Jane Coleman, Campwin Beach, QLD. Chris Donald, Wendouree, VIC. Darren Smith, Geonellabab, NSW.

## STEWART COPELAND — THE RHYTHMATIST

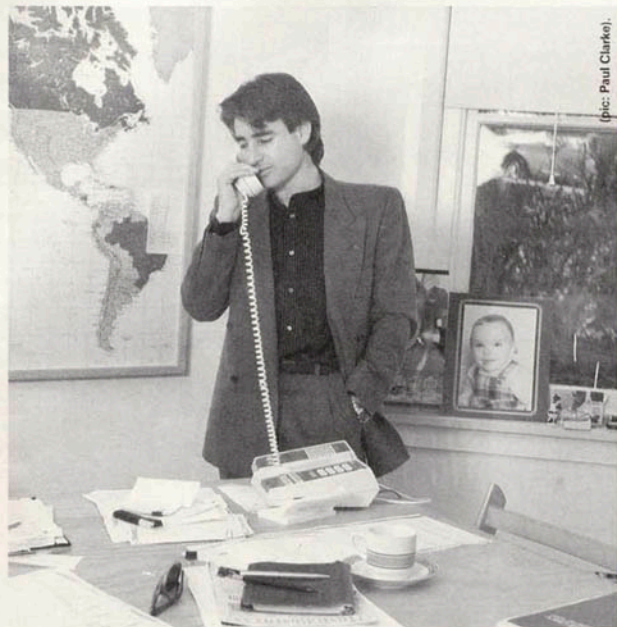
Stewart Copeland is on his way across the Dark Continent. He meets lions, Warriors, Pygmies and jungles. This video is a curious blend of musical snapshots from Tanzania, Kenya, Burundi, Zaire, The Congo and Buckinghamshire. With all this recording Stewart couldn't help but add some of his own drums and even a little electric guitar.

SEND ALL COMPETITION ENTRIES TO PO BOX 2000, LANE COVE, NSW 2066. REMEMBER ALL ENTRIES MUST BE ON A POSTCARD. ENVELOPES WILL NOT BE CONSIDERED. THIS COMPETITION CLOSURES ON JANUARY 31, 1986.

GOOD LUCK

# ROCK 'N' ROLL MANAGERS

A showbiz blue-blood, a student in criminal justice, a friend of the band, a one-time pop star, a footballer . . . can anyone manage a rock 'n' roll band in the 80's? We look at the colourful apprenticeships served by some of our top rock bands' managers.



Chris Murphy, putting INXS on the international map, and taking Models to new chart heights.

## M A N A G E R

By 12 years of age, CHRIS MURPHY had been on a country tour with an exotic dancer, an R-rated joke-teller and a Russian acrobat; had Johnny O'Keefe to dinner; and was the only boy in his class to have a 'gorilla' staying at his place.

Chris is a showbiz blue-blood, via the ranks of a family cabaret-booking agency, moving on to booking rock bands. He spotted INXS supporting Midnight Oil in 1980 and was asked to manage them.

"I never wanted to be a manager," he said. "I was happy on five acres of Dural, breeding horses, working hard as an agent. The world never appealed to me, it looked like a dirty screwed-up place."

But the band members did appeal and INXS became the cornerstone of MMA Management which also looks after Models, while MMA Music promotes the publishing interests of artists such as the Tribe, Beargarden, Dropbears, Jenny Morris and Jonathon Coleman.

**WHAT DOES A MANAGER DO?** "Everything!" barks Chris. "Let's see . . . you're involved in every financial transaction, contract negotiation, touring agreements, recording video clip production, marketing . . . international tax could be a whole job on its own if you wanted it to be."

**MAKING IT WORTHWHILE:** "I'm lucky enough to manage two bands whose members I really do like . . . I've travelled around the world, met a lot of people. Sure, there's access to free records, movie premieres . . ."

**FUN QUOTA:** "Fun is Wednesday morning when the Kent Report comes in, that's a highlight of my week. You could actually see me jump on desks. Fun is flying to Perth to see Models play, being nervous for them. They sold out 8000 seats when a few months ago they couldn't sell 800."

**HAZARDS:** "Other people's parties, hate all that 'What have you been doing chat, I'd rather be home watching Dallas'."

**DEADLY DEDICATION:** "Someone once said to me, 'Would you kill for INXS?' If you don't feel that strongly about it, you should stay home and let the band get someone else."



## MANAGER

KATHIE GRADY could have been the governor of Cell Block H! Her background was in criminal justice and before finding a niche in the music business via a temporary job, she was licensing foster homes for teenage felons in the US.

She fell in love with Sydney during a 10-day holiday five years ago and stayed on, to learn the ins and outs of administration at CBS and Virgin, before deciding to manage the fledgling rockers Full Marks.

She has spent the past few months in Los Angeles with the band's singer songwriter David Adams, who is brushing up on songwriting skills.

**WHAT'S REWARDING?** "Nothing!" she sighs. "If I'd known it was this much hard work, I probably wouldn't have tackled it! There's certainly no money involved; the satisfaction is in trying to do the best you can. Sometimes you get down, but you have to realize that's all part of it."

**MOST EXCITING MOMENT:** "We were playing in Queensland and staying with relatives of the band out of town. We were driving home in the middle of the night when *Break Down The Walls* came on the radio and we realized what we were out there for."

**PERCENTAGES:** "I'm paid as a sixth member of the band. If I had taken 20 percent from day one, we probably wouldn't still be here."

**PERKS:** "I go to the Manzil Room free!"

**WHAT WILL YOU BUY WHEN THE BAND'S FAMOUS?** "At the moment, I'd probably put a new clutch plate in my car."

## MANAGER

Being a 'friend of the band' led STUART COUPE to his first job as band manager; the group was Hoodoo Gurus. "I got into it as a joke. They'd pay me \$10 a week to use my phone number. But as they became less of a giggle and more popular it became an obsession with me. I loved the style of music they played and wanted them on Top 40 charts."

Despite a career in rock journalism and the fact he co-owns a record label, he found the experience "phenomenally different". "It's one thing to be number 15 on an interview schedule and quite another being with a band all day."

Today, he manages — with Yanni Stumbles — Dropbeats, Paul Kelly and the Coloured Girls, X, the Amazing Woolloomoolooers and their occasional offshoots the Joys and the Glitter Thang. He is not, he has come to realize, the jet-setting, desk bashing kind of manager. "I am still ostensibly a fan," he said.

**HIGHLIGHTS:** "Seeing Hoodoo Gurus on stage at the Ritz in New York. I'd always had a dream they'd get to America and play at the Ritz."

**GOLDEN RULES:** "1. Never write about a band you manage. 2. Every band should drive to Perth once, so they appreciate their East-West air tickets thereafter."



Vince Lovegrove, Divinyls manager

**MANAGER PREREQUISITES:** "Sense of humour. An understanding of the machinations of the music industry. Instinct and ability in selecting people to do what you can't. Belief in the people you're working with."

**WHAT'S IT REALLY LIKE?** "A child-minding centre."

## MANAGER

Divinyl's manager VINCE LOVEGROVE has had first-hand experience at being a pop star. He was, with the late Bon Scott, singer with the Valentines, which had two Top 40 Hits, in 1969, and 1970. He says:

"It's had two main advantages... although some say it could be my biggest disadvantage... 1. You see things from the artist's point of view, not the manager's the accountant's, the record company's. You can't NOT think like the artist. If you don't make allowances for a clear creative pathway, the artist gets stifled. 2. Most people in my era ended up with nothing or, worse, owing money. I vowed that wouldn't happen to Divinyls."

**HIGHLIGHTS:** "The Firsts... signing to an overseas company first up; recording our first album overseas; the first American tour (6 months in 1983); preparing for our first fully-fledged Australian tour coming up in December, January and February."

**MAKING IT WORTHWHILE:** "Being part of an organization from which Chrissie has achieved the status she has. She's definitely the first real rock 'n' roll singer in Australia."

**WHY DID YOU DO IT?** "I saw them in their early stages playing to about 12 people and I fell in love with them... hadn't seen a band that excited me as much since the Easybeats or the Rolling Stones."

**IMAGE-MAKING:** "What you see is what you get; but if there is an image I'd like to think I'd manoeuvred it properly, making sure they weren't exploited and

burnt out by the media. It can chew you up, ride on your back then spit you out when it's finished."

**PERKS:** "Being able to get my 10-year-old daughter, Holly, backstage to see Bruce Springsteen, Jimmy Barnes and, of course, Divinyls."

## MANAGER

At 20, STEVE WHITE had to make a difficult decision; become a full-time footballer or stick with a game that was earning him money; singing in a band. He was playing rugby union for Parramatta, in the first grade Colts, and had captained representative sides for NSW. The music won out.

"I would have done all right with football," says Steve. "But apart from the social side of things, there's nothing in it, no money. I'm 30 now and I would be finishing my career. I've no regrets."

Today, Steve manages Dragon and Marc Hunter's solo sideline as well as Stewart D'Arrietta. His apprenticeship included singing, promoting rock tours and travelling the world as Little River Band's tour manager.

"I figured I'd been everywhere as a tour manager and I had nowhere else to go. Becoming a manager was a logical step. I wanted to be my own boss."

**THE DOLDRUMS:** "Trying to establish an artist and losing all your money while you're doing it; that initial struggle. It can be frustrating when no one else can see what you're on about."

**FINEST HOUR:** "The resurrection of Dragon, in particular the Sydney Entertainment Centre show in '84; that was a big thrill because we'd got there after so many in the industry said it was a flash in the pan."

**PERKS:** "There aren't any; the responsibility is immense. No one says 'Boo' when things are going right, but when they go wrong, it's all your fault!"

Susan Moore

# IT TAKES ALL SORTS



# SOCIAL



Joan Baez (60's folk singer), Dame Edna (50's comedienne) and Bob Geldof (70's punk rocker) meet backstage in Sydney in the 80's. As Vince Sorrenti would say — "Unbelievable!"

(Pic: Ian Greene/Contrast)



"Ooh," sez John Taylor, "His nips are getting bigger!" Michael Des Barres grins and bears it.

(Pic: Kevin Maass/Photo)



Morten of A-Ha in Los Angeles

(Pic: Anne Sima)



Tina takes the Sling out of being Gordon in New York.

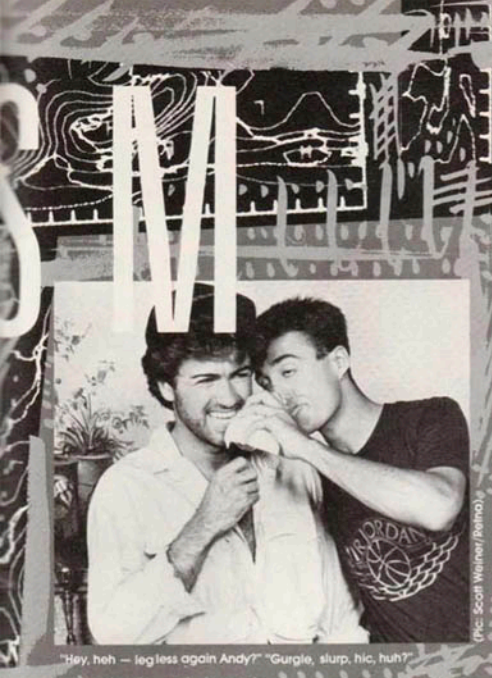
(Pic: A. R. M. / Photo)

Some rock 'n' roll heavyweights come out of the woodwork to help veteran rocker Carl Perkins put together a concert special for TV. They included former Beatles George Harrison and Ringo Starr; Perkins, whose most famous hit was Blue Suede Shoes is acknowledged as an early influence on the Beatles.

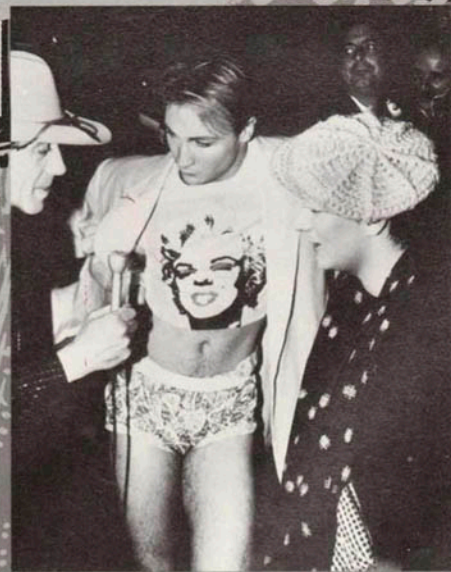
Pictured from left are Dave Edmunds, George Harrison, Carl Perkins, Eric Clapton, two unidentified, Ringo Starr, Slim Jim Phantom and Lee Rocker (Stray Cats), unidentified, Earl Slick.







"Hey, heh — leg-less again Andy?" "Gurgie, slurp, hic, huh?"



Molly in full flight with Max (he'd just lost his trousers in a poker game) and George (he'd just won his hat there too) at David Lee Roth's MTV Awards party at New York's Palladium.

(P.C. John Bellissimo/Reino)

# 3XY HOT HITS, EVEN HOTTER IN STEREO.



**3XY HOT HITS**

— 1422 STEREO

# DEBBIE BYRNE

**THE AURA OF CALM** confidence Debbie Byrne exudes these days has a touch of inspiration about it.

Her much-publicised victory over drugs may have got plenty of media publicity, but it's not until you sit down with her to chat about her careers, (yes, that's plural), her family and her ongoing attitude to drugs, that you fully comprehend how she has matured and blossomed.

Today, to refer to her as a former Queen of Pop seems totally inadequate. After more than six months in the hit musical *Cats*, her first theatrical venture, the release of her first feature film *Rebel* and her latest album, it's become impossible to label her. Singer, dancer, movie actress... entertainer.

It's little wonder that near the end of our chat in her dressing room she reveals she has contemplated doing a one-woman show in the vein of Shirley MacLaine.

But that's in the future. And the future, she points out, is something she never really plans.

The *Persuader* album, for instance, evolved early last year, and was in fact recorded during her rehearsal period for *Cats*.

"I'd finish with the *Cats* cast around 6pm and stroll down to EMI's studios here in Sydney," she said.

"It took about two weeks to do the vocals."

The songs represent her eclectic style and range and deliberately avoid a singular taste in music.

"There's everything from contemporary rock to ballads," she said.

Her own taste, privately, runs to contemporary jazz, which she sings at home, but claims not to do very well. Her range is superb in the production numbers for *Rebel*, a film criticised for failing to reproduce faithfully the Andrews Sisters and other 40s sounds.

I ask how she reacts to such criticism:

"I'll answer in the most diplomatic way I can because I'm not the producer or

the director of the show," she says.

"It was not my decision to make it a non-period piece. What I will defend is that I thought I did good work in it. Musically I'm happy with it. I think there are hints of the 40s there, there is enough of the 40s."

"The story is about two people and their growing awareness of things, so I don't think it matters a great deal if they are wearing strictly period costume or it's strictly period music. The period does have a lot to do with the attitudes of people, but really, they haven't changed that much over the decades."

Debbie concedes she didn't find doing her first dramatic film role difficult.

"And I'm not being cocky," she adds quickly.

"It has a lot to do with who you're working with, the support of the crew and the enjoyment that everyone else was getting out of it. I don't know one person who did not enjoy *Rebel*. We had a lot of fun doing it. And it was a hard shoot. The adrenalin would get going, I would get nervous."

She was a religious attendee at "rushes", the nightly screenings of footage from the previous day.

"Because I'd never done it before and I wanted to gauge myself and see what was happening. A lot of it's done so much out of order and context of the story. *Rebel* and I said goodbye long before we actually met. But I love working. So there's nothing difficult about it. It might be physically tiring and the concentration may be exhausting, but you only feel it when you've finished."

"And you get home and think, God, I feel stuffed, but it feels good."

She admits Matt Dillon was a challenge to work with.

"He was far more experienced than I was with film, but not necessarily in film. And although I'd never acted in dialogue I'd acted in singing. This time there is no band behind you and you have to create a

rhythm," she said. "Film technique is far different from film. But Matt never stuck to the continuity of the script, so I found that unnerving at times. He wasn't ad-libbing. There would be the line, but he wouldn't end where you remembered it did on the script and you'd be reacting a lot, and that brought out a great deal in me, made me work a lot harder. But I didn't allow it to fatter me. Quite often when he did it, it added something to the scene... it's just that he never bloody told you he was going to do it."

Her dressing room at the Theatre Royal is decorated with the traditional telegrams and flowers.

But most importantly for Debbie are photos of her daughters, Arja and Lauren, without doubt the two most important people in her life.

Arja, she says, was aware of what she went through with drugs.

"But it's taught her that if things are bad they don't have to stay that way. You can make them better," she says, moving across to get one of the photos.

Arja, the older of the girls, is immensely proud of her mother and particularly her theatrical and movie roles... to the point of telling friends and strangers alike, and even embarrassing mum in front of a huge poster of her in the city.

When the drugs question is raised, Debbie is far from defensive.

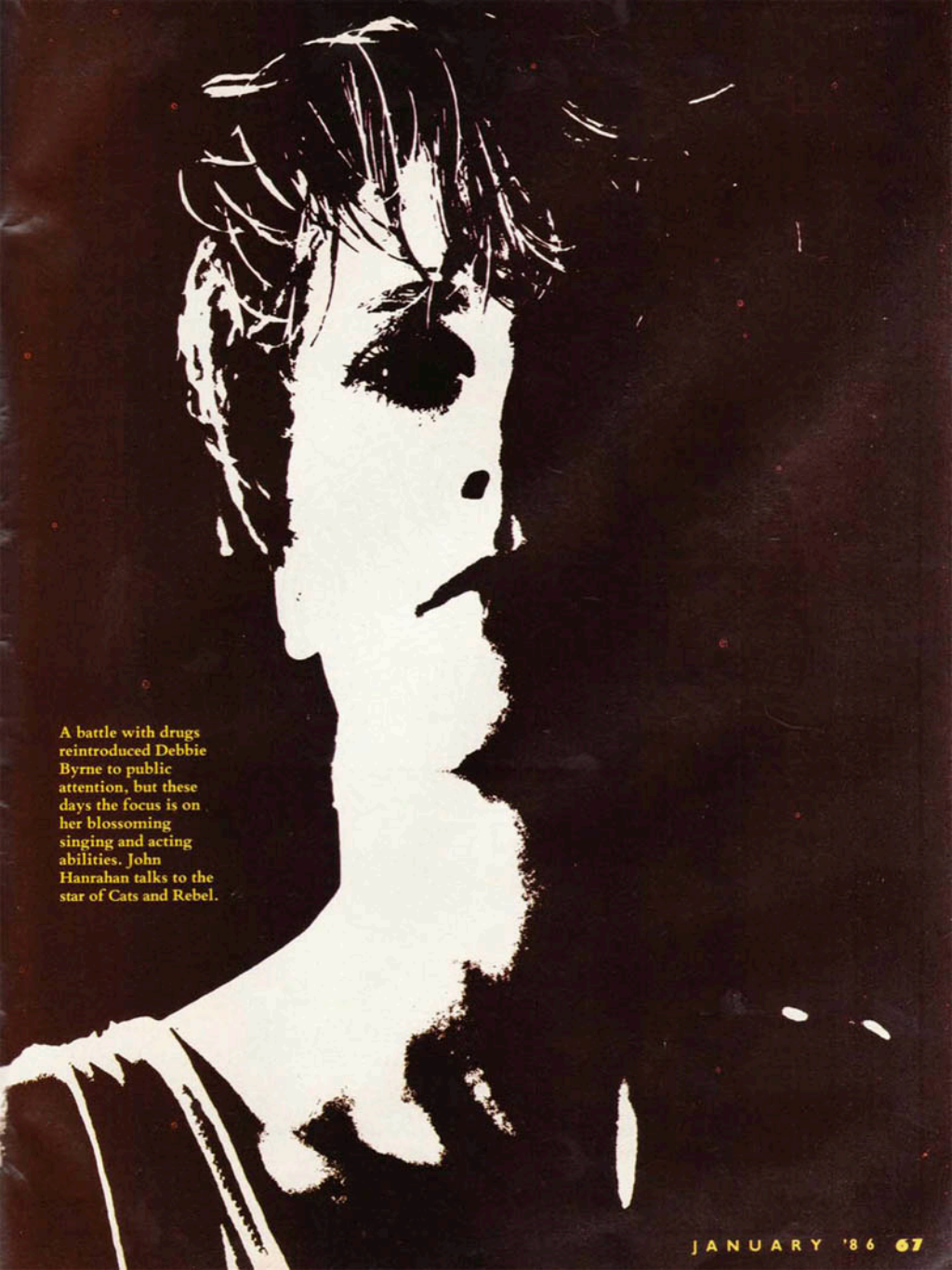
"I believe I can help people and I try to answer their questions responsibly," she says.

"I'm not a doctor or a chemist. But I try to give them what information I can. I think young people are most likely to take notice of someone like me, who's been in it, than other people."

"I make every effort to tell them, anyone with a problem, that it is possible to be happy without it... and they can get past the point they're at."

John Hanrahan





A battle with drugs reintroduced Debbie Byrne to public attention, but these days the focus is on her blossoming singing and acting abilities. John Hanrahan talks to the star of *Cats* and *Rebel*.

*They've done it again!*

# COOKING WITH GEORGE *mark too*

6 LPs IN A  
LIMITED EDITION  
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SUPPORTING THE  
AUSTRALIAN  
MUSIC SCENE



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- \* LOVS 6 BLUR \* THE TECHNICIANS \* TO OT IEVILLE \*
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- \* BAMBOS \* FEMME FATALE \* MUTANTS OF DESIRE \*





**Help me!** A nineteen year old brain transplant victim who is exceptionally crazy and has an unbiased taste in music. All letters will be replied to. • **Comrade Von Sydow, Central Coast Caravan Park, Culler Drive, Wyong, NSW, 2259.**

X X X X

**I'm** a 16 year old female who is looking for males (or females) between 16-20 years old to write to. Likes all 60s music. The Smiths, Do Be Me, Psychotic Furs, Hoodoo Gurus, Tears for Fears, The Brady Bunch, Sylvia Plath, Pop Art and paisley (anything), Hates: Duran Duran, Wham, and racial prejudice. Hobbies are art, dancing, criticizing terrible movies and picknicking. Heroes (I & Heroine) are James Dean, Marilyn Monroe, Elvis Presley, Mozart and Salvador Dali. If interested please write to • **Alexa Schneider C/- PO North Ipswich, Qld, 4305.** Photos if possible

X X X X

**Hi** my name's Lawrence, I'm 20 and looking for some female pen pals. I am really into Madonna and Cyndi Lauper. I also like ZZ Top, INXS, Tears for Fears and most other bands, except for Michael Jackson, Culture Club and Mick Jagger. So any girl aged between 17-20 who wants a penpal write to • **Lawrence Stone, 36 Jones St, Berri, SA, 5343.** P.S. Send a photo if you can.

X X X X

**Attention:** Are you over 13, crazy, trendy, into most music and sport mad? Do your worries are over? I am a crazy, trendy, sport mad female looking for male/female penpals with the same interests. I love going to concerts, parties and having a great time. So if you are looking for a blonde haired female over 14 get pen to paper this very minute. Write to • **Sara, 8 Merley Road, Austin's Ferry, TAS, 4011.**

X X X X

**Hi** my name's Jenny and I want guys or girls any age, shape, size or colour to write to. My hobbies include cooking, going to concerts, writing letters. My favourite groups are Wham!, Duran Duran, Spandau, Uncanny X-Men, INXS, U2, Kids In The Kitchen and Bad Young. I'll answer all letters if you enclose a stamp so it's much quicker. • **Janny Daw, 4 Baker St, Carlisleford, NSW, 2118.**

X X X X

**Houdy,** I'm a 17 year old female into The Cure, Hoodoo Gurus, The Stems, Scientists, Gun Club, The Doors, REM, The Animals, The Smiths, The Church, The Johnnies and many more. Also cartoons, horror, poetry and rain. I desire a 16-25, Aussie, most top 40 music, James Bond and summer. If there's anything in common, please drop a line to • **Annika, 61 Victoria St, Granville, NSW, 2124.** I'dora don't quarantined

X X X X

Send your letters to  
**Countdown Penpals  
P.O. Box 1000  
Mills Point  
NSW 2061**

**Hi,** I'm Liz and I'm 15, I'm into the new Machinations, Mental As Anything, Eurythmics, Talking Heads and I also like Stray Cats and Elvis and many more. I love going to the beach and having a great time. I'd love to hear from you so if this sounds like you write to • **Liz, 4 Yarrala Cres, Thornleigh, NSW, 2120.** P.S. All letters answered

X X X X

**'What You Need'** to do is to 'Listen Like Thieves' while I Send A Message and 'Burn For You' on the 'Night Of Rebellion'. So 'Work Until You Drop' — write a letter. Calling me and we'll be penpals for A Thousand Years! I won't Sleep or 'Calm Down' until I hear from some male INXS fans 18 and over. What Would You Do? without Black and White and Shades of Grey? A devoted Kam Shira and INXS fan. Write to • **Angie, 4 Olga Place, Leumeah, NSW, 2560.**

X X X X

**Spunky!** I've got your attention. I love Boy Idol, Madonna, Duran Duran, The Oils, Spandau Ballet and many more. Everyone who reads this should write I promise to answer all letters. Please include a photo and I will send you one. Guys and girls can write 112-11. Address it to • **Wendy Brown, 21 Jasmine Cres, Caramatta, NSW 3166.** P.S. I won't like it if you don't write.

X X X X

**Depeche Mode,** The Cure, The Smiths and The Animals are a very small but precious percentage of my favourite groups. I listen to alternative radio, worship the Young Ones, adore fruit and nut carbos bars and eat children. Oh yeah, and I have a sick sense of humour, if you can possibly call it that. At the moment I am bored to pieces and in desperate need of a penpal to ramble on to, so if you think you can handle this entirely self confessed total weirdo, then drop a line to • **Tara, 8 Keppel St, Bathurst, NSW, 2795.**

X X X X

**Hi!** We're a couple of Culture Clubbers. We also like Wham!, Spandau Ballet, Cyndi Lauper, Nik Kershaw and heaps, heaps more. We're 13, female and want penfriends between 12-16. If possible could you send a pic. Our names are Tammy and Nicci. • **Write C/- Tammy, 21 Woomala Rd, Pennant Hills, NSW, 2120.**

X X X X

**Hi** my name is Vivian and I'm 18 years old. I absolutely adore Wham! and I am into Paul Young, Spandau Ballet, Duran Duran, Madonna and heaps more. I also enjoy listening to such artists as Air Supply, The Bee Gees and Barbara Streisand — I'm into all types of music. Also I enjoy reading, going to concerts and I am a competition freak! So anyone of any age please write NOW to • **Vivian Darin, 1 Yarrage Pl, Yowie Bay, NSW, 2228.**

X X X X

**Once** you read this, you won't be able to resist writing to me. I'm an 18 year old female who loves Dire Straits, Uncanny X-Men, Models, pseudo Echo, INXS and much more. My hobbies include writing long letters but that is all I'm going to tell you. If you wish to know more you'll just have to write to me. All letters will definitely be answered. So, are you're male/female 16+ send to • **Karen, 8 Birchgrove Ave, Canley Heights, 2166.**

X X X X

**If** you are aware/realise, having come to terms with the demise of music due to Duran, Wham, Madonna and other pseudo-musicians and are combating this national affliction by supporting Midnight Oil. If you are aware of the world, current affairs and politics, could yourself with an IQ above a Spanish potato and are male, 17+ then you QUALIFY. All correspondence to, c/- • **Catanzerri, 14 Harnett Pl, Griffith, N.S.W, 2680.**

X X X X

**Dear Anybody** who's somebody and who LOVES MUSIC mainly danceable, a bit of rock'n'roll, and a teeny bit of heavy metal. Whatever your taste in music, age or sex, write to me — 17 year old female who doesn't mind something in the mail box. • **Write to: Tracy Eggleston, 114 Dennis St, Canley Heights, NSW, 2166.**

X X X X

**Hi,** I'm an 18 year old female who loves going to nightclubs, expensive restaurants and to controversial theatre productions but most of all I love sleeping! I would love to hear from all guys (16+) whose music taste is a bit more sophisticated than Duran Wham, and preferably you should be Welsh, intelligent and possess a full sense of humour. If it takes for much, please write to • **Sandy Alchurch, 23 Thirlane Ave, Beaumont, 5066, SA.**

X X X X

**Hi** all you lucky starbobs out there in that material world, we're two angels (and our holidays) looking for males (13+ who are into music). We're taking over the boys' line, we'll dress you up in no time, hurry because we're burning up. Just write to • **Katie Rule, 234 Drews Rd, Loganholme, QLD, 4129** or • **Lizanne's Lavery, GPO Box 242, Beentleigh, QLD, 4207.** P.S. Please enclose a photo.

X X X X

**Hey** all you deprived weirdos, punks or whatever. Wouldn't you just love a pen pal just like me! Are you into black, raging all night, weird make-up, bizarre clothes, Marilyn, Dead or Alive, PIL? Well then start writing to me now. • **Julie, 33 Leonard Ave, Glenroy, VIC, 3046.**

X X X X

**Is** there anyone out there? We're two totally bored 15-year old females who desperately need some excitement in our lives. We're into Models, Duran, INXS, Paul Young, Spandau and lots more. We'd love to hear from anyone, any age. Write to • **Melissa or Edwin, 30 Bathurst Street, Burnie, TAS, 4230.** P.S. We'll answer all letters, please don't snail!

X X X X

## Dear Fascist Bully-Boys

Hi, my name's Rick... yeah Rick — you know, from The Young Ones (ABC, Tues, 11pm). Although I don't really have to introduce myself, do I? After all it's well known that I am the most raunchy and popular member of our household... sigh, snort... Anyway — whilst Vyvyan and Neil are out shopping, I thought I'd write to you about the small matter of a photograph printed in last month's issue of your magazine. You see some obviously politically unsound member of your staff decided to print a picture of that fart-breath Vyvyan Basterd in the front pages. This greatly upset other members of our commune, who wish to remain anonymous — namely Mike and Neil who told me they feel personally threatened by all the undue attention he's been getting of late... after all, who wants to look at pictures of that nerdy — or Mike and Neil, come to think of it — I certainly don't and neither do all the girls out there, right kids? So why don't you print a big spunky shot of me instead? You could even do an interview with me (obviously for lots of money), or even an article about The Young Ones... right on!

So come on Countdown Magazine, just drop me, Rick, a line C/ 15 Credibility Street, London — also, before I forget could you write PERSONAL on your letter 'cause it looks really street and hard to have a letter sent to you with that written on it.

Finally all you kids out there can be really street and cool by buying Neil's single 'Hole In My Shoe', 'cause we... oops, he needs the money.

Yours ever Young, Rick.

P.S. Thanks to Anna, Sam, Cathy & Lou — alias Kickaboots, for buying me the stamp to send this letter.

## Dear Donald,

Congratulations to 'Countdown' Magazine for the article on 'The Governments Youth Package' in the November issue of Countdown Magazine.

It is good to see a youth magazine, with the gloss appeal of 'Countdown', making youth aware of issues that CONCERN their present and future well being. Could it be that Australia now has a youth-culture magazine similar to England's 'New Musical Express', which operates on many levels and is not condescending?

As a 21 year old I am well aware of the difficulty that surrounds youth in the eighties. Maintaining good self-esteem, setting goals, achieving goals, and coming to terms with sexuality are daunting tasks. In an Australia currently made up of many self-interested people who are all too willing to maintain inequitable status quos the tasks are even harder.

Voices such as 'Survival Kit' are important, they help quell the alienation and the occasional helplessness felt by many young people. I guess that unlike youth of the sixties we don't really have the numbers to make any significant changes. Unemployment does tend to keep people's minds on survival in the present more than implications for the future. Thank you 'Countdown' for taking a stand for youth and for making a few more young consciences aware of such important issues.

Yours sincerely,

Gregory Young,

Toorak, Vic.

## Dear Sir,

I am totally and utterly horrified! I bought Countdown Magazine October issue, for one reason, the U2 poster. There seems to be something rather lacking with it though, there are two members missing from it! Yes, Larry and Adam are not present, therefore the poster should be titled 'U' or 'Z' or 'Bono & Edge' but not 'U2'.

Now I ask you — what would Adam Clayton think? He was in Australia for a few weeks on holiday and he might just pick up a copy of this mag and see "U2" printed on the cover (in small print too!), flip over a few pages and, gasp! see that he is not in the picture... now is that hospitality???? No it's not! Adam, poor boy, will probably have seen the mag before he did his ZMMM interview and it could have been the reason why "U2" won't tour until 1987! Help! Do you realise that's another 2 years away!!

Signed, Bono's Black Hat,

Edge's Brown Suede Boots,

Adam's Chain,

Larry's Gaelic T-shirt,

Cherrybrook, NSW.

Sorry about the "Bono contention" — maybe it's the band you have when you're not having a Clayton (or a Larry)!

## Dear Editor

In your February edition of 'Countdown' magazine you printed my pen pal advert in the 'Pen Pal' page. I would like to thank the magazine, as I have thoroughly enjoyed the responses I received. The flood has finally ended with about six hundred replies total. I now exchange letter with about 10-15 various pen pals from all states of Australia, America and Japan and I have received replies from Saudi Arabia and Hong Kong!

Though I have a couple of 'sour' letters (chain mail and ads) the experience has been wonderful. I would also like to congratulate you for making Countdown Magazine what it is now. In my opinion the mag has been vastly improved since the first edition in many ways. Keep up the good work.

Paul Ordeman, Perth, WA.

## Dear Ed,

Did anyone realise that new up and coming terrific band A-Ha from Norway have the same name as what is printed on the sides of glasses in our local pubs?

Helen McLean, Shoal Bay, NSW.

WOW!  
WE'RE  
REALLY  
BIG IN  
AUSTRALIA!





I've discovered the perfect formula for today's mega-successful pop group. If you want world domination, all you have to do is find someone who is a cross between John Taylor and George Michael.

Don't worry about that little thing called musicianship, just as long as there is a pelvic thrust here and a pout there to make you look and feel important, and seriously, could you call Simon Le Bon a singer? Yet Duran Duran are swimming — or rather sinking (times are hard) — in an overwhelming sea of money.

Or if you find a shortage of "John Michaels" simply employ the nearest female willing to wear underclothes on stage and sing about those naughty virgin birds and bees. But please no more make-up boys as that phenomena has washed off with the influx of AIDS (no decoding the abbreviation now, and no offence, I'm just being hypothetical).

With this plan of action you're sure to succeed! In no time little girls and boys will be cluttering up your guttering, screaming for your every movement, throwing on stage crutchless and edible undies, and strangely enough, people won't laugh at the way you dress anymore but identify with it. It's all in the cause of being a popstar. And soon you'll be so self-important that you won't have to trouble yourself about those annoying money bags called fans (no Fears, no Tears) — after all, they're only attendants who put the petrol in your Porsche.

Your goals will rise higher — let's subjugate the world! All girls not in uniform - crucifix, bra and half-way tights — certainly have no rights.

Now I'm a satisfied little pop-star I've achieved so much. But please, my fans, stand by me as joining Gary Glitter is really not at all in touch.

**Am Immaculate Perceptor**

P.S. Could Pop Music really only be Skin Deep?

Howabout crossing Simon Le Bon and Madonna? This "Mabonna" would supply its own "navel" rescue in case of sea disasters!

## Dear Ed.

I went to my first REAL concert on Thursday night. Well, put it this way. I went to the first REAL concert in my area. Yes, it was those unreal spunks from X-Men. In fact I might as well take this opportunity to thank those Uncanny X-Men for a fantastically, out-of-this-world concert. But what happened to Pseudo Echo?

I'd also like to say Meatloaf, go... er... jump in a lake! If Albury is such a boring audience I don't know what you expected! Maybe we just don't like poofs! I think I screamed too loud for too long, yes, you guessed it, I've lost my voice!

Eat your heart out George Michael, Duran Duran, Paul Young and the rest of the guys I just ripped off my walls to replace with my few X-Men posters!

Anyway gotta go stare at those gorgeous fellas on my wall.

**From Brian's make-up, Beechworth VIC.**

P.S. What about some of the other gig bands coming up here??? Give us a go!

An off-the-wall case of Brian damage, methinks...

WANTED TO BUY  
URGENTLY 12 inch single  
of Live A Virgin and Lucky  
Star, both by Madonna.  
Also wanted anything on  
Madonna. Thank you  
Suzanne M. PO Box 81,  
Virginia SA, 5130.

Wanted: Any Sex Pistols  
posters, information  
anything at all on them.  
Willing to pay. Lisa  
Collier, Railway Parade,  
Mullumbidgee, NSW, 2405.

All you U2 fans out there,  
I'm desperate! I need  
anything on U2. Books,  
posters, etc. If you have  
any extras on Style  
Council, Spandau Ballet,  
don't hesitate — WRITE  
FIRST! Write to: Colette  
Brus, 9 Grange Road,  
Glenhaven, NSW, 2154.

Anyone who has Uncanny  
X-Men books, or Brian  
Mannix badges or posters  
from their concert at the  
Sydney Entertainment  
Centre on October 6th. Will  
pay reasonable price if in  
good condition. Please  
contact Miss Sharon  
Wilkinson, 9 Kurrajong  
Cres, Blacktown, NSW,  
2148.

To all Duranians and  
Whammies, I have a  
special edition Japanese  
Duran Duran 7" of Planet  
Earth (Picture Sleeve) to  
sell. I also have two Wham

records. They are:  
Everything She Wants, 12  
and a special picture  
edition of Bad Boys, 12.  
Best offer gets the buy.  
Craig, P. 19 Karnak Crt,  
Glen Waverley, VIC, 3150.

I'm looking for a copy of  
James Freud's "Breaking  
Silence" album by Buy. If  
you can help, please write to:  
Jodie Hulm, 42 Dawson  
St, Camperdown, VIC, 3206.

WANTED: Anything  
concerning Duran Duran  
please write to: H. Marjic,  
13 Gullane St, Milner,  
Darwin, NT, 5792. P.S. Will  
pay any price.

Anyone out there who is  
crazy about either Ivie  
Davies or Boy George  
better write to me. I have  
one double sided poster of  
Ivie Davies (icehouse) and  
two (of the same) souvenir  
posters (double sided) of  
Boy George and Culture  
Club. To swap or sell. For  
myself I want to buy or  
swap any Brian Mannix,  
Uncanny X-Men or Billy  
Joel posters. Also if  
anyone out there has the  
singles of "Say Say Say"  
by Jackson and McCartney  
or "You're Only Human"  
by Billy Joel, please drop me  
a line. Last but not least,  
anyone out there who has  
any old scripts, posters,  
records or tapes from any  
old musicals would be

greatly appreciated by me.  
P.S. Finally, even though  
this guy wasn't a muso,  
anybody with a poster or  
information on the late  
John Erik Hexum would  
make me the happiest  
person alive. All letters  
will be answered. Write to:  
M.G. P.O. Box 227, B. Bay,  
NSW 2536.

Wanted to buy: Dragon  
albums "Universal Radio",  
"Scenic Gardens For The  
Blind" and "Fool Bitter" by  
Mark Hunter. Also any  
Dragon and Mark Hunter  
singles, old or new. If  
anyone has or can get hold  
of the Dragon "Body  
and the Beat" poster (with  
Mark lighting a cigarette) I  
will pay a VERY good price  
for it. I also have lots of  
posters to swap on just  
about anyone, just who  
you want. Send your letter  
to: Tania Schiffo, 10  
Langworthy Crt,  
Glebe, NSW, 3910.

Would anyone like to  
swap the poster from  
"Shaboo Shaboo" by  
INXS (as when I bought  
the album the supply of  
posters had run out for a  
huge poster of John Taylor  
or Boy George? (both in  
good condition). The size  
of each poster is about  
62cm x 90cm. The INXS  
poster must be in good  
condition. If you would  
like to swap just write to  
me and we'll work it out.

Sandra Whiting, 2 Ewan  
St, Coburg, VIC, 3058

I would like to sell  
"Australia's BEST Music  
And Images" colour VHS  
video (in stereo). Has 60  
minutes of Eurogliders, INXS,  
Split Enz, Aussie Crawl,  
Mondo Rock, Men At  
Work, Mental, Icehouse,  
Cold Chisel and many  
other top Aussie bands.  
Used once before. It's  
going for \$16.00 a.n.o.  
(which includes postage).  
Also one massive Michael  
Jackson poster (approx.  
92 x 66cm) in perfect  
condition for \$4.50. Send  
to: Michelle Wilsmore,  
Summertown, SA, 5141.

Three Culture Club records  
for sale: "It's a Miracle",  
"Miss Me Blind" (multimax  
12" 54), "The War Song"  
54, and "The Medial Song"  
7" (\$2.50). Write to:  
Jane Marian at 16 Loftly  
Avenue, Hartwell, VIC,  
3124.

Wanted to buy: The Sweet  
LP's: "Desolation"  
Boulevard" and "Strung  
Up". Contact: M. Reece, 48  
Nicol St, Highett VIC, 3190.

I am willing to part with  
my "Anabas Look Book  
Series" Culture Club  
book. It not only includes  
full colour pictures (30cm  
x 30cm) but it also has  
biographies on all four

members. A must for all  
Club fans. To take  
advantage of this once in  
a life time opportunity all  
you have to do is part with  
\$10.00 and this brand new  
Culture Club Encyclopedia  
will be yours. Don't  
dawdle, start writing now  
to: R.B. 1 Bankia Drive,  
Forest Glade, QLD, 4305.

To sell: One white, size 12,  
Duran Duran T-shirt,  
"written in blue and red with Chinese  
or Japanese style writing  
on it in pink. Good  
condition. I would like \$10  
or nearest offer.  
Also one 7" single of  
"Head Over Heels" by  
Tears For Fears, only been  
played twice. \$3. Almost  
anything on Bruce  
Springsteen as long as it's  
a reasonable offer. I have  
posters/articles on most  
groups which I would like  
to exchange for anything  
on Bruce Springsteen, Go  
West, Wham!, Live Aid,  
USA for Africa, Band Aid  
etc. Mel Gibson or the  
movie "The Outsiders".  
Write to: Brian Williams,  
RSD 103, Milabena, TAS,  
7328. P.S. Please enclose  
phone number.

Send those pleas,  
offers, bargains  
etc to  
Buy/Swap/Sell  
P.O. Box 1000  
Milsoms Point  
NSW 2061

I was watching Hey Hey It's Saturday and they showed a song which was sung by a group of people including Brian Mannix, Daryl Sommers, Jenna and Gaitana from MMM. It was something about a world without music and I thought it was pretty good. Could you tell me what it's called and whether it's available as a single.

**X-Maniac**  
Katoomba NSW.

What you saw was A World Without Music, a record which was put together to raise money for the Deafness Council of Australia. The idea for the song came about during the planning of a Deafness Appeal Telethon. It was written by Ricky May, Jim Burbett and Peter Sullivan in a period of 24 hours. Everyone connected with the making of the single donated their services. The actual performers included stars like Brian Mannix, Stephen Cummings, Jo Jo Zep, Wilbur Wilde, Daryl Sommers, Gavin Wood and Brudeck Smith, as well as a few veterans like Brian Cadd and Johnny Young (with Young Talent Team). The single is available through Festival Records.

really like U2 and am dying to know Bono's real name.

**Natasha**  
Nerang, QLD

Hold on, it's ... it's ... (travelling spinning out the suspense) ... Paul Hewson, Bono, not as impressive as Bono is it? Sounds downright ordinary. Another Dublin band called The Virgin Prunes (which includes Dik Evans, brother of Dave or 'The Edge' from U2) claim the credit for blessing Paul with the tag of Bono Vox (dodgy Latin for 'good voice').

The other day we were having an argument about how many Pointer Sisters there were. My Mum thinks there are four but not one in the group yet. Is this true? Your answer will determine who gets an ice-cream. My Mum or myself.

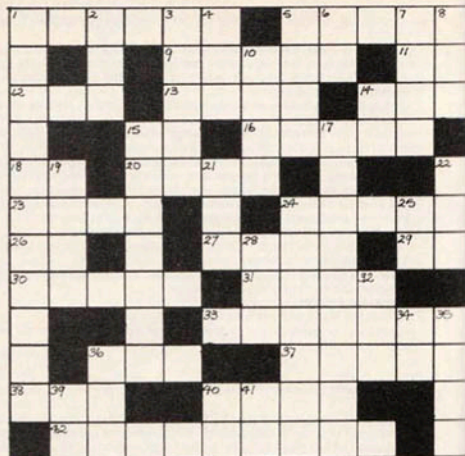
**An Ice-Cream Lover**  
VIC

Your mother probably remembers the first version of The Pointer Sisters, when the singing siblings did indeed number four. The line-up was their Aunt, Bonnie, June and Ruth. The Pointer Sisters as a four piece broke up in 1977 and all went their own ways for about a year. Upon reforming, Bonnie declined to join her sisters and pursued a career of her own. June Pointer has stated that Bonnie would definitely not be rejoining the group in its present form. Now buy your Mum an ice-cream and don't be stingy — make it a double cone. No, come to think of it we're the ones who deserve the ice-cream; pop it in a padded envelope and send it to this address.

I was wondering if you could tell how many albums INXS have made and the names of all of them.

**Zic**  
Mount Pleasant, WA

Intoto, INXS have produced five albums. In particular, they're best known as "INXS", "Underneath the Colours", "Shabooh Shabooh", "The Swing", and "Listen Like Thieves". The last two of these distinguished themselves by the rare feat of debuting at the top spot on the national chart.



## DOWN

1. Touring to prove they're not money for nothing (4,7)
2. Money's simply too tight for him to mention (3)
3. Sean Kelly is one. (5)
4. What Iv'a's house is made from? (3)
5. This Corey will never surrender (4)
6. Ron Thieson's one of the X-M. (2)
7. Time Bonita travelled on endless one (4)
8. This heartbreaker's rather petty (3)
9. P. Boileau was on ... lover? (4)
10. She revived Angel Of The Morning (init) (2)
11. Hadley's ballet (7)
12. They had an obsession (9)
13. Barry, Maurice and Robin share which surname? (4)
14. They'll take on me? (3)
15. Where Bruce was born (3)
16. She's no gambler! (7)
17. Dancing with Mick (init) (2)
18. Ronnie James ... (3)
19. What ZZ Top went out on a limb for (3)
20. 'til tuesday guitarist (init) (2)
21. Talking Heads P. ... Making Sense (4)
22. What 24 Down might prove to be? (3)
23. Emerson, Lake and Palmer keyboardist (init) (2)
24. Band Aid's brain (init) (2)
25. Dead ... Alive (2)

## ACROSS

1. Sent a man overboard (2,2,2)
2. What Ann and Nancy Wilson have (5)
3. A Billy always at sea (5)
4. Black Sabbath goes solo (init) (2)
5. He got people ready with Jeff (3)
6. How you'd start a letter to Prudence (4)
7. Paul Waller's confection (3)
8. A Prince princess (init) (2)
9. The Hids made a current one (5)
10. Mi-Sex singer (init) (2)
11. What two can do with the Crawl (4)
12. She's Leon's Moo-de-Toh (4)
13. Jim Kerr's colleagues have simple ones (5)
14. Guitar-toting Angel (init) (2)
15. Stuart Goddard's better-known first name (4)
16. In heaven over the summer of '69 (init) (2)
17. A star might buy a new one with royalties (5)
18. What Rebel Vell Billy is (4)
19. And they danced. (7)
20. What girls just want to have? (3)
21. 33 Across had a nervous one (5)
22. Allnites beat (3)
23. aka U2's Paul Hewson (4)
24. On the Electric Avenue (4,5)

Answers next issue.



# TOP AFTERBURNER



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# QUICK STEP AND



One of the most successful stage musicals of all time, *A Chorus Line* is set to be this year's dancefilm blockbuster. John Hanrahan talks to director Sir Richard Attenborough and star Michael Douglas.

## **"Step... step... kick... kick."**

Shoulders back... that's good... now... turn and... step, step, step. The energy, the rhythm, hips swaying, arms thrust high, pulled in, bodies turning, legs kicking.

"Okay!"

"The girl in pink, the boy in the white head band, the girl in blue, Cheryl, Greg!"

"The rest... thank you very much. Okay, the second combination."

We're centre stage of the famous Mark Hellinger Theatre on Broadway.

Twenty superbly built men and women move as one back and forth in front of huge mirrors.

It's audition time. Or, if you like, elimination time.

"The rest"... well, they're rejects. The kids who, 10 minutes before had

come nervously to the theatre in a myriad of sweatshirts and tracksuits cherishing a single hope — to be cast in the latest Broadway musical.

In a single sentence their dreams are dashed and they're back on the street, heading for coffee or their apartment, or, maybe, another audition.

The choreographer, prowling between, calling the tune, knows exactly who he wants.

This is the opening sequence from the film version of one of the most successful stage musicals of all time, *A Chorus Line*.

It captures the essence of what the film and the lives of these talented, striving young people is all about.

And behind it all the emotion of dreams dashed or realised.

Sir Richard Attenborough, whose triumph with *Gandhi* made him one of the most sought-after directors in the world, was given the task of bringing all of that to the screen.

And Jeff Hornaday, who choreographed *Flashdance*, has had a smorgasbord of talent with which to work and create some of the most stunning dance sequences ever seen on film.

In many ways, the film is like holding a mirror to those floor to ceiling mirrors at the back of the stage.

Images are repeated seemingly to infinity... as some of America's most talented dancers and actors tried out for a role all of them had lived through dozens of times.

They all knew the tension and the very likely situation that, however desperate they might be for the job, they would be dismissed.

"Of course, the thing with producing a film like *A Chorus Line* in New York, is that the depth of talent is so great. I mean, I could have cast it three times over and still not lost very much," Sir Richard or Dickie, as he prefers to be called, told me.





# SIDE-KICK!

"The cast we've got is outstanding. Absolutely superb . . . in every possible way."

They include names and faces at best barely known to the public . . . with two exceptions.

Audrey Landers, from *Dallas*, and Michael Douglas, play two of the more identifiable characters.

Douglas, in particular, has the pivotal role of Zac, the upcoming show's director.

And, as in the play, he tends to spend a lot, if not all, his time in the stalls, talking to the various aspirants.

Douglas' casting was one of the surprises of the film.

"I was moving my family to New York, was looking at different pictures to do, they sent me *Chorus Line* . . . I'd heard long histories of the script and thought huh, should be interesting to see what they've done with this," Douglas told me on location of his next film *Jewel in the Nile* in Morocco.

"I was pleasantly surprised the

script maintained the essence of the musical in terms of the characters and yet was very, very contemporary.

"I loved the idea of working with Dickie, loved the idea of the chance of making Zac come together as a character, and loved working in an ensemble."

Of course, the film has allowed Attenborough to take his cast away from the confines of the theatre stage and open up the story visually and the characters lives and backgrounds.

"It was like doing theatre and a movie at the same time," says Douglas.

"I knew we could shoot into the stalls and that it would be a fun part to play. But as it's turned out there is much more to Zac than I could have expected.

"He sits down at a desk, a couple of times he gets up on to the stage, but most of the time he's locked there in his chair. But there is still that terrific interaction between him

and those boys and girls who have so many reasons for wanting the roles."

The story of the film also spreads across the same tight timeframe as the stage play.

It's set over one afternoon of auditions, with some flashbacks to help us flesh out characters and backgrounds," adds Douglas.

"The other thing that's hard to believe in a way is how much dancing has changed since the play first opened in the 70s . . . it's so hot and physical these days. And he's cast the kids very well."

Among the cast is Nicole Fosse, the daughter of former Broadway choreographer turned Hollywood director, Bob Fosse, whose films include *Cabaret*. She plays Kristine.

"The only other name that might be identifiable is Vicki Frederick, whose films include *California Dolls* with Peter Falk.

One of the outstanding performances to watch out for, though, is Alyson Reed, as Cassie.

## SEVERED HEADS Stretchor (Volition)\*\*\*

Deceptively named Severed Heads have always to my mind sounded like they should be a manic acoustic doom merchant band of cavernous proportions.

Their classic *Dead Eyes Opened* is included on their album 'Stretchor' which as it turns out is an electronic ditty of surface pop and deeper macabre and black humour. 'Stretchor' is an album for 1985, reflecting all the confusion, speed, fear, humour, humanity and inhumanity of our age, yet wrapped in the most instantaneously catchy music. That isn't to say the 'Stretchor' is shallow — far from it. You get both the instant gratification demanded from pop and the rewards with repeated spins that make it all worthwhile. An album of ambience and depth.

## LET'S ACTIVE Cypress (IRS) \*\*\*\*

**THE THREE O'CLOCK**  
Arrive Without Travelling  
(IRS) \*

**TORCH SONG**  
Wish Thing (IRS) \*\*

IRS (International Revenue Service) is the brainchild of one Miles Copeland. American rock bigwig most famous for putting his considerable managerial clout behind reasonably popular combo The Police (featuring brother Stewart) and defunct girl group The Go-Go's.

# ALBU

Copeland's fetish is mainly for American-inspired guitar rock, although the big exception in the three offerings here is London-based Torch Song.

Torch Song's penchant is for heavily-textured electronic pop, most evident in *Prepare to Energize*, a flirtatious Eurobeat number which became a Billboard dance chart hit in 1983.

Their backbone is the curiously-named William Orbit, who plays virtually all the instruments as well as programming a vast battery of high-tech gadgets. The other members are saxophonist/clarinettist Grant Gilbert and American vocalist Laurie Mayer. The album's big surprise is a cover of *Ode To Billy Joe*, a tongue in cheek noise intoned by Mayer in a kind of evil Southern child semi-whisper.

The Three O'Clock are an LA-based foursome who previously recorded two reasonably popular independent albums, 'Baroque Hoedown' and 'Sixteen Tambourines'.

Despite their moniker and paisley/satin image, The Three O'Clock are not the expected retro-psychadelia outfit, borrowing more from Merseybeat

than San Francisco circa '67. Their name was apparently drawn from a line of novelist F. Scott Fitzgerald's: "In the darkest part of the mind, it's always three o'clock".

Curious then, that The Three O'Clock's noise, for all its busy metal guitars and restrained energy, comes across as lightweight. Produced by Mike Hedges (Cure, Banshees, Beat), 'Arrive Without Travelling' might have drawn on some of Hedges' gothic touches, but instead owes more to mid-period Beatles, Herman's Hermits or The Move.

Alongside REM, Let's Active are the most intriguing of the IRS bunch, and a good argument for the theory that the US South will rise again. Hailing from the tobacco country of Winston-Salem, North Carolina, Let's Active were formed four years ago by mainman Mitch Easter, whose name graces the production credits on REM's magnificent 'Murmur' and 'Reckoning' albums. It was while working on REM's debut single in his garage studio that Easter got together with bassist Faye Hunter and

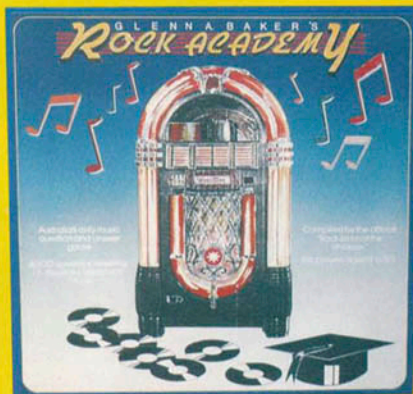
drummer Sara Romweber and the line-up eventually delivered the EP *Afoot* in 1983.

Their name is a spoof on Japanese mispronunciation of English, while their music is more consciously modern, encompassing a variety of moods and shapes with a vitality and buoyancy even REM have yet to achieve.

Standout tracks are *Crows on a Phone Line*, a moodily constructed 'country-Cure' piece, *Ring True* with its psychedelic vocal treatment and fake ending, and *Easy Does*, a vibrant collage of acoustic and electric guitars. A must.

## THE TRIFFIDS Born Sandy Devotional (Hot) \*\*\*\*

1985 was the year The Triffids achieved wider recognition, albeit at a slow pace. Perth's finest became darlings of the majority of England's tabloid music press, garnering fine reviews for their tenacious live shows there and in Europe.



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MS

While their debut LP, 'Treeless Plain' and the following EP 'Raining Pleasure' opened up a new audience to a group which had been pushing for recognition for about six years, 'Born Sandy Devotional' is destined to break them out of the confines of indie cult status.

Opening stabs **The Seabirds** and **Estuary Bed** are laced with pedal steel guitar and strings and bare singer David McComb's country passions. **Chickenkiller** is a straightforward Motown rave-up, while **Tarriup Bridge** has a 50's nightclub ambience, graced by keyboardist Jillian Burt's plaintive vocals.

**Lonely Stretch** has the US south as its (fashionable) influence, while **Life of Crime** draws on scorched blues/jazz from the likes of 'Land of the Rising Sun' and 'St James Infirmary Blues'.

Like Nick Cave, The Triffids draw on southern US mythology and imagery. How this will go down with Joe and Joylene Public in the UK, Australia and Europe, is another matter. Looking past that, this is by far The Triffids' most concisely honed and confident output and should give them that long-desired large following.

## JULY 14th

### Australian Bite (Greasy Pop Records) \*\*\*\*

What we have here quite simply is one of the best Australian albums of this year. Brisbane gave us The Go-Betweens, Perth gave us The Triffids, now Adelaide serves up July 14th. A band that carves out its own musical terrain; not limited by current fashion or revivalist fads, they are an eighties band building on the diverse musical backgrounds of the musicians involved. As a debut release it sits comfortably alongside those of the aforementioned bands; destined to remain a cult act only for the time it takes for word to get around.

Lend it an ear and you'll find unexpected rewards from the powerful performance and energy contained herein. At times although not comfortable it remains compelling listening with its refreshing honesty and straightforward approach.

What do you want from an album? Do you want lyrics and imagery that is thought provoking — give **Hollywood** or the potential single **We in the West** a listen; soaring guitar to transport you where it will — try **Mercenaries** (by John Cale, the only non-original here), or just a rush of pure raw energy with chilling intensity — **Bastille**. Be it the passion of **We Kiss** or the fear in the Australian of **Sandland**: whatever you needs this four piece band (at times augmented by a brass section) deliver.

## MARC ALMOND Stories of Johnny (Virgin)

\*\*\*\*

Readers will recall Marc Almond as the voice of Soft Cell and for his recent re-emergence duetting on the UK hit **I Feel Love** with Jimmy Sommerville. This LP is a feast of funky energy which Almond adorns with a colour and cool sophistication that renders most recent electro-pop outings passe.

Almond changes moods like so many lavish costumes. The vampish posturing on **The House Is Haunted** gives way to the reflective lyricism of **Love And Little White Lies**, while **Love Letter** celebrates something everlasting before things turn bitter as Almond spits the words of **Contempt**. The **Stories of Marc Almond** are a mysterious but compelling compendium. A contradiction of hope and desperation. "Love is the saddest game to play."

## STEVIE WONDER In Square Circle (Motown) \*\*

MOR of the same from the man who was once "The 12 Year Old Genius". Well, the kid grew up, and he's got increasingly boring proportionate to the fattening of the wallet. These days he just marks time. Songs like **I Love You Too Much**, **Part Time Lover** and **Whereabouts** reveal a man who has refined triteness to an artform. Nothing too demanding on the ear, y'understand, for the comfy compact disc apres-dinner listener to relax with and dream of a life like a Bryan Ferry video. Elevator music melodies behind the usual ode to L.A. (**The Land Of La La** — no, seriously.) American dreaming and tawdry love poems. Stevie Wonder's active opposition to apartheid and the worthy sentiment of **Apartheid (It's Wrong)** are, however, a laudable consolation for an otherwise uninspiring record.

**Marc Carey**

## THE UNTOUCHABLES Wild Child (Stiff) \*\*\*

A ska band from LA? My first thoughts (that this anglophile outfit had sadly missed the night boat that Madness, The Specials, Selector and such like had caught a few years before) are happily redundant.

Indeed, **Specials** mastermind Jerry Dammers produced one of the tracks on **'Wild Child' — I Spy for the FBI**.

From their pork pie hats to their allegiance with British Stiff Records, The Untouchables are ska.

Regardless of my initial skepticism **'Wild Child'** is relevant and apart from a dubious rap number (**Freak in the Streets**) very danceable.



Marc Almond: "colour and cool sophistication"

Played loud the stomping storm created makes other current supposed dance albums sound like an over-80's night at the local bowling club. Slower songs **What's Gone Wrong** and **Piece of your Love** are great for catching your breath. Check it out.

**Guy Allenby**

## SCATTERED ORDER Career of the Silly Thing (Volition) \*\*\*

Scattered Order, (or Splattered Otter as they're known to their dentists) are a curious relic of a time when Sydney boasted a plentiful supply of what could be termed "art" bands. In these days of Rambo Rock, however, bands like Scattered Order are consigned to "left of centre" status and boldly ignored. Which is a shame when platters like **'Silly Thing'** boast such a stubborn desire to excite and irritate. This is S.O.'s fourth album after **'Prat Culture'**, **'I Feel So Relaxed With You'**, and **'A Praying Knee and a Dancing Foot Don't Belong On The Same Leg'**. It is also their most "accessible", their trademark fusion of noise, tapers, funk and non-singing given clarity with the aid of more conventional song structures.

Apart from **Mitch Jones' I Woke Up Next To Ronald Reagan** urban lyrics, S.O. boast one of Australia's best

rhythm sections, and a tasty collection of tapes, with everything from barking dogs to foreign films. Play it with the lights off.

## DEPECHE MODE The Singles 1981-85 (Mute/Possum) \*\*\*

Depeche Mode have meant little in this country, save for the early **Just Can't Get Enough** and **1984's People Are People**.

Whether it's a general Australian aversion to synthpop, or some of our more 'red-blooded' brethren's distrust of boys with make-up, they're as small time here as they are huge in the UK and Europe.

This compilation may go some way to correcting their low profile, being as it is a compact bunch of singles from what is basically a singles band. And a good one at that.

The album traces the group's birth as a hedonistic electronic party combo featuring Vince Clarke (who went on to further the career of one Alison Moyet) through to their (often naive) flirtations with politics, big and small P.

These days, four albums and 12 hits, the critics are still undecided: 'Football hooligans as sensitive wimps' blared Melody Maker. Buy this collection and make up your own mind.

**Marc Bradridge**

**Marc Bradridge**

**Tim Kelton**



# VITAE

before, Gremlin's Zach Galligan is her boyfriend, Rick. The film pulls no punches — the fault of the tragedy is examined, each family blaming the other, each individual blaming themselves. It is hard to find sympathy for any of the characters, who are all selfish and fail to notice anything is amiss.

**Surviving** is a tearjerker, but not without foundation. It is a moving story that tackles an issue head on and should provoke discussion. The acting takes second place to the story but both Ringwald and Galligan show immense promise. Issue films always run the risk of being corny or at least terribly predictable, but **Surviving** has enough twists and side issues to maintain interest. Definitely a film worth seeing, but you may need a box of tissues at hand.

## FALLING IN LOVE CIC \*\*\*

How can a film with no action, little story and a decidedly slow pace be a success?

Easy. Just bring together two of the world's finest actors, Meryl Streep and Robert De Niro, and let the sparks of brilliance fly. The film's early sequences in the subway and New York department stores are brilliant — the two pass each other continuously, make phone calls from back to back telephones, all without noticing each other. It makes one wonder how often these little coincidences crop up in our day to day lives. In essence, this is what **Falling In Love** is about — real life. It is believable, and for this Streep and De Niro deserve the highest commendation.

**Falling In Love** would have failed with lesser actors attempting this study of two ordinary people who fall in love despite each other's marital status.

## MORE RIPPING YARNS Polygram \*\*\*

This video features three episodes from ex-Monty Python's Michael Palin and Terry Jones' British comedy series **Ripping Yarns** — **The Testing Of Eric Cluthwaite**, **Winfrey's Last Case** and **The Curse of the Claw**. "Eric Cluthwaite" is the funniest by far, the story of young Eric who lives in a depressing northern English town but who is so boring that his parents decide to run away from home. His only three topics of conversation are the colour of black puddings, the annual rainfall reading and shovels. Next up is Gerlad Winfrey, an English hero who becomes sick and tired of saving his country and takes a well-earned holiday. However, he inevitably gets mixed up in a tale of suspense, intrigue and a lot of fun. **The Curse of the Claw** combines Burmese headhunters, bubonic plague, scurvy and Christian morality. What a mixture!

## BEVERLY HILLS COP CIC \*\*\*

The new year starts off with a blockbuster. Eddie Murphy foudmouths his way from Detroit to Los Angeles wreaking havoc as he goes, hindering police operations despite the fact he is a cop himself. Many would have seen this on the big screen and might recall the brilliant scene where Murphy attempts to talk his way into a high class restaurant that's off limits to him. In Murphy's previous successes he has worked with a partner — Nick Nolte in **48 Hours**, Dan Aykroyd in **Trading Places**. Now on his own he obviously misses someone feeding him the lines, as there is a limit to how often the words "7X or #X&" bring on bouts of hysteria. Nevertheless, Murphy is a fine clown with a future. **Beverly Hills Cop** is a very funny film and whether or not it deserves all the hype surrounding it will probably be the video hit of '86.

## SURVIVING CBS Fox \*\*\*

**Surviving** shows how teenage suicide affects those close to the victims. Up and coming star Molly Ringwald is Lonnie, a girl who has attempted suicide once

## TEN YEARS IN AN OPEN-NECKED SHIRT Polygram \*\*\*

Poetry can be fun, just ask John Cooper Clarke. This video is a vehicle for the poetry of Linton Kwesi Johnson, Attila the Stockbroker and others, but is predominantly about John Cooper Clarke in concert, in interviews and occasionally at leisure. Street/political poetry is J.C.C.'s speciality. A couple of classics are on this video such as **Beazley Street** and **Evidently Chicken Town**, but **Salome Money** and **Psyche Sluts** (my faves) are conspicuous by their absence. The problem with **Ten Years**... is that it is essentially a film for devotees, not for the uninitiated. Great fun, great message, great guy.

## XTC — LOOK LOOK Polygram \*\*\*\*

If any group can be said to have mastered the art of the three-minute single, XTC is it. Andy Partridge and the lads prove conclusively that this is the case on **Look Look**, with great hits and clips such as **'Making Plans for Nigel'**, **'Life Begins at the Hop'**, **'Generals and Majors'** and **'Senses Working Overtime'**. Spliced between the songs are interviews with the band which give some insight into XTC, but it is the songs that make this an outstanding music video. XTC are truly a 'pop' band in the style of Squeeze — fun, wholesome, non-political music made to entertain. **Look Look** spans four years in the life of XTC and stands as a fine testament to their ability as songwriters and musicians.

## FALCON AND THE SNOWMAN Roadshow \*\*\*\*\*

Two bright young stars, Timothy Hutton and Sean Penn star together in a thrilling tale of espionage full of suspense and emotion. **'Falcon...'** is the story of Christopher Boyce and Dalton Lee, two young Americans who start selling confidential secrets to the Soviet Union, one simply for the money, the other out of a moral duty. The film has references to Australia — alleged CIA activity behind the downfall of the Whitlam government —

but this is just one twist in an engrossing film. The photography and direction are superb and the story moves along smoothly, but it is Penn and Hutton who dominate the production. Each one works off the other, forming a partnership that will hopefully flow on to other films. **'Falcon and the Snowman'** is a great film and certainly the pick of the month.

## WILD LIFE CIC \*\*\*

Mindless, mundane fun is often essential to escape the demands of everyday life. **Wild Life** falls into this category. Yet another teen comedy, no better or worse than the others featuring deviant school children, all-American college boys and, of course, plenty of available women. Christopher Penn is Tom, likeable tough guy who shares an apartment with his friend Bill (Eric Stoltz) and the result is chaos. Bill's girlfriend Eileen tries to break off with Tom but doesn't totally succeed. Eileen's superior at work, David, is trying to get to know Eileen better, Bill's brother — Jim — befriends a Vietnam veteran etc. etc. Confused? You won't be after watching this wild, mundane fun.

## TUFF TURF Roadshow \*\*

The Kinks once sang, 'Wish I could be like David Watts', and perhaps this film should be subtitled, 'Wish I could be like Morgan Hillier', for Morgan is a young all-American hero fighting truth, justice and the American way single handed (or at least armed only with his pushbike).

Morgan (James Spader) is the new boy in town and immediately runs into trouble with the school heavy, Nick Hauser (Paul Mones) when the two find themselves after the same girl, Frankie Crayden (Kim Richards). Music is a predominant feature of **Tuff Turf**. Southside Johnny, Lene Lovich, Marianne Faithfull and Jim Carroll are among the contributors and provide a welcome break from the monotony of constant street life images.

The climax is a bit too cliched. In the words of the production notes, 'As Morgan arrives at the warehouse, the hour has arrived for the final confrontation with a heavily armed Nick and the Tuffs! Can you stand the suspense?'



Timothy Hutton and Sean Penn as superspies Boyce and Lee in **Falcon and the Snowman**



# FILMS



Joe Morton plays an extraterrestrial who makes his way through Harlem in "The Brother From Another Planet".

## SILVERADO

This is a hugely stylish, spectacularly widescreen vision of the wild west frontier from "Big Chill" director Lawrence Kasdan.

It's got all the essential elements for a good shoot-'em up, including range wars, cattle barons and crooked sheriffs, covered wagons, honest settlers and a saloon keeper with a heart of gold.

Hostilities flare up when the guys in black hats demonstrate their low regard

for law, order and human life to the citizens of Silverado. With some old scores to settle anyway, the four reluctant heroes (Kevin Kline, Danny Glover, Scott Glenn and Kevin Costner) add some new ones to the tally for revenge and the big showdown is inevitable. The remarkable cast includes Linda Hunt as Stella the saloonkeeper, Jeff Goldblum as an oily cardsharp called Mr. Slick, Rosanna Arquette plays the sturdy pioneer woman, Brian Dennehy is the badguy sheriff and John Cleese plays an unexpectedly serious lawman.

It's a gripping adventure with lots of action and an offbeat, laconic sense of humour throughout. And it runs more than two hours, so it's great value in \$/minute/enjoyment terms.

## BROTHER FROM ANOTHER PLANET

"There's no shortage of movies about aliens visiting us." What makes "The Brother From Another Planet" special is the brilliant, wordless performance of Joe Morton in the title role. Along with John Sayles' clever

scripting and direction, it goes to make this low budget-SF-folk tale into a bizarre, humorous and perceptive film.

The Brother is a mute, 3-toed (but otherwise perfectly humanoid) black extraterrestrial, who lands in Harlem. As long as he keeps his shoes on, he looks like any other local crazy and blends easily into life at street level.

His curious, receptive face is an invitation for a variety of characters to unload their troubles, opinions and egos on him. Through a series of nice and nasty encounters he observes, and comes to understand the human experience. He finds a job and lodgings and has just embarked on a solo crusade against a big heroin dealer — when the Men in Black arrive.

John Sayles and David Strathairn play the two bountyhunters with great relish. They are evil and implacable, tracking the Brother down across space, and interrogating the populace with steely lines of ludicrous tv dialogue. They deserve a bad end, which is what they get, and we discover what the graffiti means. Don't miss it.

## PRIZZI'S HONOR

"Highly amusing melodrama about an unlikely pair of star-crossed lovers, directed by John Huston."

Jack Nicholson is a middleaged charmer called Charley Partanna, a Mafia hitman sworn by blood oath to defend the honour of the Prizzi Family. It's at a family wedding that he first spots Irene (Kathleen Turner) and is instantly smitten. Confident the attraction is mutual, he pursues her across the country and into a wildly romantic affair and whirlwind wedding.

It's only after the marriage that Irene mentions that she too is a hitperson, and the subject only comes up because she has been offered a contract on Charley. Although he has initial problems with the concept of a working wife, no obstacle is too big for true love. Which is lucky because their first team effort is a kidnapping in which Irene blasts a witness who turns out to be a policeman's wife. The wrath of City Hall and all its Precincts comes down on all the Families but the newlyweds have the hostage. They use this bargaining point, and their combined professionalism, to slither out of the situation. But there's still a problem with a large amount of money Irene has stolen from one of the Prizzi casinos. They say Sicilians love money even more than their children and they're very fond of their children. Unfortunately for Irene she is a glib Polack who forgets this, and Charley is a man of honour. You'll love them both.

Janet Cook

# RECORDS

Every year, thousands of records are released around the world. Only a very small percentage are played on the radio, and that small percentage becomes almost negligible if TV's brought into the picture. It seems a great shame that so much excellent music is ignored, and consequently listeners (and viewers) are deprived of the chance to enjoy it.

Of course there ARE radio stations and TV shows which do not force feed their audiences the TOP 40, and allow us a look outside of Hitsville. Try tuning into them.

Anyway, as an attempt to redress a very weighty balance, here are 10 12" singles that should not have escaped your attention in 1985.

**STEVE ARRINGTON • FEELS SO REAL** — WEA Import  
**DROBBERS • SHALL WE GO** — WEA  
**MAXI PRIEST • SHOULD I** — IO Import  
**ROCKMELONS • SWEAT IT OUT** — TRUETONE  
**SCRITTI POLITI • PERFECT WAY** — VIRGIN  
**SHANNON • STRONGER TOGETHER** — POLYGRAM Import  
**SKIPWORTH & TURNER • THINKING ABOUT YOUR LOVE** — 4th + BROADWAY  
**SQUEEZE • LAST TIME FOREVER** — A&M Import  
**TEMPTATIONS • TREAT HER LIKE A LADY** — MOTOWN Import  
**WORKING WEEK • SWEET NOTHING** — VIRGIN

ANDY GLITRE

## BREAKERS

### Adrian Johnston 7HT

Tokyo Rose • *Idle Rose*  
 Get Some Humour • *Jenny Morris*  
 Can't Wait To See You Again • *Eurogliders*  
 Sweetest Taboo • *Sade*  
 Circus Ring • *Vitamin Z*  
 Lean On Me • *Red Box*  
 The Rubberband Man (Rubber Mix) • *Tamara Silvera*

### Leo Nelson 6PM

A Good Heart • *Feargal Sharkey*  
 Separate Lives • *Phil Collins and Marilyn Martin*  
 Broken Wings • *Mr Mister*  
 I Knew The Bride • *Nick Lowe*  
 So Much For Love • *The Venetians*

### Roger Green Radio Ten

This Time • *INXS*  
 Who's Zooming Who • *Aroha Franklin*  
 Is It A Dream • *The Damned*  
 Communication • *Power Station*  
 Oh Sheila • *Ready For The World*  
 Can't Wait To See You • *Eurogliders*  
 Separate Lives • *Phil Collins and Marilyn Martin*

### Brad McNally 3XY

Nights On The Town • *The Del Fuegos*  
 If Looks Could Kill • *Nona Hendryx*  
 Broken Wings • *Mr Mister*  
 Working Class Man • *Jimmy Barnes*  
 Injun Joe • *The Johnny's*

### Geoff Holland 2SM

This Time • *INXS*  
 Can't Wait To See You • *Eurogliders*  
 Sweetest Taboo • *Sade*  
 My Heart Goes Bang • *Dead Or Alive*  
 On Again, Off Again • *Cats Under Pressure*

### MAXI DARE TO BE DIFFERENT COMPETITION.

FIRST PRIZE: Donna Forland, SA.  
 SECOND PRIZE: Tara Moore, NSW.  
 RUNNERS UP: Fiona Sarib, NT, Jacinta Padoan, VIC, Julie Wyman, NSW, Julie Graves, NSW, Justine Clegg, SA, Joanne Lanning, WA, Agnes Sewell, PNG, Monique Batterson, NSW, Susan Danford, QLD, Lisa Grundy, VIC, Phoebe Hart, QLD, Alinka Yotovac, SA, Freda Tsakiris, QLD, Kathy Johnston, QLD, Tim Keown, NSW, Cara Ramsay, QLD, N. Courtney, VIC, Michelle Jones, WA, Gita Brett, QLD, Alison Fitzgerald, TAS, Johanne Lewis, VIC, Jacqui Irons, NSW, Nicole Hagart, VIC, Teresa Saporshtetz, QLD, Lisa Davidson, TAS, Kerry Robertson, QLD, Susan Lochery, VIC, Heather Branson, QLD, Natalie Loxton, QLD, Anna Corfios, NSW, Nicole O'Sullivan, VIC, Kim Assenbruck, QLD, Jodi Scott, WA, Emma Swinton, VIC, Helen Gunn, NZ, Karen Brook, NSW, Jenny Sue, NSW, Wayne Hindson, NZ, Sandra Volonchi, VIC, Alexandra Roberts, WA, Melissa Newton, QLD, Tabatha Tedman, NSW, Kylie Hayes, VIC, Philip Southwell, NSW, Lisa Wirth, VIC, Fiona McBeath, NSW, Jane Grace, VIC, Anastazija Dankov, SA, Tina Kemp, QLD, Anna Cavallaro, SA, Norisha Barba, QLD, Michelle McCord, VIC, Karen Saxby, SA, Sheri-Anne Whinston, VIC, Antonia Gunning, NSW, Zoe Gunter, NSW, Donna Regan, VIC, Catherine Wright, VIC, Karen (Black) Farmer, WA, Fiona Greening, NSW, Sandra Serpaciomi, QLD, Julie Overruell, NSW, Lynette Dorn, QLD, Samantha Flatley, VIC, Louise Brown, QLD, Kellie Hill, QLD, Jane Cribbin, QLD, Stephanie Yates, VIC, Lianne Jenkins, NSW, Christine Lloyd, WA, Karen McBain, SA, Rodie Ruggero, VIC, B. Jane Guinan, QLD, Sue Ryan, QLD, Sharon, TAS, Melinda Wilson, VIC, Carol Clayton, NSW, Wee M. Lee, VIC, Veronika Anderson, WA, Nicole Cook, SA, Adene Zen, WA, Yvonne Archer, NSW, Sook-Yee Looi, NSW, Jennie Groom, SA, Sharon Miers, QLD, Melissa Luke, VIC, Nicole Cranston, VIC, Fiona O'Leary, NSW, Sharon Radford, TAS, Pauline Zerala, NSW, Rachael Dear, VIC, Kylie Rewald, QLD, Tracey Close, VIC, Ceinwen Ellis, QLD, Anna Burchall, VIC, Lisa-Marie Czertasow, WA, Leanne Kranenburg, SA, Rebecca Hancock, SA, Lisa Langevad, NSW, Jeanne Holman, SA.

### DECEMBER

STAR CROSS Solution.  
 ACROSS: 1. Stevie Wonder, 8. Green, 9. Romeo, 13. Delta, 15. Altered, 17. EL (Eddie Lyndon), 18. Enemy, 19. OR (Otis Redding), 20. Are, 21. Look, 23. DF (Dave Faulkner), 24. DR (Diana Ross), 26. Summer, 30. Est, 32. In, 33. Wet, 35. Rio, 36. Doherty, 38. Abba, 40. BL (Nils Lofgren), 42. Pleasure, 45. Cell, 46. Boxer.

DOWN: 1. Surrender, 2. I Got You Babe, 3. WG (Weather Girls), 4. Order, 5. Need, 6. Del, 7. Enter, 10. Mael, 11. Elmo's, 12. SE (Sheena Easton), 14. Alex, 16. RO (Ric Ocasek), 20. AF (Aretha Franklin), 22. KM (Kirsty MacColl), 23. Dr, 25. Rain, 27. Midea, 28. Eno, 29. Pers, 31. To, 33. We, 34. Tyler, 37. Hero, 38. All, 39. Bad, 41. AC (Alannah Currie), 42. PL (Phil Lynott), 43. UB, 44. Ex.

## COUNTDOWN

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THE BYRDS



# THE BYRDS

**N**ews from London of a fashionable revival of interest in the Byrds, the late-60s Californian stars, makes one wonder about the zombie nature of rock'n'roll. Just when you think you've finally buried an old style or a legend, it rises to lurch around 'influencing' innocent young things to wear silly specs.

However, the Byrds are worth remembering for more than leader Roger McGuinn's glasses. Partly as pioneers of folk-rock and country-rock (with some vintage psychedelic excursions along the way). And partly as a classic example of: promise wrecked by egotism, ineptitude, bad management and most of the other idiocies rock'n'roll is famous for. You can hear echoes of their sound in acts from the Pretenders to Tom Petty, and still see similar career stuff-ups any day of the week.

Roger McGuinn was 22 and still called himself 'Jim' in 1964. He had a familiar 50s musical background: high-school rock'n'roller gets caught in the folk boom — the Limeliters, Chad Mitchell Trio, Judy Collins — and emerges in the early 60s looking to play something with sensitivity... but oomph.

At LA's famous Troubadour club he appeared to have found like-minded colleagues in David Crosby and Gene Clark, a singer with the New Christie Minstrels. 'Hey, let's form an electric group — all we need is a bass player.' Welcome, Chris Hillman (who actually plays bluegrass guitar not bass) and a drummer — come on down, Michael Clarke (who has never played anything but looks like a muso).

Recordings of these Byrds were flopped in later years as the album 'Pretely': it should have buried rather than launched. The Byrd's first record success, in early '65, featured session musicians (apart from McGuinn), but established key elements of the Byrds' approach: strong, high harmony vocals, the jingly-jangly electric 12-string guitar of McGuinn, and an admiration for the work of one Bob Dylan.

Later that year Dylan himself would turn his back on folk and go electric with 'Bringing It All Back Home'. But the Byrd's debut rendition of *Mr Tambourine Man* started the folk-rock boom by racing to the top of the charts. The album of the

same name contained three other Dylan tunes, and the followup, 'Turn, Turn, Turn', had two. Apart from being acquainted, Dylan and the Byrds were on the same label, and for many years the group had access to Dylan's unreleased demos.

Their own material, initially written mainly by Clark, had a distinctly Beatles flavour. In fact, like various other bands, the Byrds were instantly hyped as America's answer to the Fab Four: a nice irony, as their publicist at the time was none other than Derek Taylor, a long-term off-and-on associate of the Beatles.

Another strand to this tenuous association is that the Byrds were said to be responsible for introducing the Beatles to Ravi Shankar's music, a connexion which led to 'raga rock' and George Harrison's inexorable descent into Indian mystical waffle. When the new Byrds' single *Eight Miles High* emerged in mid '66, the flip side, *Why* sounded like a long sitar solo. McGuinn and Crosby actually held a press conference to explain raga rock and 'demonstrate' the sitar.

Actually, neither could have played it for love nor money. Unlike Harrison, who painfully acquired a rudimentary proficiency, the Byrds simulated sitar with a good old 12-string Rickenbacker.

The 'Fifth Dimension' album revealed far more of McGuinn and Crosby as writers — the former especially scored with the 50 and the catchy, whimsical *Mr Spaceman*. Gene Clark had already had enough of stardom: after getting extremely neurotic about airplanes, he quit early in '66. After '67's *Younger Than Yesterday*, notable for such tracks as *So You Want To Be A Rock'n'Roll Star*, Crosby's epic *Everyone's Been Burned* and Dylan's *My Back Pages*, Crosby also left. His only fear seemed to be that none of his colleagues would acknowledge that the sun shone out of his rear. (His colleagues in fact fired him for being "impossible to work with"). Michael Clarke also quit around the same time.

Crosby went on to play with some other truly monstrous egos in Crosby, Still, Nash & Young, and Roger McGuinn, now well and truly in control of the Byrds, settled for some top sessioneers to flesh out the remaining trio.

The result was 'The Notorious Byrd Brothers',

widely regarded as one of the group's best and most consistent albums. Moving out of psychedelia and into more thought and observation, it featured tracks like *Drift Morning*, and *Wasn't Born To Follow* (which later would become a haunting part of the *Easy Rider* soundtrack).

But McGuinn and Hillman had jazz-rock ambitions, and when the Byrds engaged a new member early in 1968 to solidify the live sound, they thought they were hiring a jazz pianist.

What they were really getting was Gram Parsons, who had many talents, but really only one interest: country music. While McGuinn was dreaming of 'space rock', Parsons virtually took over the group for the making of *Sweetheart Of The Rodeo*, changing their musical direction and incidentally producing one of the first fruits of that new hybrid, country-rock.

Parsons' ambitions soon clashed fatally with McGuinn's, and the former departed to the Flying Burrito Brothers; Hillman joined him soon after when he too had a dramatic falling-out with McGuinn. McGuinn then engaged a succession of musicians to make two fairly mediocre albums — *Dr. Byrd and Mr Hyde* and *The Ballad of Easy Rider* — and stabilised the lineup in 1970 to make the half-live, half-studio 'Untitled', which most regard as the last decent Byrds record.

From then on it became a sad story of creative indecision, dubious management and some disastrous 'artistic intervention' by their long-term record producer, Terry Melcher. Looking back at the many petulant partings, the extravagant claims made for them and the inconsistent follow-through made by them, it's easy to regard the Byrds as a lightweight legend. But without being original in the same sense as Dylan, the Beatles, Coltrane or any of their mentors, they were innovators. First, the sound combination: vocal harmony soaring over the jangling 12-string and Hillman's heavy bass. Second, the format: putting the beat into folk, then the complexity of *Eight Miles High*, and taking country out of Nashville and into the dancehalls.

And third, the look. The makers of little square granny glasses are eternally grateful.

GREG TAYLOR



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