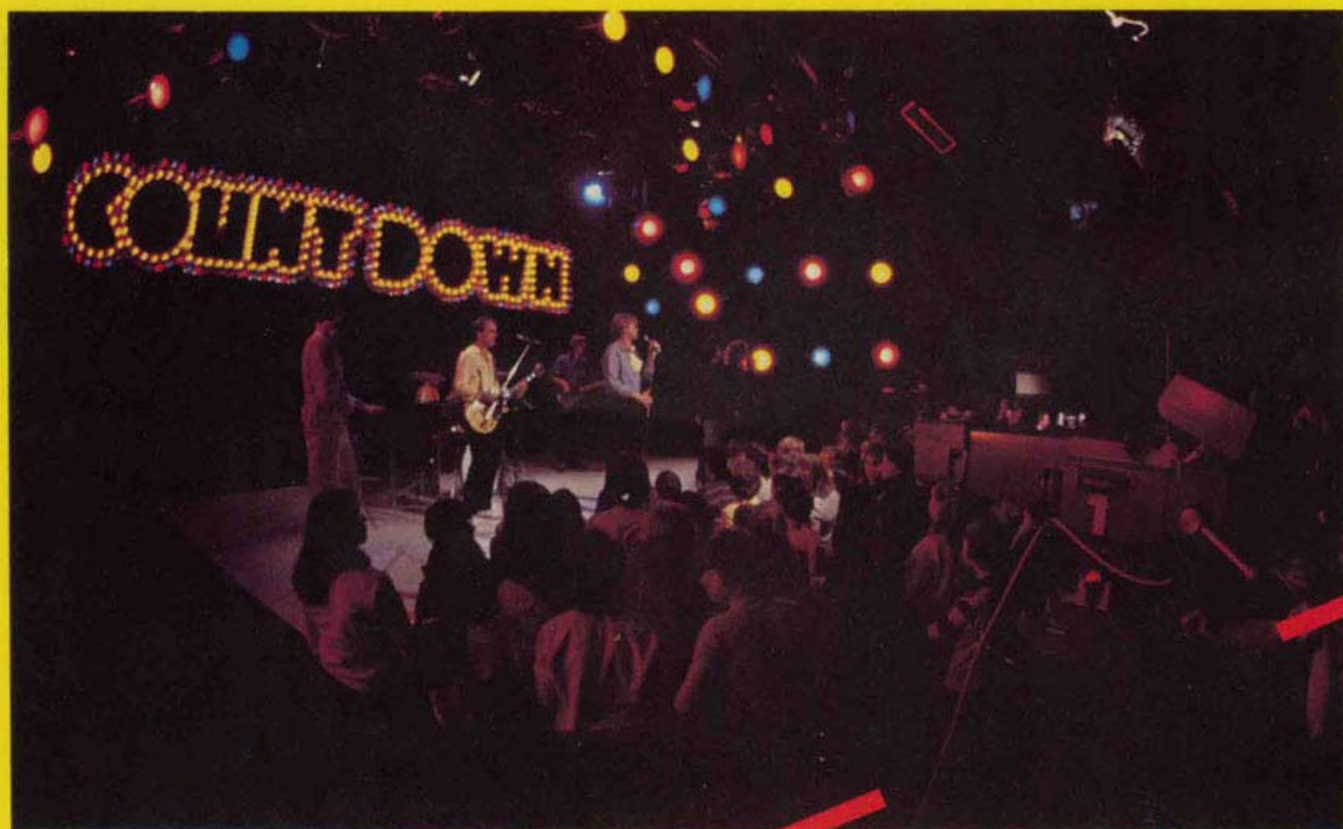


ROCK ALL OVER THE WORLD

\$2.95



ROCK ALL OVER THE WORLD



Written by Lawrie Masterson Photographs by Greg Noakes

Design by Lynda Mychael



Written by **Lawrie Masterson**

Photographs by **Greg Noakes**

Design by **Lynda Mychael**

Additional photographs courtesy of
**Joel Brady Features, CBS, Robert Ellis,
EMI, Ray Evans Productions, Festival,
Polygram, WEA**

Thanks to everyone at Countdown; the
ABC Publicity Department; the recording
company promotions people; the
talented performers on whom this book
is based

Special thanks to **Evelyn, Joel and
Connor and Pat, Drew and Kim**

Published by the **Australian Broadcasting Commission**

© **1981 Australian Broadcasting Commission**
145-153 Elizabeth Street, Sydney 2000

Postal Address GPO 487, Sydney 2001

National Library of Australia card number
and **ISBN 0 642 97598 1**

Printed in Australia by **Offset Alpine Printing Pty Ltd, Sydney**

Typesetting by **David Graphic Sales, Sydney**

ROCK ALL OVER THE WORLD

ROCK AWARDS 4

A look back at a smashing
time now chiselled into
Australian rock history

GIRLS LIGHT UP 6

Now there's a hit for
every Ms

CRAWL ON THE RUN 20

On the road, Australian
Crawl style

BANDED TOGETHER 24

The pick of the bunches,
from the wonderful to the
weird to the one-hit wonders

MOLLY'S WHIRLED! 44

On the ski slopes, dance
floor, telephone and
Countdown set with You
Know Who (Don't you???)

46 MARKED MEN

Shakey, Swanee, Steinman
... plus selected solo stars

ROMANCE RETURNS

All dressed up and
everywhere to go

56

ROCK AWARDS

The event itself took only about two minutes, but it left the rock industry, the media and the public applauding, decrying or just plain arguing for months.

When the **Cold Chisel** guys smashed up a couple of guitars and part of the set at the **1981 TV Week Rock Music Awards** again televised live on **Countdown**, they created a sensation in the true sense of the word. Sensations can be great, but not necessarily. **Jim Barnes** announcing he is leaving the group would be a sensation, but the punters would hardly stand back and applaud. Oh no, sensations are not always good — but whether you chose to praise or condemn the Chisel's performance at the Rock Awards was entirely up to you and this is not the place to start the argument all over again. What no-one can deny, though, is the fact that it was a performance which made the awards one of the most talked about rock shows seen on television in this country. During the same hour, the Chisels had picked up an unprecedented seven awards. The next day, they released their live double album *Swing Shift* and it shot to the top of the charts. Perhaps its comparatively short reign was evidence of a backlash against them . . . who knows?



Having a smashing time . .



Neil Finn



Live, loud and raunchy . . . it's typical Cold Chisel



Australia's Most Popular Male Performer, James Reyne



Split Enz

Whatever, Cold Chisel dominated, but here it is opportune to note that there were a few other people who made it to the podium that same night to collect awards from international guests **Jermaine Jackson** and **Suzi Quatro** and an array of big names from the Australian industry.



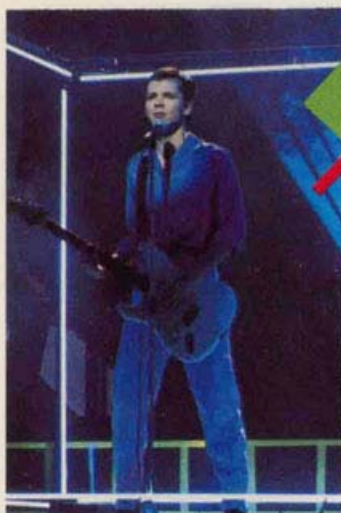
Special international guests Jermaine Jackson and Suzi Quatro on stage with Molly



Christie Allen

James Reyne proved just how popular **Australian Crawl** had become since the release of their debut album *The Boys Light Up* when he won the Most Popular Male Performer category. The public voted **Christie Allen** Australia's Most Popular Female Performer, despite her long absence from the scene due to illness.

The incredible **Split Enz** could not be denied and *I Got You*, their biggest single to date, was voted Best Australian Single by the industry. **Flowers** — now called **Icehouse** for the world market, including their home country — were voted Best New Talent, the signal for the start of what looks like being a long and highly successful international career.



Icehouse



Both **TV Week** and **Countdown** are committed to stage the awards again in 1982, but the venue and date are still the subject of negotiations. In the meantime, here's what happened earlier this year.

Most Popular Male Performer James Reyne (Australian Crawl)
Most Popular Female Performer Christie Allen
Most Popular Group Cold Chisel
Most Popular Record (album or single) East (Cold Chisel)
Best New Talent Flowers (now Icehouse)
Best Single I Got You (Split Enz)
Best Album East (Cold Chisel)
Best Songwriter Don Walker (Cold Chisel)
Best Producer Mark Opitz (for Cold Chisel's East)
Best Record Cover Design East (photography by **Greg Noakes**, concept by **Phil Mortlock** and **Don Walker**)
Major Award — for the most outstanding achievement in 1980: **Cold Chisel**

and the **GIRLS LIGHT UP!**

Cilla Black's *Anyone Who Had A Heart* sent shivers down the spine of a little girl from Chiswick in London in the early 1960s. In those days, Cilla was one of a throng of successful girl singers, along with **Dusty Springfield** and **Sandy Shaw** in England and American acts such as **Dionne Warwick** and **Diana Ross** and the **Supremes**. And, if anyone doubts that the rock'n'roll business operates in cycles, they need only take a look around at the number of girls having hits right now. That little girl from Chiswick, **Kim Wilde**, is just one of them and, this time around, plenty of female singers from Australia and New Zealand are having just as much success as the girls from England and the United States.

The girls have decided to light up again . . . and more power to them!

'Music has always affected me deeply, more than anything else in my life. That's why I love it so much, because it can affect you like nothing else can.'

The words are hardly surprising coming from **Kim Wilde**. She grew up with music. Her father was a star, her young brother Ricky had been given every encouragement to write his own material and force his way into the business and, at just 21, Kim herself is one of the biggest new names to emerge from England in the past year.

And she intends staying a big name for quite a while.

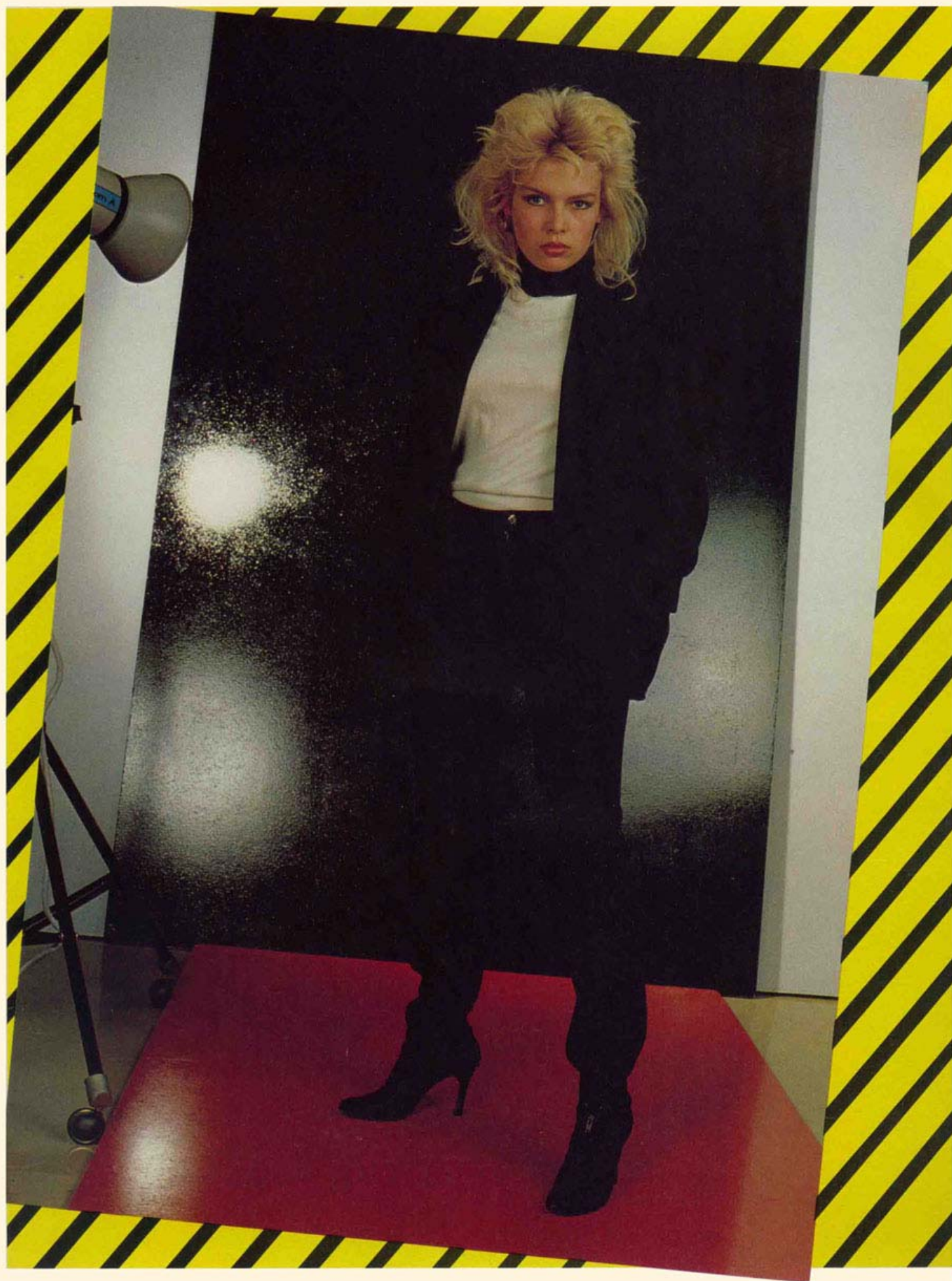
'When you look back over the years at all the girl singers, you find that the ones who want to last, the ones who really love what they do, are still going now,' she says. 'So as long as I'm lucky enough to have good material, then I'll always sing it because I'll always love doing that. I always had faith that something like this was going to happen for me, then when Ricky started writing some really good material with Dad, that's what triggered it off. So, I really owe so much to my brother and my father. There's a deep communication between us, a lot of understanding. They know exactly what they want out of their music and they know me very well.'

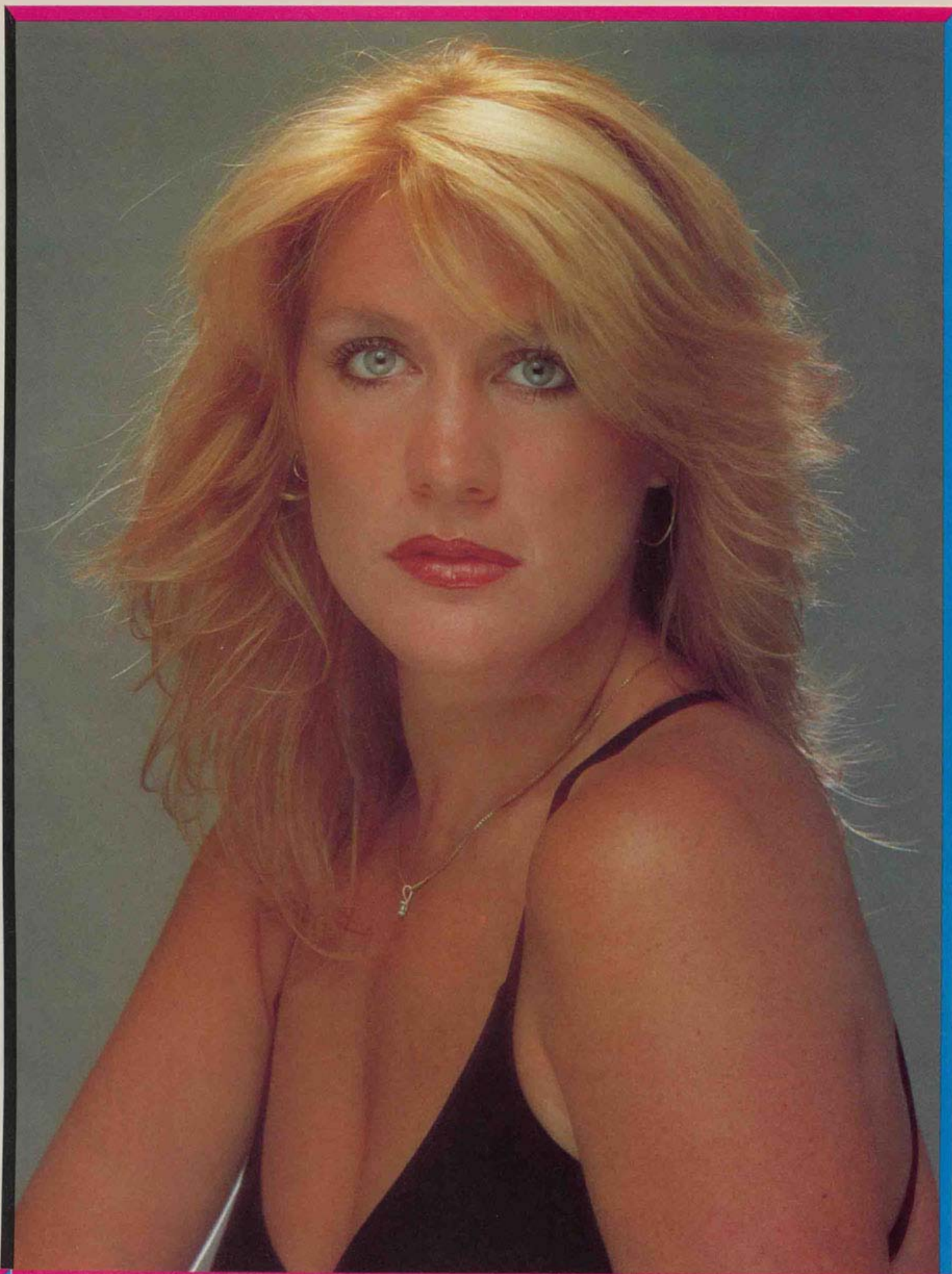
After a couple of successful singles and her debut album, next up for Kim Wilde is an all-out assault on the concert stage. 'I've never had a band working with me on a live basis, simply because I've not been doing any live gigs at all,' she says.

'That's for next year. I'll be putting a band together to do some tours, wherever the records have been hits, I suppose.' And the records, particularly *Kids In America*, have been hits right here.



Kim Wilde . . . now it's time to hit the road with a band





If one recording company catch-cry — it's not a hit until it's Top Ten — is true, then **Renee Geyer**, one of the best known and most highly respected talents in the Australian business, has just chalked up her first hit.

Incredibly, her quirky *Say I Love You* was her first single to reach Top Ten . . . incredibly because her new, American-produced album, called *So Lucky*, is the 11th Renee has released in this country. It is her 10th on the Mushroom label, making her the artist most recorded by Australia's biggest independent recording company. And, now *Say I Love You* has pushed her through that Top Ten barrier, *So Lucky* will, no doubt, be her biggest album to date.

So Lucky was recorded in bits and pieces over a period of more than 12 months. Renee collaborated with producer **Bob Fraboni** and her session players reads something like a Who's Who — **Bonnie Raitt, Bobby Keys, Ian McLaghan** . . . They all got together at one time or another at the Shangri La studios in Los Angeles.

Twelve months ago, Renee Geyer was talking in hopeful — but hardly confident — tones about finally breaking the ice on the overseas market after all her years as one of the few female singers in Australia capable of packing out the big venues consistently.

It has taken all that time to complete the project she hoped to use as an ice pick and now confidence is creeping in as well.

Justifiably, too.





Blondie — and read the whole band, not just **Debbie Harry** — has been one of the world's top and most consistent rock acts over the past four years.

During almost all that time there have been suggestions of the stunning Ms Harry leaving the group to pursue a career as a solo singer and, while that hasn't happened yet, she has perhaps given a preview of things to come with the September release of *Kookoo*, her first album without the Blondie banner.

Some not too subtle changes of image were used to separate Debbie Harry, the solo singer, from Debbie Harry, singer who fronts Blondie the rock 'n' roll group, and many will be hoping the two careers will be able to be maintained.

Whatever happens — and no matter what colour she dyes her hair — Debbie Harry has created her own niche among the genuine Queens of Rock and her reign is destined to continue.

Marcia Hines says she never went away . . . she was just absent for a time.

A list of the reasons would be smothered in confusing legal jargon and Marcia will discuss other whys and wherefores of her absence only by starting each sentence with the words 'very diplomatically'. All boiled down, it involves incompatibility with her former record company and other subjects which kept her out of the spotlight — and more than a little depressed — for more than two years.

What's more important is that Marcia Hines is back . . . and she came back with all the style which put her up there in the first place. Her album *Take It From The Boys* was recorded in London with Australian producer **David McKay** and she is hoping the next one, tentatively scheduled for around March, will be done exactly the same way.

'David and I got along really well even before we recorded,' she says. 'I hope he will be my producer from now on because he's great and that's all important — the partnership in the studio makes or breaks an album, I think.'

Meanwhile, a career rebuilding process has started, with *Take It From The Boys* as the cornerstone.

'It's not starting all over again, because the public, the media, everyone has welcomed me back with open arms and that's an amazing feeling. I was so frightened. I didn't know what to do or how to take what was happening but they just accepted me with open arms and more. I don't expect just to grab back the position I was in before. At this stage I'm just grateful I'm recording again. Probably very quietly, within the deepest, darkest part of my soul, I have high hopes of doing big things worldwide, but I'm really a pessimist. The promises that have been made to me in this business . . . boy, if they'd ever been fulfilled I'd be the biggest star God ever put on this earth.'

'I think promises make people go crazy in this business. I get frustrated at times, but then I tell myself not to be ungrateful because my career has been great. Mind you, I've worked and sacrificed a lot, like family life, but I've done things I've wanted to do and I've had a ball. I'm still having a ball.'





Stevie Nicks . . . could she be about to disappear to a mountain top to write children's stories?



Songwriting and singing credits for tracks such as *Dreams*, off the *Rumors* album which sold about 15 million copies worldwide, and the classic *Rhiannon*, off **Fleetwood Mac's** self titled and still brilliant 1975 set . . . it was only a matter of time before **Stevie Nicks** came up with an album of her own.

Fleetwood Mac had carved something of a reputation for taking its time about doing albums and, as a solo performer, Stevie was no different. She actually

announced that she would do her own album a full two years before it finally hit the shops, but the reaction to *Bella Donna* proved that the public didn't really mind the wait.

The songs on *Bella Donna* date back as far as 1972 (that's when *After The Glitter Fades* was written) but the lady with the haunting, almost monotone voice eventually made them all very much 1980s material. And the album also provided one of the most interesting duets of the year — Stevie and **Tom Petty** on the Petty-penned *Stop Draggin' My Heart Around*. Apart from that, it provided yet another clue about the diverse directions the lady might take in the future.



Stevie claims she would be happy 'holed up on a mountain top somewhere with a piano and my typewriter', adding that she would use the typewriter keyboard to produce stories for children.

A lot of young and not so young fans of her music will be hoping she doesn't stay up there too long.

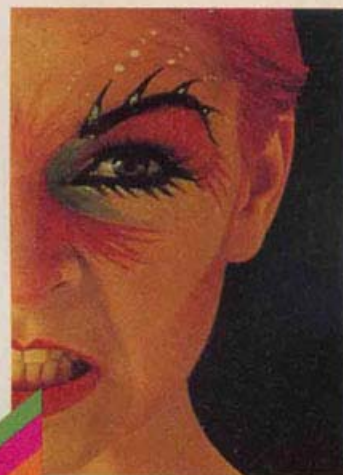
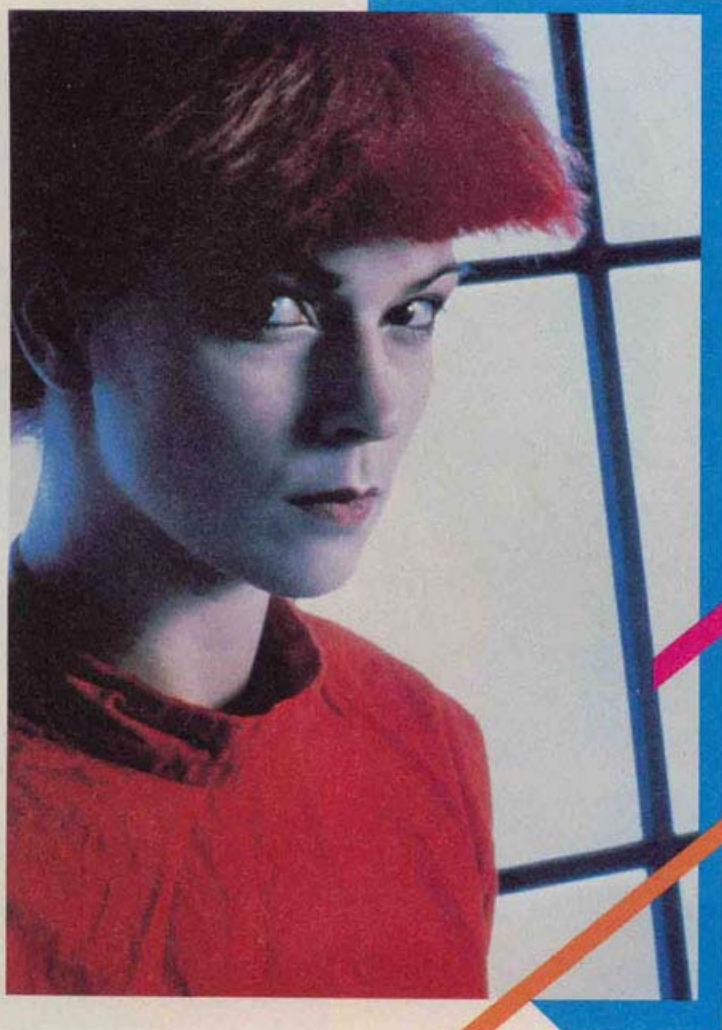


Australia has yet to see the lady who, over the past two years, gradually has built a reputation as one of the real sirens of rock 'n' roll but, if and when **Pat Benatar** arrives, look out!

As one influential US magazine mused, she will probably 'win the swimsuit competition *and* talent contest on the rock airwaves this year' . . . and those sentiments meet no argument here. Pat Benatar combines sultry looks with an authentic rock 'n' roll voice and an imposing presence on stage and videotape.

Her 1981 album *Precious Time* shot to Number One in the US after just three weeks, building on the following she had created with *In The Heat Of The Night* and *Crimes Of Passion*, and singles such as the thumping *Hit Me With Your Best Shot* and the remake of *You Better Run*.

Benatar's partnership with her lead guitarist and co-composer **Neil Geraldo** has been successful in other ways, too. He also happens to be her husband.



Toyah Willcox is one of the most original and exciting talents to gain acceptance in Australia over the past 12 months . . . and in more ways than one.

Her first Australian single, *I Want To Be Free*, and album, *Anthem*, are just one part of a career which, despite the fact that she is only 23, already has taken on immense proportions. With her band — called **Toyah** — she is winning raves from the British trade press for her live performances, complete with dazzling lightshows.

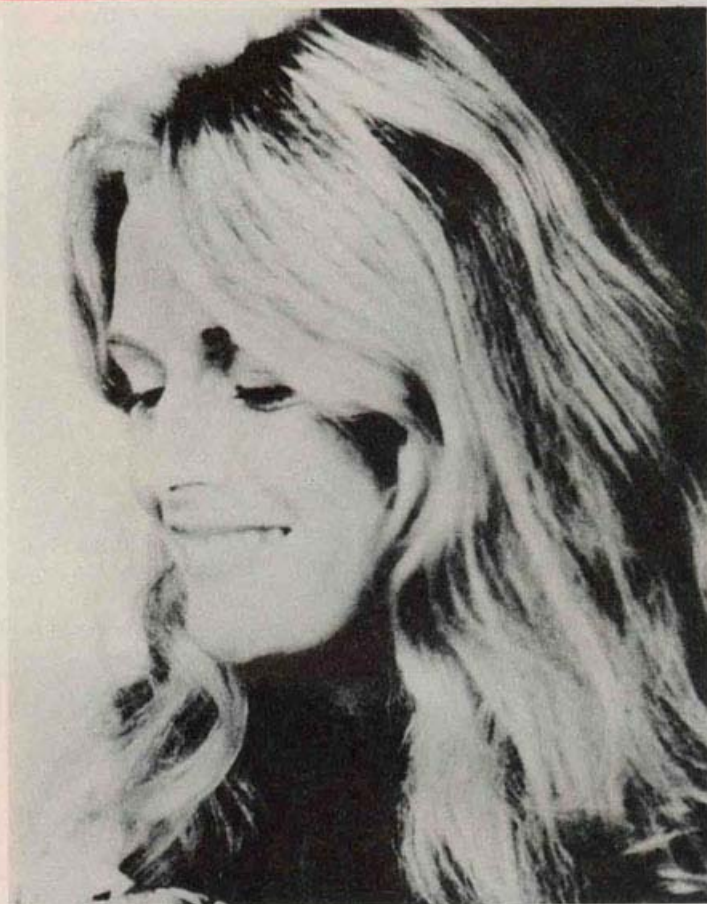
But it doesn't stop there. Toyah also has forged a reputation as a more than capable actress, with prestigious stage credits, a role in **The Who's** film *Quadrophenia* and TV appearances in *The Corn Is Green*, which starred **Katherine Hepburn**, and the series *Shoestring*.

Kim Carnes really shouldn't complain. Doesn't it take everyone six albums to have their first Number One?

Well, no it doesn't but Kim hardly had to starve while she was waiting for *Bette Davis Eyes* to give her that elusive big one. While Kim was releasing her own albums and, each time, building her reputation gradually, she and her husband, **Dave Ellingson**, already were noted songwriters. The *Gideon* album which they composed for country music king **Kenny Rogers** was a monster and since has become the basis of a movie.

'That was a kind of unique situation for us as writers,' she says in that raspy drawl. 'For someone who sells as many records as Kenny to come along and say he wants an album on which he'll play a particular character — a cowboy — and ask us to take a shot at it . . . well, that sort of chance doesn't come along real often these days.'

A **Rogers-Carnes** duet *Don't Fall In Love With A Dreamer* was cut from *Gideon* and became a successful single. **Van Morrison's Warm Love** was another success for Kim, but it took *Bette Davis Eyes* to really dazzle everyone.



'When I first heard the song I had just finished recording my previous album and I needed to get it out, so I couldn't go back into the studio to do the song. Eight, nine months later when I started rehearsing for this album, **Donna Weiss**, who wrote the lyrics (the music came from the great **Jackie De Shannon**), rang me up and reminded me about it and we got a demo over to the house. I took it to **Val Garay**, my producer, and he loved it and then my band freaked for it. We recorded it a couple of days later.'

Kim Carnes . . . her *Mistaken Identity* album was a case of sixth time lucky

The song became part of Kim's *Mistaken Identity* set . . . but no-one is wondering who she is now.



The Nolans – Coleen, Linda, Bernadette and Maureen – making waves on Countdown during their promotional visit to Australia

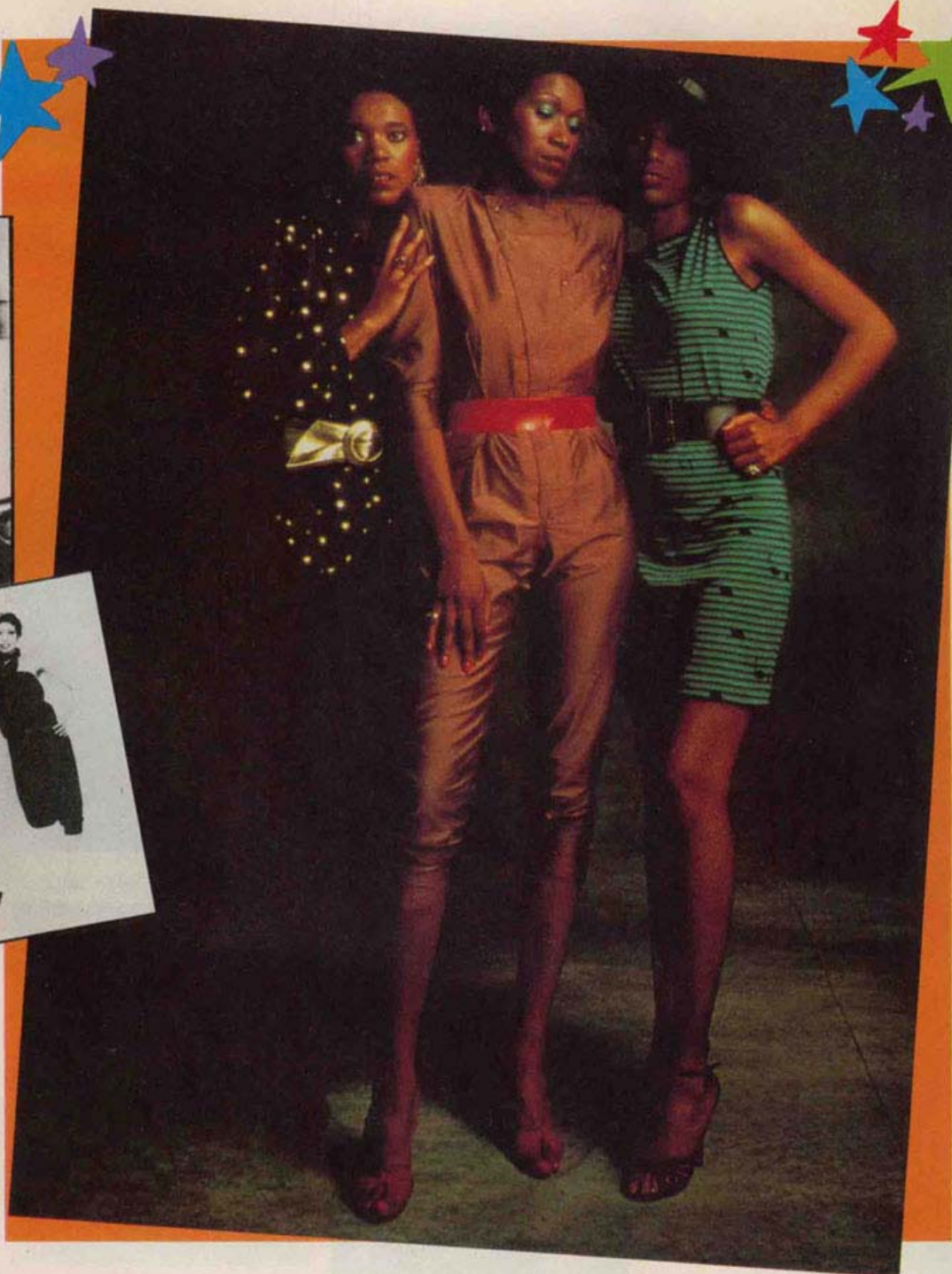
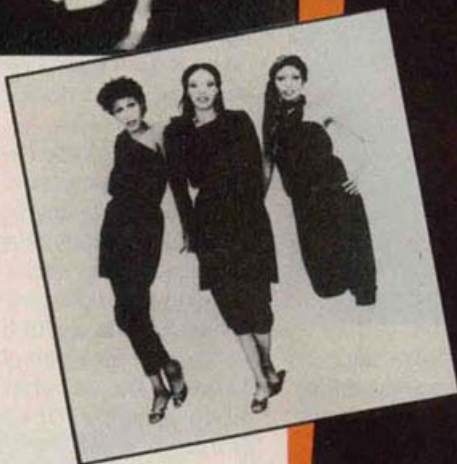


A lot of people were more than ready to send up **The Nolans** when they first saw film clips of the four neatly choreographed ladies from Ireland, but that was something they took in their well rehearsed stride and their reply was a monster hit in Australia. And, after 12 years of stage and television work mainly in England, The Nolans were an international success overnight.

'I suppose success in any other country surprises us,' the middle Nolan, 22-year-old **Linda**, says. 'When people 'phone up and say your record is Number One in Japan or Australia and ask you to come over . . . I mean, that's what we've been working for all this time. We'd realised there was a market in Australia, but we didn't know what it would be like. It's great to find out that the music scene here is really good.'

Linda does not flinch at the use of the term 'middle of the road' and, in fact, there is some satisfaction in her voice when she talks about The Nolans place on the often fickle record market. 'At one stage a lot of New Wave stuff took over — one-hit wonders. They'd take over the charts for a couple of weeks, have a hit, then no-one would ever hear of them again. But the people who buy our records or any record by a middle of the road act don't buy punk music, so there's plenty of room for us.'

The Nolans have made their own room on the charts with tracks such as ***Gotta Pull Myself Together*** and they are due to release a new album soon. After that, a tour of Japan — where ***Gotta Pull Myself Together*** did huge business also — has been confirmed and negotiations to bring them back to Australia for a series of performances are under way.



The build was gradual, but the heights now being achieved are no less than monumental.

Anita, June and Ruth Pointer — minus another, much lauded Pointer Sister, **Bonnie** — can now be regarded as major stars in this country after four successful singles gleaned from their past three albums.

Before that, reaction to them in Australia had been mild as far as the mainstream charts were concerned, but the *Energy* set and the single *Fire* started changing all that for the better. Another album *Priority* and a short tour of Australia followed, then came *Special Things* off which they cut another hit single — *He's So Shy*.

Another album, another tour . . . and the Pointers had their 1981 album *Black and White* and the single *Slow Hand* doing huge business.

The Gospel according to the daughters of the **Reverend Elton Pointer** now reads like a Top 40 chart.



Whoever it was who said the days of successful cover versions were over obviously didn't count on the durability of some songs and the real emergence of a lady named **Juice Newton**.

The golden-haired Californian looked back over her shoulder on a visit to Australia in time to see her remake of *Angel Of The Morning* hit the Number One spot in this country . . . and her album, which contained no less than eight cover versions, didn't do so badly, either.

The name Juice Newton did not mean much in Australia at the start of 1981, but Juice actually released her first album, with a backing band called the **Silver Spurs**, as far back as 1975. Another three albums, including the set which produced *Angel Of The Morning* and *Queen Of Hearts*, followed.

Between times, Juice also did some session singing, notably on the **Bob Welch** album *French Kiss* which produced the Number One single *Ebony Eyes*.



Sheena Easton was one of the pure pop singers who really made her mark in a big way during 1981.

Her *Morning Train* single was one of the most durable hits of the year and, having conquered England and Australia, Sheena went on to make more than a few ripples on the American charts as well.

Long noted as one of the finest session singers in Australia, **Wendy Stapleton** finally left her studio anonymity behind for a place in some charts with a single called *Reputation*.

The song didn't quite manage the support it deserved nationally, but it certainly wasn't a disappointing start for the enormously talented blonde and her band, the **Rocketts**.



Kim Hart hopes to spend most of next year living and working in Europe



Kim Hart is looking to Europe to provide her future hits. The pretty New Zealander who burst onto the Australian scene in 1980 with a Top Ten single *Love At First Night* has not found the going all that easy since then but, nevertheless, she is pressing on with plenty of determination and looking for bigger audiences. She also is polishing up on her German.

'Germany in particular seems like it could be a very healthy market for me,' she says. 'I've never been there but, with the sort of material I'm doing and the sort of act I am, I think I'd really suit the place. But it's all very difficult. You have got to play so much by ear, but then you've got to run your career to a plan at the same time.'

Next year's plan stipulates an album to be recorded in Europe.

CRAWL ON THE



Guy McDonough (left) and Simon Binks



Tour manager John Money with drummer Bill McDonough



Australian Crawl 'mebers' Paul Williams and James Reyne



No, James Reyne is not trying to get out – the fans are trying to get in



Who is that man in the business suit . . . ?

The hastily written sign on the door reads 'Australian Crawl Mebers Only' and it means what it's trying to say.

Backstage at Melbourne's Palais Theatre, the sign hardly looks out of place. In fact, it looks like a few things around here have been done in haste, including the way the fixtures and sparse furniture inside that door have been installed. No-one seems to mind very much.

The 'mebers' of **Australian Crawl** are relaxing inside that room and one other, which has a sign of better literary merit. The message is the same, though, so who cares? It's half an hour or so before the band is due on stage. Plenty of booze and soft drink remains packed in ice in a couple of plastic containers, but someone who was ravenous has passed by the platter of fruit, sandwiches and rolls already.

RUN

In terms of the number of other people around, backstage remains fairly uncluttered. The security is strict and even **Glenn Wheatley**, who controls the company which manages Australian Crawl, has to wear a backstage pass. Just back from getting a 60-date **Little River Band** tour underway in the US, he is now checking out the hottest property he has in Australia. Young Sydney band **Moving Pictures** also are signed to the Wheatley organisation and they are on stage warming up the 2000-strong audience for the moment when Crawl will hit. A couple of fans who have decided to forsake the opening act — or been unable to get tickets — are having a quick word with **James Reyne** through a window which, on a clear night, gives an excellent view of the theatre carpark. Beyond that is the ocean. On one side of the theatre, a gaping, multi-coloured mouth forms the entrance to Luna Park. On the other side, a variety of nightclubs and discos make up the closest thing Melbourne has to Sydney's Kings Cross.

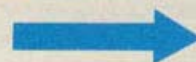


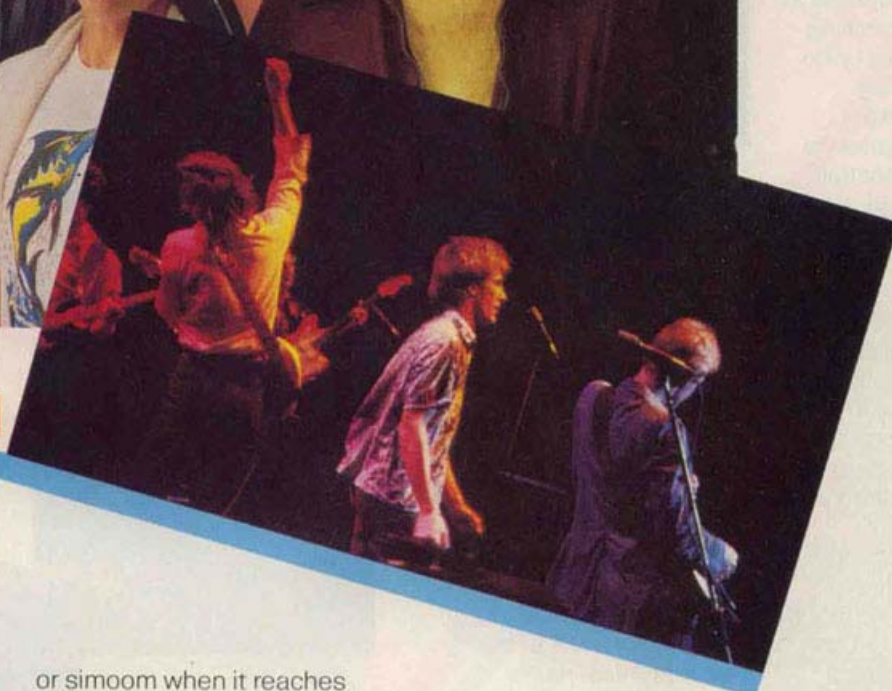
Reyne calls the conversation at the window to a halt and leaves for the adjoining room to swap a blue shirt and yellow jumper for another blue shirt — this one has a print design — and a jacket. **Brad Robinson** dons what probably went on the market as a conventional business suit, complete with collar and tie. The nature of the surrounds and the occasion make it all seem just that much more unconventional. Gradually, they gather in that adjoining room — **Reyne, Robinson, Simon Binks, Paul Williams** and **Bill and Guy McDonough**, plus a few holders of backstage passes. Dressed for the stage, the band members (the sign on this door got it right, remember?) stand in a circle, facing inward, and go through a vocal harmony routine.



Then there's an unfamiliar silence. It only *seems* to last five minutes... after about 30 seconds it is shattered by a fierce growl that would do justice to any self-respecting martial arts expert.

Everyone laughs as if that little number has exorcised any pre-show nerves and guaranteed a successful concert. A few minutes later, 2000 Crawl fans start showing their delight as the band belts out *Beautiful People*, the song which introduced them to the charts just two short years before.





Australian Crawl has returned to its home town towards the end of what the promoters have called **'The Ports Of Crawl Tour.'** The band's eagerly awaited second album *Sirocco* has shot them back into the Top 10 and all the predictions point towards it being even more successful than the debut set *The Boys Light Up*, still in the charts after more than a year.

The tour has kicked off in that grand old Victorian town of Bendigo and, by the time it has reached Sydney two weeks later, EMI Records has arranged to present Australian Crawl with a platinum album for *Sirocco*. Well, it's not exactly a platinum album. *Sirocco* (Italian name for Sahara wind

or simoom when it reaches Italy — Concise Oxford Dictionary) also was the name of **Errol Flynn's** yacht, so EMI has come up with a ship's wheel, the centre of which is an engraved platinum plate.

One show scheduled for Sydney's Capitol Theatre has blown out to two — both sell-outs — and Brad Robinson is at the helm of a fairly content touring party which straggles off a late morning flight. His look alters

slightly when he catches his first glimpse of the bleak Melbourne day . . . and contemplates the T-shirt which was more than adequate for the Sydney weather he left just an hour before. There is no superstar treatment. Airport greetings

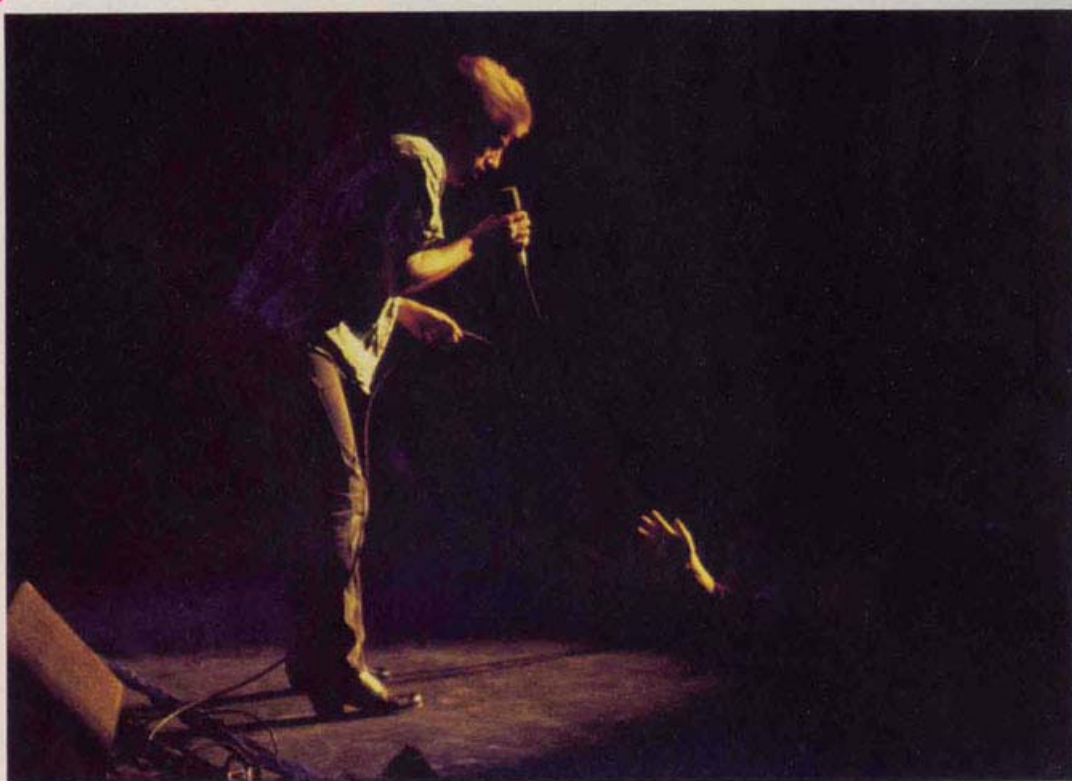
take place in the open, rather than the airport VIP lounges, and the touring party waits with everyone else for luggage to arrive on one of the carousels. The impression given is that they've done it all before. All practicalities organised, the members of Australian Crawl and their touring party head off in their own directions for 36 hours.

Back at the Palais. Out there in the dark, the 2000 obviously are savouring every little bit Australian Crawl can serve up . . . and they are serving up plenty. *Beautiful People* is followed by a string of numbers from *Sirocco* and *The Boys Light Up*. The martial arts shout which shattered that brief silence in the dressingroom has worked wonders.

A screen suddenly appears as part of the backdrop and footage of the old swashbuckler Errol Flynn is shown while Guy McDonough takes over the lead vocals for the second single off *Sirocco* — Crawl's own tribute to Flynn. The security at the foot of the stage relaxes just enough to allow a couple of girls time to pay their tributes to the band and, after about 75 minutes — heavy on the music, light on the patter between numbers — Crawl leaves the audience chanting for more.

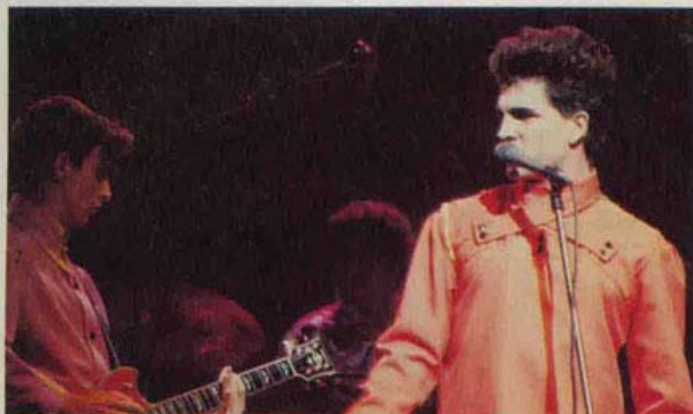
The casual observer who thinks tour manager **John Money** is on fire at this stage is forgiven. Smoke is billowing from a sleeve of his jacket but, as he turns to allow the band to brush past on their way off stage, he raises a hand to proffer lighted cigarettes. Ironically, out there in the dark the chant is becoming louder . . . *'The Boys Light Up, The Boys Light Up . . .'* The smokers in the band don't bother to even finish the cigarettes before responding. After that there's a second encore, then a brief discussion on whether a third is warranted.

It is.



Similar scenes will take place in Shepparton two nights later, then in Ballarat, Warrnambool, Mount Gambier, Adelaide and Whyalla. This band knows there will be a rousing welcome in every Port Of Crawl.

BANDED TOGETHER



Split Enz . . . they've hardly been resting after doing two tours in America, Canada and Britain. Now they're hard at work on another album, expected to provide another step up the international ladder

Split Enz is one of those bands which really does have everything — talented song writers and musicians, a sense of humour, a great flair for originality and presentation . . .

People in this country have been aware of it all for a long while now and, over the past 18 months or so, the rest of the world has been catching on rapidly. The Enz have still to crack it in a huge way in the biggest market of all — America — but guitarist, song-writer and singer **Neil Finn** doesn't appear the least perturbed. 'We're never either happy or unhappy about the States,' he says. 'It's all demographics and marketing in the industry over there. The last two times we've been we've built on what we did with *True Colours*. We've achieved a lot. But we don't really think about it all that much. We haven't had that one big hit single there yet, but I think we're well placed to get it now. It's a gradual build for nearly all bands in the States with a few exceptions and that's what we've been doing. But we're just as interested in being a smash in Europe or South Africa or Bolivia or wherever.' Bolivia . . . ?



The next step in that build towards fame and fortune in the United States and Bolivia is an album being recorded for release early in 1982 and Neil Finn says it will demonstrate several major changes in the band's music. For starters, it will be the first album on which **Noel Crombie** will play drums.

'I think we were all pretty nervous for Noel when he took over — it was a bit of a naughty schoolboy thing for us to do really,' Neil says of Crombie's occupation of the drummer's stool since the departure from the band of **Malcolm Green**.

'We all knew he had lots of imagination and the hard graft of touring was sort of an apprenticeship for him. I think he'll really be able to blossom on this next album.'

Apart from that, **David Tickle**, the young English producer responsible for *True Colours* and *Corroboree*, will not be working with the band this time around. Instead, another Englishman, **Hugh Padgham**, will fly in for the sessions.

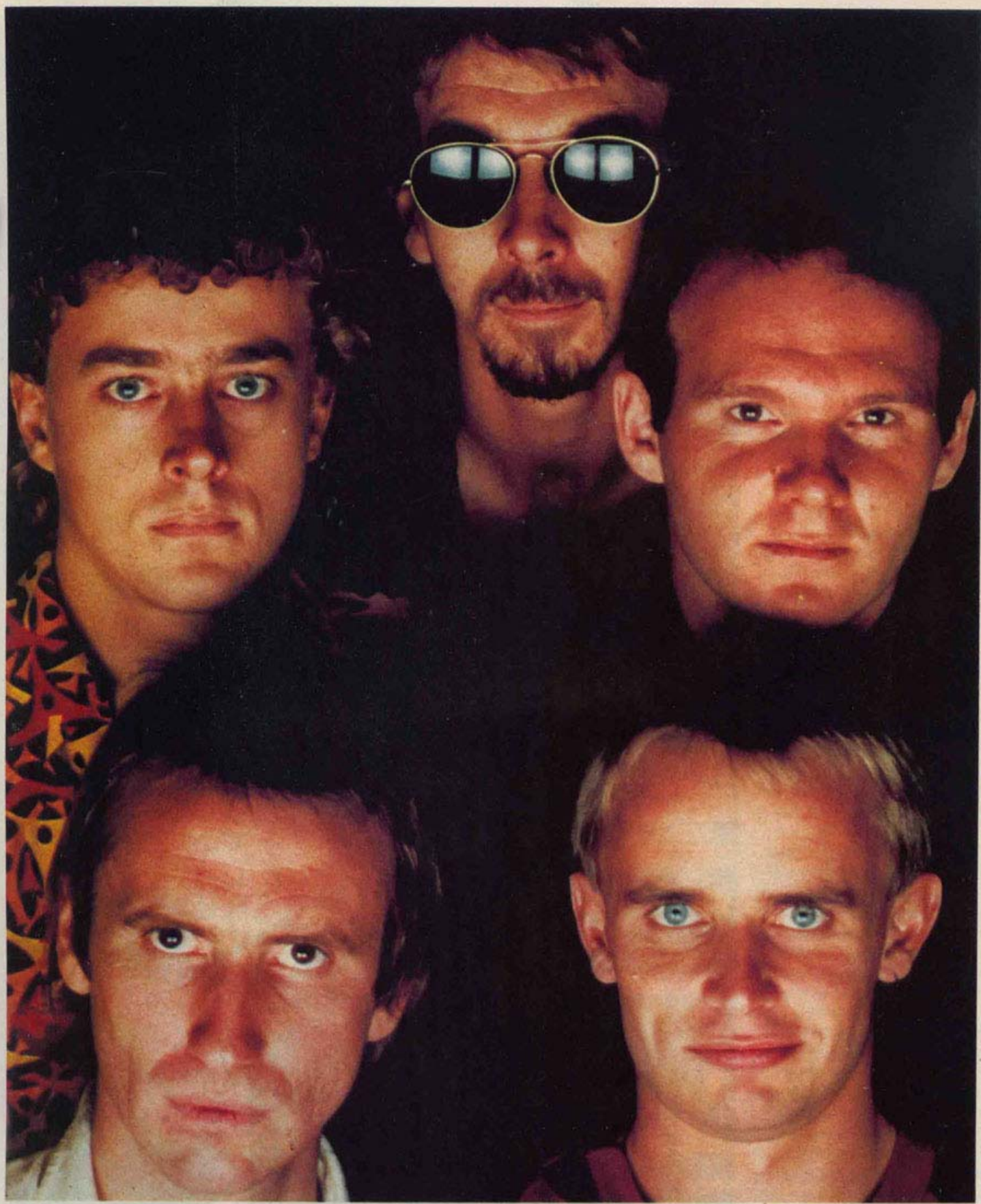
'No-one has heard of him yet, but they will have as soon as the new **Police** album comes out,' Neil says. 'He engineered it for them and he is more an engineer than a producer, which is what we want. We want to have much more control over the production ourselves, mainly because we think we are ready for it.'



A few more songs will be ready for recording before going into the studio this time, too. Neil admits finishing the lyrics for some tracks on *Corroboree* just an hour before putting down the vocals, not that it seemed to make any difference to the excellence of the end result. 'I'm a bit of a lazy sod when it comes to finishing them off,' he says. 'But that won't happen this time. A lot of the songs have been finished for a while and I'm sure you'll notice that some of them are very different for us.'

Many will say that Split Enz do not need to change to maintain their popularity in this and a number of other countries but, past variations of style and approach taken into account, they'll also be eagerly looking forward to another imaginative string of Enz hits.





They've come a long way from the Cricketers' Arms, a little pub in inner-suburban Melbourne which gave the public its first taste of their punchy brand of rock.

'We started there about May, 1979, and played there for . . . it seemed like years.'

Men At Work's singer-guitarist **Colin Hay** recalls.

'There was no record company interest then. We just played there for hundreds and hundreds of people. That's where the street level interest started.' By September, 1981, the interest had really spread. Men At Work's first single, *Who Can It Be Now?* — recorded at a studio not far from the Cricketers' Arms — was Number One on the **Countdown** chart, only the second Australian-produced single to achieve that feat since the start of the year. The song also had been released in Europe, Scandinavia, New Zealand and South Africa. America waited on the recently released debut album by the band.

'We were quietly confident that it was a good song, but we would have been happy with just some airplay,' Hay says. 'We really thought we had better songs . . . we didn't write this one and put it into our repertoire until after we'd signed the recording deal. We've never seen ourselves as being a mainstream commercial product, but more as an album band. We're no **Bucks Fizz** . . .'

Men At Work are not Bucks Fizz, says Colin Hay in something of an understatement. The band's debut single might not have won any European song contests, but it did reach Number One on the Countdown chart



Men At Work are **Hay**, **John Rees** (bass), **Jerry Speiser** (drums), **Ron Strykert** (guitar, vocals) and **Greg Ham** (saxophone, flute, vocals). Mainstream commercial or not, they now have an album of strong rock material on the market and don't look like being men out of work for some time.

In between playing rounds of golf and being the star of TV games shows, **Greedy Smith** somehow finds time to be a member of **Mental As Anything**.

And from now on it looks like the golf is going to have to suffer because the **Mentals**, as they're so fondly known, just keep getting bigger and bigger. Last year and early in 1981, the band ran into some problems getting airplay for such excellent singles as *Come Around*. But now, with *If You Leave Me (Can I Come Too?)* already having been a hit and their third album, *Cats And Dogs*, doing strong business, it seems as if everyone wants to know Greedy and company. The Mentals have long been popular in Britain — even in the trade press! Now they are being touted as the next Australian group to make a lasting impression on the US charts.

There's a prediction which really does smack of sanity . . . so how on earth did it find its way in here?





Now that is as mental as anything
... Greedy Smith uses a busy city
street to get in some golf
practice



One of the thousands of press releases issued on rock acts each year offers the opinion that **Ross Wilson** 'didn't seem to be interested in the conventional pursuit of success involving long-term commitment come-what-may.'

The paragraph referred to the fact that new line-ups had been an 'established aspect' of **Mondo Rock** since the first version of the group was formed in November, 1976, and it puzzled Ross Wilson just a little.

'It's probably getting at why I've been around for so long,' the man who fronted Australian rock legends such as **Daddy Cool** surmised. 'I've been up and down, up and down, but I've always kept ploughing along because it's been interesting to me. There have been times when I wasn't up front and making money, but I've always been lucky enough to stay ahead. I've never been really down in the past 10 years, I suppose.'

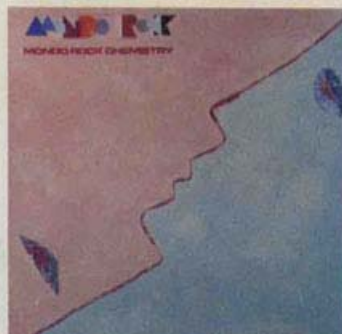


To say that Ross Wilson is not down at the moment, either, is something of an understatement. Since the current line-up of Mondo Rock consolidated and recorded the superb album *Chemistry*, he has been up front of one of the hottest bands in this country. And long-term commitment just followed on in the form of a worldwide contract for six albums on the Atlantic label.

'In a way, this line-up was probably a last stand,' Ross said. 'The Mondo Rock prior to this one was a pretty serious effort, too, but the overall thing just didn't seem to work. We got along together alright, but the downfall was in the studio. We just couldn't seem to capture the moment and making records was a real effort for us. With this new band, everything seemed to click.'



Apart from the line-up — **Wilson, Eric McCusker** (guitar), **Paul Christie** (bass), **James Black** (keyboards) and **John James 'JJ' Hackett** (drums) — being able to put it all together both on stage and in the studio, it gave Mondo Rock two gifted rock composers in Wilson and McCusker.



McCusker had *State Of The Heart* ready and waiting when he joined the band and it was one of the biggest hits of 1980-81. Wilson followed up with *Cool World* and the two collaborated on other tracks on the *Chemistry* set.

'It was like a new start,' Wilson said. 'Eric and I went on a big song-writing binge just before we went on the road this last time and I think we'll probably do that again. We seem to be going OK writing separately, too.'

Whichever way they come up with the material for their next album, due for release early in 1982, it is almost assured of being a winner. Ross Wilson is maintaining an interest in his career, so the conventional pursuit of success involving long-term commitment is just a matter of course.



Just when it seems like the **Electric Light Orchestra** has travelled in every direction, exhausted every possible avenue, they hit with something so new and refreshing that the previous project fades into insignificance.

Time, the title of the band's 1981 album, refers to their concept of the future, but it could just as easily refer to the band itself. ELO is tailored for the time . . . and what's most amazing is that this has been the case since the band started touring the world 10 years ago. With the release of *Time*, founding ELO member **Jeff Lynne** has truly cemented his place among the genuine greats of modern music. His credits on the album read: 'Lead vocals, backing vocals, electric and

acoustic guitars, piano and synthesizers.' As if that wasn't a big enough role to play, Lynne also wrote the 12 tracks on the album . . . and produced the set.

It might seem unfair to suggest that Lynne is the Electric Light Orchestra, but who would bother to listen to the **Rolling Stones** without **Mick Jagger**?

Well, they really have done it all now. The sceptics and the knockers will just have to live with their own envy.

Air Supply justifiably can claim to be among the biggest rock acts in the world, with piles of platinum and gold albums and singles as a result of some startling performances on the charts, particularly in America.

Graham Russell, his partner **Russell Hitchcock** and their band have not put a foot wrong anywhere... except, perhaps with Australian radio programmers who still persist in begrudging them almost everything. It's quite likely, though, that Air Supply doesn't let that worry them unduly as they sell out American venues such as the famous Greek Theatre and rake in a couple more million in record sales.

Their love songs for the 1980's have made them that big.



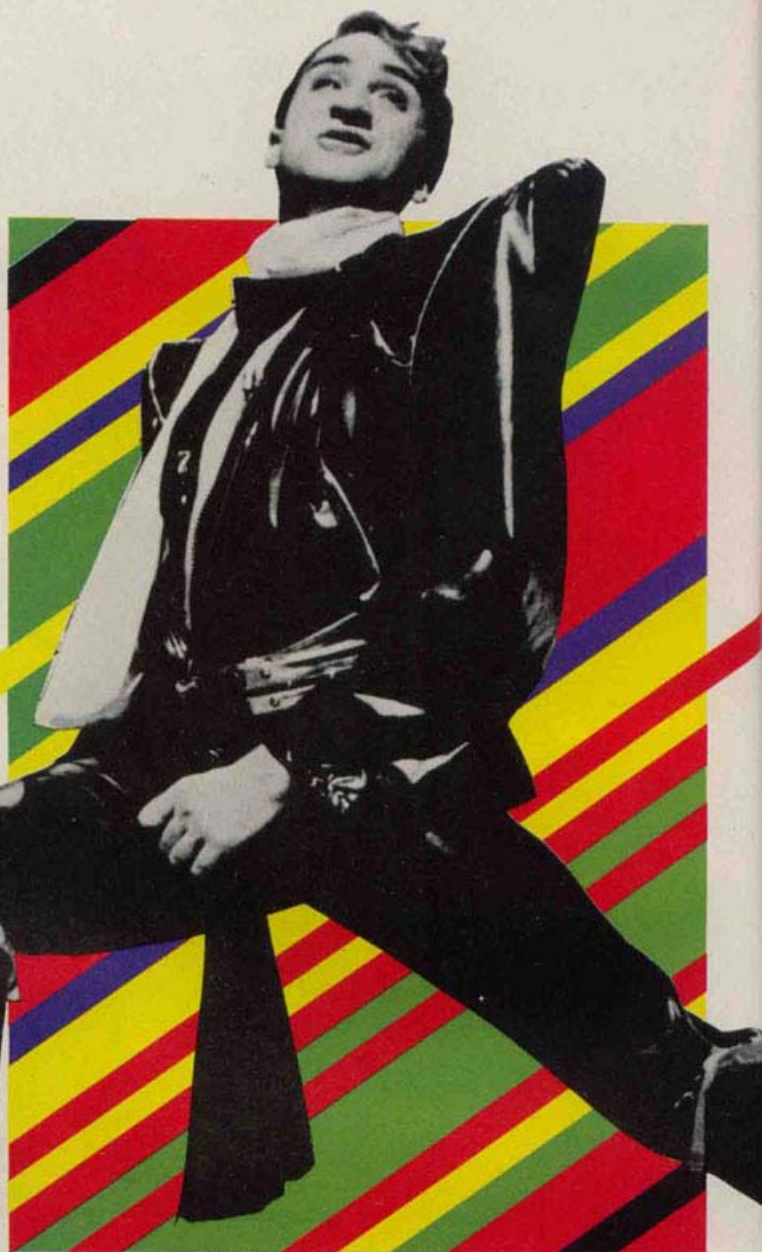
The big question is whether Australia would be game enough to let **Jimmy and the Boys** loose on the rest of the world. And the answer...?

Yes we would!

Since the band's major success with the single *They Won't Let My Girlfriend Talk To Me* and the release of the *Teddy Boys' Picnic* album, worldwide interest in **Ignatius Jones, Joylene Hairmouth** and company has been on the increase.

And why not? The single, penned by **Tim Finn** of **Split Enz**, was a commercial knock-out, the first genuine hit for Jimmy and the Boys. The album is a tantalising mixed bag of rock'n'roll, with a few surprises such as a version of the **Stones'** *Get Off My Cloud* thrown in.

The theatrically inclined Sydney band might scoff at the 'commercial' tag, but they've certainly realised now that a lot of that practical stuff we call dollars and cents goes hand in hand with it.





A monster debut album and three hit singles are proof of just what a sensational find **Stray Cats** were in 1981.

The outrageously coiffured American trio had to leave their native Long Island for London to start gaining the sort of attention they wanted, but their infectious brand of rockabilly soon had England, then the rest of the world, sitting up and taking a lot of notice. The success of Stray Cats **Strut Across Australia** in September and October was a good indication that **Brian Setzer** (guitar), **Slim Jim Phantom** (drums) and **Lee Rocker** (bass) had really found a home in the charts.



*Divinyls lead singer Christina Amphlett in a scene from the movie **Monkey Grip**, due to be released across Australia early in 1982. The band's six-track mini-album is part of the movie soundtrack*

It all happened so quickly for **Divinyls** that the band itself was caught unawares.

After gradually building a reputation as a top live act, mainly around the Kings Cross pubs, then recording and appearing on **Countdown**, everyone suddenly wanted to know about this new band with the impressive stage appearance and even more impressive sound . . . so suddenly, in fact, that the publicity machine hadn't even had time to crank up.

Divinyls are **Christina Amphlett** (vocals), **Mark McEntee** and **Bjarne Ohlin** (guitars), **Jeremy Paul** (bass) and **Richard Harvey** (drums). The bass player's name should be familiar — he was an original member of **Air Supply**.

Divinyls impressed recording company and movie producers simultaneously and the result was a six-track, self-titled mini-album, from which the single **Boys in Town** was gleaned. The same six songs are part of the movie **Monkey Grip**, based on Helen Garner's book and produced by **Patricia Lovell**, the woman responsible for the production of the multi-award-winning **Gallipoli**.

Christina Amphlett doubled with one of the leading roles in the film and, just for good measure, Jeremy Paul, Mark McEntee and Divinyls' manager, long-time rocker **Vince Lovegrove**, appear as well.

The band now is scheduled to put down its first conventionally-sized album with Cold Chisel's producer, **Mark Opitz**, early in 1982 and, judging from the all-original material on the mini-album, it should provide a great start to the New Year.

Sydney-based band **The Church** caught everyone by surprise, emerging mid-year to score heavily with their debut single, *The Unguarded Moment*, and charting strongly with the *Of Skins And Hearts* album. **Steven Kilbey** (bass, vocals), **Peter Koppes** and **Marty Willson-Piper** (guitars, vocals) and **Richard Ploog** (drums, vocals) now have joined that throng of successful young groups who have given so many so much confidence in the future of Australian music and its ability to do big things on the overseas markets.

Too Fast For You, the second single by The Church, only went to justify that confidence.



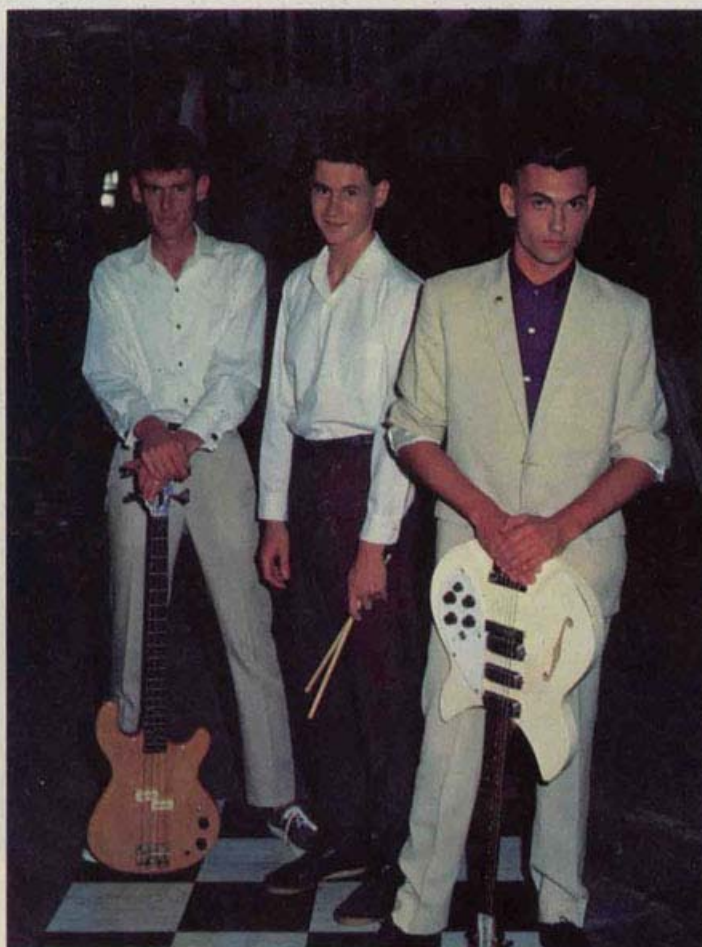
Sydney-based The Church . . . one of the finds of 1981 and one of the big hopes of the future

Counting The Beat started off the career of the **Swingers** in the biggest possible way . . . you can't go higher than Number One.

But since then, the New Zealand trio hasn't quite managed to top that debut effort. *It Ain't What You Dance (It's How You Dance It)* prompted nowhere near the same response, although the band's third single *One Track Mind* did stir more interest.

The Swingers' first album *Practical Jokers* was a long time finding its way into the shops, partly because its production was postponed after drummer **Ian Gilroy** broke his wrist in a trail bike accident near the Music Farm studios, where he, **Phil 'Bud' Judd** and **Bones Hillman** had started putting down the first tracks. Then Judd and producer **David Tickle** decided to mix the entire album at another studio — Electric Lady in New York.

Still, the Swingers can look back on 1981 knowing they were one of the very few Australian-based bands to emerge with a national Number One song.



Keyboards player **Doug Johnson** is classically trained and the background of drummer **Matt Frenette** includes a stint in a fife and drum marching band, yet **Loverboy** somehow manages to pound out a great brand of rock 'n' roll.

No-one is kidding himself that there's anything very new about the sound and, in fact, Loverboy has had to suffer comparisons with American groups such as **Cheap Trick**, **Foreigner** and **Boston**, but lead singer **Mike Reno** considers all that a compliment. And, the Canadian-based Loverboy has strong individual points of its own, he says. 'Loverboy might be one unit, but everyone in the group has an individual and unique character,' he says. 'We prefer to stress the basics, both on stage and off.'



The band's self-titled, debut album and the singles *Turn Me Loose* and *The Kid Is Hot* might have been fairly basic, but they certainly created a strong following for Loverboy in this country.



The laconic **David Mason** spun his **Reels** through yet another year of musical and personnel changes . . . and success.

The **Quasimodo's Dream** album and their Kitchen Man Tour stamped the Reels yet again as one of the most consistent groups in the country and, after the departure of keyboards player **Karen Ansell** in the latter half of 1981, the Dubbo drop-outs still managed to keep up with the pace.

It seems they will continue to do so, no matter what.



They're the toast of the junior prom . . . and most of New York! **Get Wet** — the lovely and talented **Ms Sherri Beachfront** and her piano thumping friend **Zecca** — had done only one gig before **Lou Reed** invited them to open his shows. A highly imaginative and slightly outrageous duo was on its way and it wasn't long before the almost legendary **Phil Ramone** had them in the studio under his production wing.

The result was a self-titled, debut album which many critics considered — with unusually sound reasoning — one of the best pure pop sets of 1981.

And, if this is just the start, let the future roll on as quickly as possible.



George McFarlane and **Col Campsie** are **The Quick**, two English musicians who suddenly appeared from out of nowhere with a hit called *Hip, Shake, Jerk*, from their debut album *On The Uptake*.

Oddly enough, it took a party in America to get the duo together but, once the party was over, as they say, the fun really started. The album was put down in London and the single rapidly went Top 20 in Australia, with some help from a quirky film clip which showed McFarlane playing a bank of keyboards, as is his wont, and Campsie doing most of the vocals.

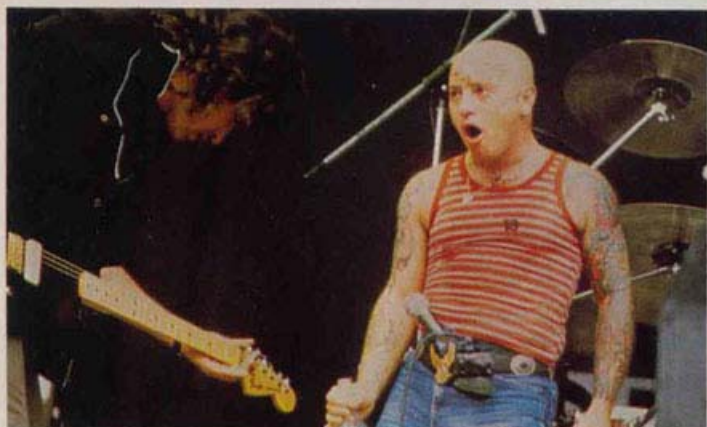
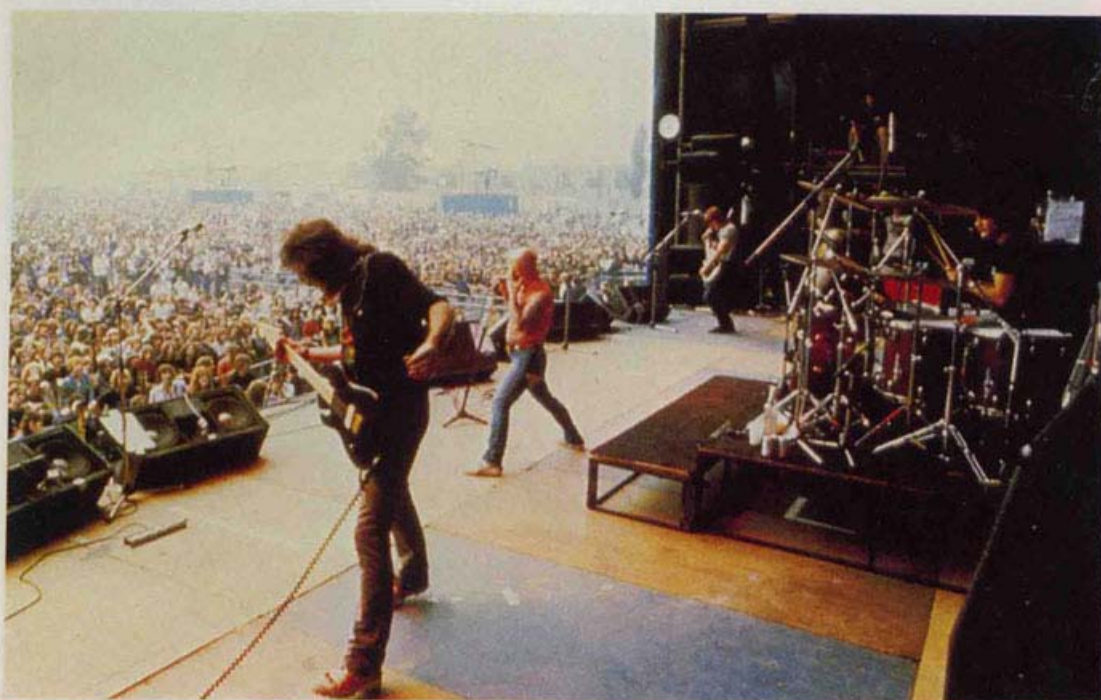


One of the finest tributes to **John Lennon** came from — fittingly — members of the real elite of British music, **Bryan Ferry** and **Roxy Music**.

Australia was lucky enough to see a tour by Ferry and the re-formed Roxy Music early in 1981 and, not long after, their version of Lennon's *Jealous Guy* was Number One in this country.

Not a great deal has been heard from them since, but Ferry and Roxy Music are in that class which does not have to do that much that often, anyway.





One critic dubbed them 'the denim clad kings of low rental rock 'n' roll' but, like it or not, **Rose Tattoo** now seems to be moving into the penthouse as far as the charts are concerned.

Melbourne's bad boys of rock are now huge in England and, after a tour with **ZZ Top**, throughout most of Europe as well. America remains to be completely conquered, but the buzz for them there is very similar to the expectancy which surrounded another Australian heavy metal group — **AC/DC** — not long before they started dominating the US charts.

Back at home for Christmas, **Angry Anderson** and the boys have been taking the next step along the road already forged by AC/DC . . . putting down a new album which, no doubt, will be taking a knock-out swing at America as well as the rest of the world.

If ever promise was fulfilled, this was it.

In 1980, the **Pretenders** were one of several bands who came up with stunning debuts, as the Number One Single, *Brass In Pocket*, and their self-titled album proved.

Now, 1981 has seen them equal — surpass in the minds of many — what they did initially and the reaction has continued accordingly. *Pretenders II* will go down as one of the most powerful and best value albums released during the past 12 months and can only enhance the reputations of **Chrissie Hynde** and company as top song-writers and performers.

Now, when will they tour . . . ?



*Always snowed under –
that's life in*

MOLLY'S WHIRLED!



As he'd no doubt say himself, the irony of the situation is that many people assume that **Ian 'Molly' Meldrum's** segment on **Countdown** is the beginning and end of his week.

It is an assumption which really does underestimate this incredibly unique character who one minute you might see skiing at Mount Bulla — miniature headphones going full blast, of course — the next mixing it with some influential business leader or the next taking equally genuine interest in someone — anyone — who has just decided they'd like to stop and talk in the street.

Somehow Molly manages to find time for it all, keeping up a schedule that would cause most hard-working people to visibly blanch just contemplating the following day's commitments.

He is one of those people who — all jokes to the far left — can actually hold a telephone conversation and write a column for a national magazine at the same time; do a press interview while he's vacuuming the loungeroom floor; learn his script for the Rock Awards while he is organising a party for 100 or so people.



A self-confessed 'disorganised person', Ian Meldrum lives in a constant state of being snowed under. One of his most consistent traits is taking on more than he can handle ... and handling it just the same. His life can become a whirl of ringing telephones and doorbells, talking heads, aching heads, spinning turntables, cars that won't start, hype that won't stop...

Yet, he manages to survive it all, usually smiling or at least grudgingly recognising that the most serious situations often do have a funny side.

Music remains his first and last resort — to help create an up mood or to get him through a downer. Music remains, virtually, his life and that is something which the rock industry in this country, while it might not always agree with his opinions, should value strongly. Molly is the first to admit that his judgment has erred more than once but, should his enthusiasm ever go on the blink to any extent, then the industry will have lost someone it probably would never be able to replace.

And that's something none of us could afford.



MARKED MEN

Wonder what took him so long. . .? **Michael Barratt**, probably better known these days as **Shakin' Stevens**, had been a professional musician almost 10 years before the world started acclaiming him as the best thing to come out of Wales since they constructed a road to England.

Shaky, as friends now call him, won the plum role in the West End musical *Elvis* and, while his music has looked back by its very nature, his career has not.

'I was with a band called **Shakin' Stevens and the Sunsets** and we turned professional in 1970 and more or less paid our dues,' he says. 'Then we broke up after I was offered the role of Elvis.'

Even before the first of several Sunsets line-ups had turned professional, though, Shaky had one claim to fame. The band had placed an advertisement in the trade press virtually as a joke during 1969, but it attracted the attention of a tour manager who was working with another band that was slightly bigger at the time . . .

Shaky finished up as the support act to the **Rolling Stones** at one British gig!

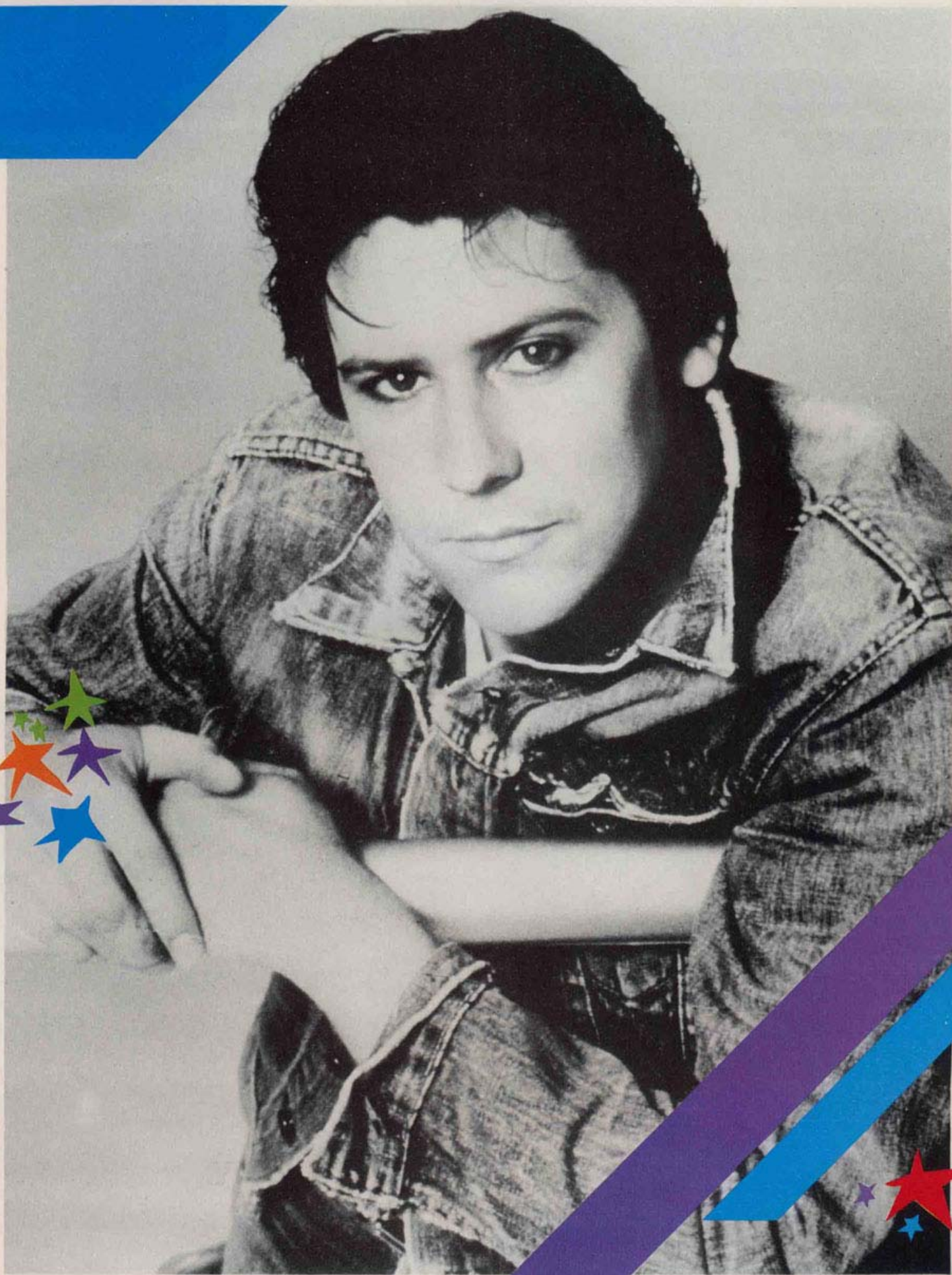
Now, songs such as *This Ole House* and *You Drive Me Crazy* have had him competing for — and winning — the Number One spot against the biggest opposition which can be thrown against him.

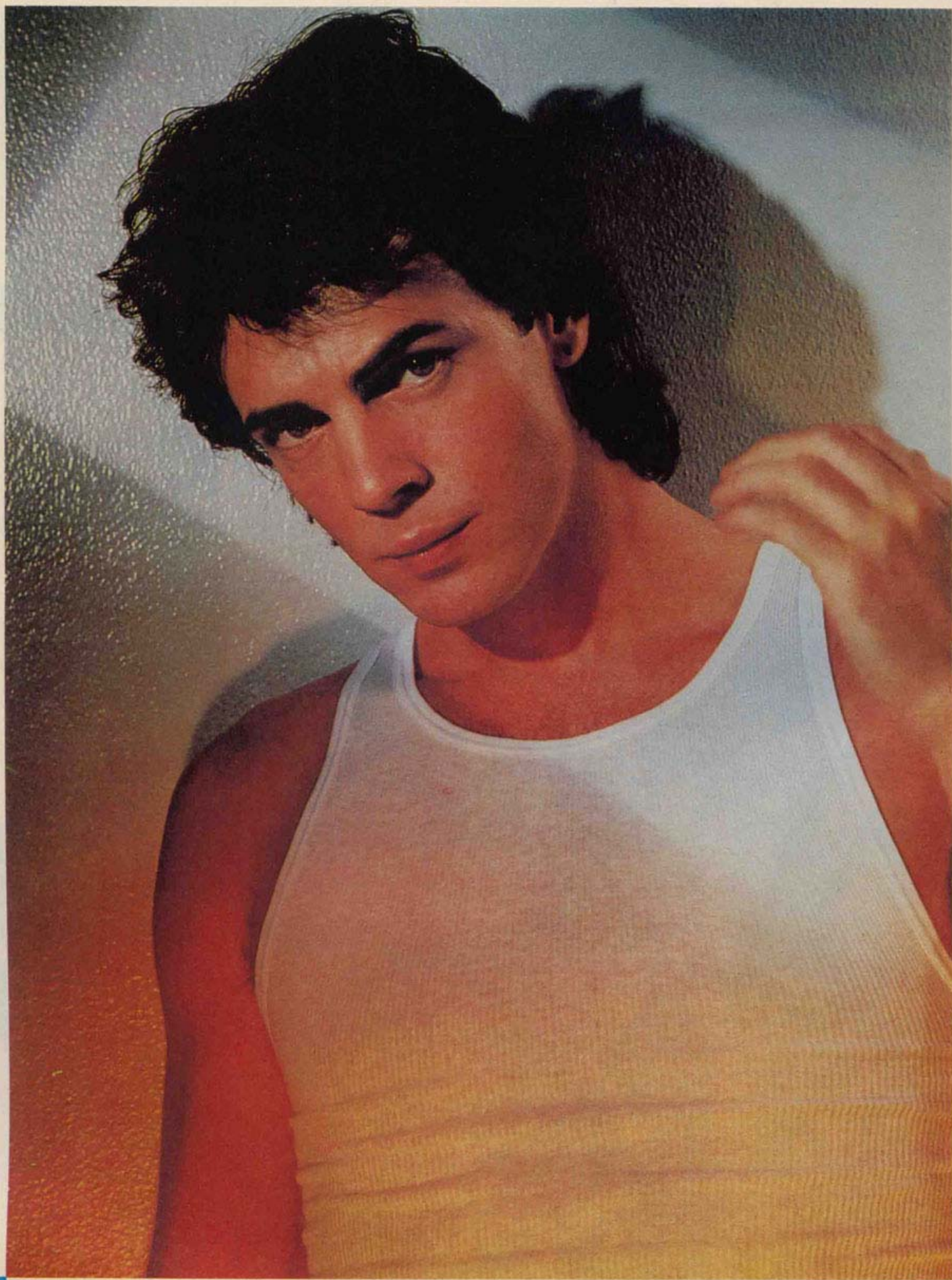
Fifties style rock 'n' roll lives, OK?

'I guess everybody feels like they might give up sometimes, no matter what kind of work they do, but I can honestly say I have respect from a lot of people because I have stuck to what I believe is music,' Shaky says. 'I could have changed and torn my clothes or whatever, but I know what I do best and I stick to it.'

And hang in there, say the fans.







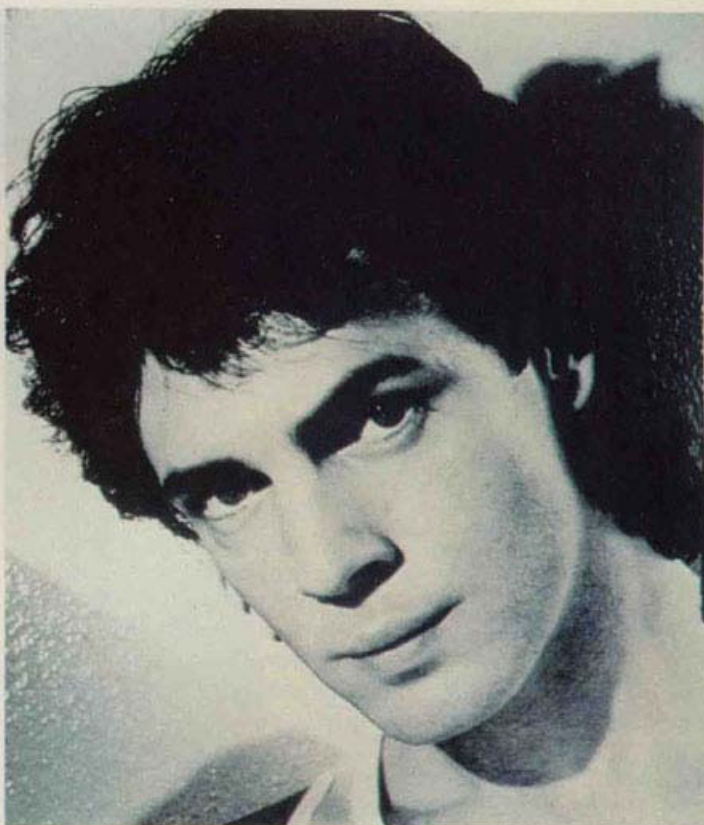


If **Rick Springfield** is just another teenybopper idol, as the American trade press keeps insisting, he has to be the most successful in history because he has managed to maintain that image for two generations of fans.

Based in America for the past eight or nine years, Rick had to wait a long time between his first major hit, *Speak To The Sky*, and his second, the 1981 Number One, *Jessie's Girl*, but he was hardly idle in the interim.

His career as a television actor has blossomed from parts in series such as **Battlestar Galactica** to a regular role in the daytime soapie **General Hospital** which, no matter what you think of that type of show, is a success nevertheless.

Watch out for Rick's homecoming early in 1982 — negotiations are under way to have him at the Rock Awards as a special guest.



If there was an award for the most unusual pop image, it would have to go to **Billy Field**, no contest.

Bespectacled and usually sporting a bow tie, Billy looks about as much a pop star as **Muhammad Ali** looks like one of **The Nolans**. Yet, in terms of personal success in music and business, he ranks now with the top in the Australian industry.

Before his landmark album *Bad Habits* he had been involved in the performing side of music, but he was best known by the industry as the guy who ran Paradise Studios, where albums such as **Cold Chisel's** *East* have been recorded.

'But one goes hand in hand with the other,' he says. 'Every day I communicate with a lot of artists and writers and that's the love of my life . . . I really do love it. So, I work running the studios and in my spare time I write music and record.'

Some way to spend your spare time! What started out as 'total self-indulgence' for Billy and his songwriting partner **Tom Price** rapidly became one of the top-selling and most durable albums of 1981.

Field and Price never thought *Bad Habits* would be a hit when they started writing the material nearly two years ago. They just wanted to record an album with a basic concept of original swing and, as Field puts it, make it fun without being too trite.

'The music and the lyrics weren't meant to be too meaningful. It's just a style we both like and what's on the album is what happened naturally. I suppose our biggest problem was finding the right players. Some players might be fantastic at one thing, but they might not necessarily be so good at another and not much music like the songs on *Bad Habits* has been recorded lately. But the session musicians were there, we just had to look for them. Now it just so happens that it has been a success, so it's requiring a certain amount of attention with regard to performing it and doing all that sort of thing. But I'm enjoying every moment of that, loving it.'

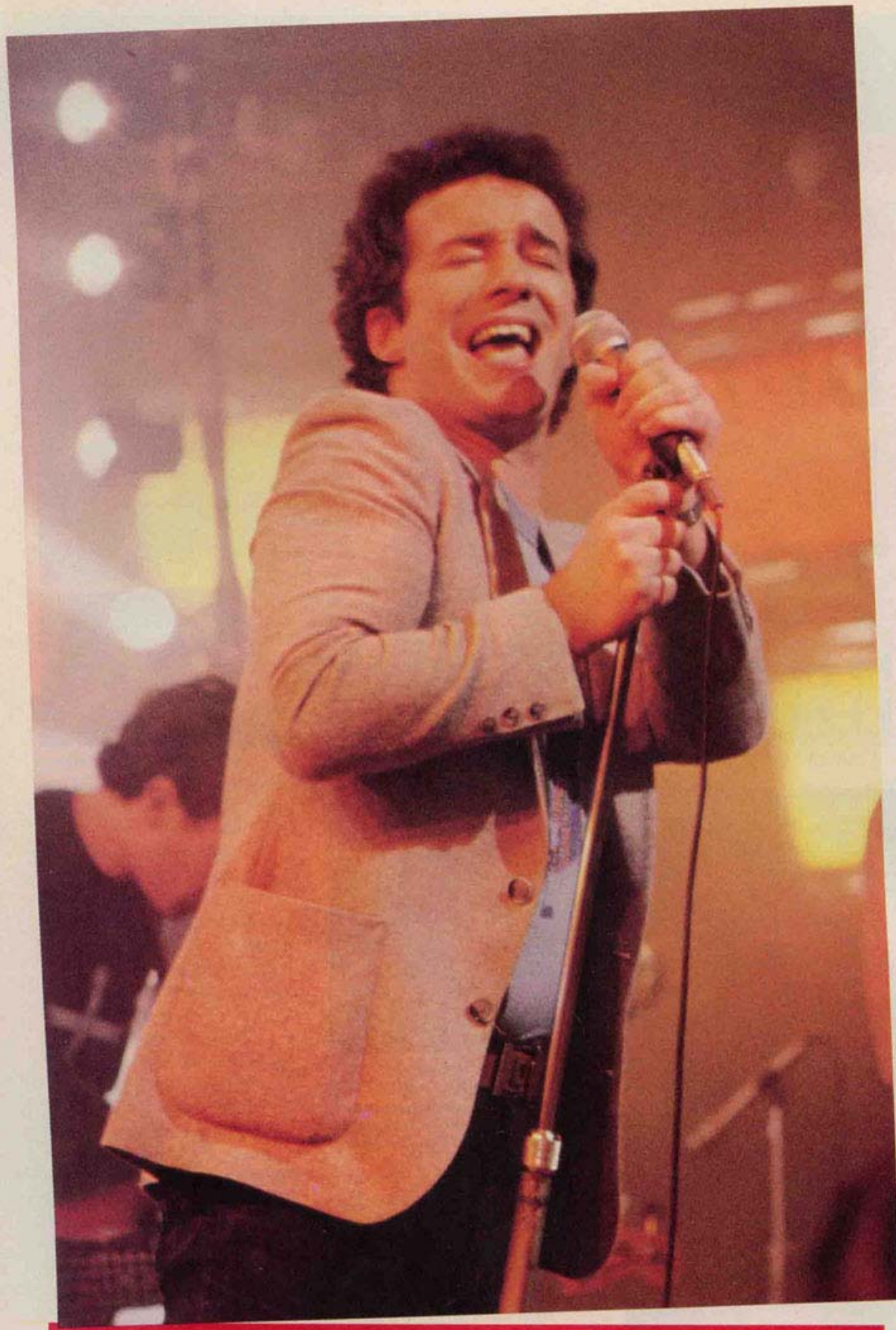
Since *Bad Habits* gave Billy a Number One single and album, he has toured Australia, had a number off the album — *You Weren't In Love With Me* — recorded by **Mick Fleetwood**, had the big recording companies in America clamouring for his signature and has been making plans for a follow-up album. 'But we're keeping that a secret for the time being,' he says. 'Let's just say it's going to be more art and less deadline. We're not going to scrimp on the violins and things like that. We want a really big production and we might even use a Dixieland band on some of the tracks. You'll have to wait and see.'

BILLY FIELD BAD HABITS

*Goodbye 81...
and welcome
to the new
year!*



Billy Field's Bad Habits, the album which started out as a self-indulgent project, became one of the top-selling sets of the year and provided two Top Ten singles



Who would have thought it possible . . . ? How could a song which was written and made a major hit in 1966, then covered any amount of times over the years, become a hit all over again in 1981?

Obviously **Swanee** thought it was well within the realms of possibility and how right he was! Just for the record (pun intentional) *If I Were A Carpenter* was written by **Tim Hardin** and **Bobby Darin's** hit version was released in August, 1966. Since then, the song has been covered by the **Four Tops** (1968), **Johnny Cash** and **June Carter** (1970) and **Bob Seger** (1972). There probably have been others, but don't call us, we'll call you.

Swanee — John Swan to his mother — thought very carefully before deciding to put down his own version.

'It was the last thing a lot of people expected,' he said. 'I was interested in trying to find a song that would put me on the map as a singer and I was a Bobby Darin fan and a Four Tops fan through that era and *Carpenter* was just a song I really loved. I even went to a couple of program managers at radio stations and asked what they thought of covering it again and they said *Carpenter* would be a wise choice.' The name Swanee was pencilled in on the map and the solidly-built little Scot was on his way, working — to use his words — on a dollars and cents basis. Just finding the map had its pitfalls, of course, but yet again some careful thinking ensured they weren't too deep. And, after all, Swanee had the career of his brother, **Cold Chisel's Jimmy Barnes**, to use as some sort of model.



'I was close to the way Jimmy came up and I didn't want to do it quite as hard as Chisel did . . . six years. I thought there must be a road where you could make a few short cuts and I thought I would see what could be done without going into that "exposure" area where it can all happen very quickly, then die out just as fast.

'I was more keen on maintaining a following at street level, but including the media where it belongs and only where it belongs.' The mention of Jimmy — and everyone seems to mention Jimmy when they talk about Swanee — doesn't worry Swanee one bit.

'Unless someone's being sarcastic about it, it doesn't bother me at all. Why should it? We grew up in the same house, listened to the same music. When I started working, I used to buy records and, I mean, he was still at school so he couldn't afford them. Later, he put in other influences which affected us both. It's inevitable that you do finish up sounding a bit similar. We're even similar characters in the way we look at things in a general sense — trying to stay one of the punters but, when it gets to a certain stage, getting that little bit above it so you can pull them into you.'

Very little S.O.B. about Swanee.



Meat Loaf's 1977 album *Bat Out Of Hell* sold some ridiculous amount like eight million copies worldwide and, as late as mid-1981, was becoming a hit all over again in some countries.

The man responsible for each song on the album and some of its production was **Jim Steinman** and the world really did have to use its patience waiting for a second collaboration between the two. Meanwhile, though, Steinman came up with a little gem of his own — *Bad For Good* had all the lyrical and musical dramatics of *Bat Out Of Hell* and the *Rock 'n' Roll Dreams Come Through* track shot Steinman into the singles charts as well.

Now it looks like several tracks from *Bad For Good* will become the themes of movies Steinman wants to be involved in making, particularly **Neverland**, a science fiction-rock musical, which will include tracks such as *The Storm* — on which Steinman used a total of 105 musicians, including the **New York Philharmonic Orchestra** — and *Lost Boys And Golden Girls*.

Meat Loaf, again armed with a swag of Steinman material, eventually did get his second album out but, while he was still thinking about it, Steinman's own rock 'n' roll dreams really did come through.

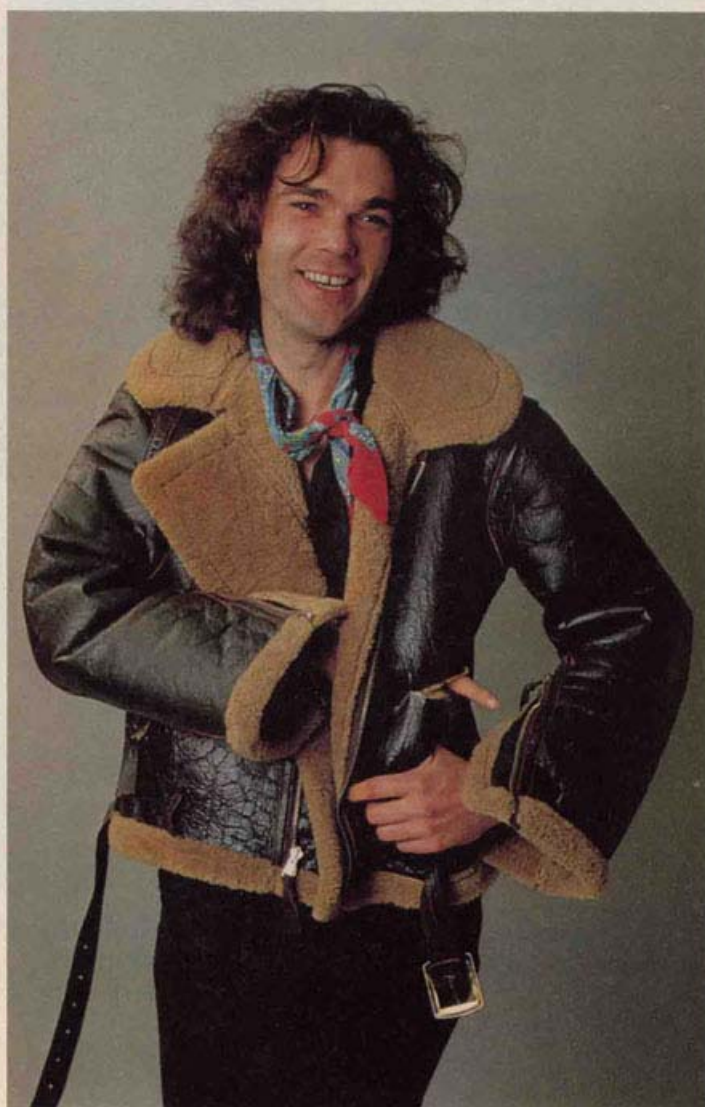


The writing was on the wall from the moment he leapt on stage at the **1981 Rock Music Awards** — **Marc Hunter** was back!

At that stage, the former **Dragon** frontman did not have a record in the stores and he had been absent from the scene for what, in the opinion of many, was far too long. Despite that, the reaction to his mere appearance was overwhelming.

Back in the studios a few months after the Rock Awards, Hunter proved he had lost none of his ability as a singer and songwriter. His single ***Big City Talk*** shot into the charts, closely followed by an album of the same name.

Marc Hunter is not always the most accessible character in the Australian rock industry, but that doesn't seem to matter. The fact remains that he has the sheer talent and that indefinable quality loosely termed 'charisma' which draw attention to him whatever he does.





The success of **Doug Parkinson's** remake of the old **Walker Brothers** hit *The Sun Ain't Gonna Shine Any More* nicely capped off recording comebacks by two of the biggest male voices in this country.

Broderick Smith, who helped Parkinson out on the track, had returned to recording with his **Big Combo** earlier in the year and made his mark with *Faded Roses*.

Before that, he was featured in some of the best moments on the **Andy Durant Memorial Concert** album.

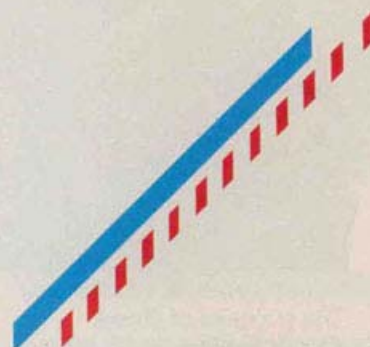
A small sidelight to Parkinson's new-found success was that the same song became a hit all over again in America — a version by **Nielsen-Pearson** — at exactly the same time it was doing big business in Australia.



ROMANCE RETURNS

The stars of a new movement someone so successfully dubbed **New Romance** brought a highly positive outlook into a music scene which was searching desperately for a refreshing change. Love them or loathe them, you still have to admit that the **New Romantics** have flair and style . . . with a little bit of basic honesty thrown in.

As far as anyone can figure, they emanated from the British clubs scene. What can be said with absolute certainty is that their emergence breathed new life into a charts scenario which had become depressed as the funk wore out of punk. The New Romantics thumbed their noses at safety pins rather than using them as a bizarre form of facial decoration. That art school background outlook — so prevalent in the English music scene since **John Lennon** — made another comeback and imagination, rather than lack of it, reigned again.



It was particularly evident in film clips used to promote the music of acts such as **Visage**, **Duran Duran** and — who can forget them? — **Adam and the Ants**. It was evident in the very way the groups went about their whole presentation, right down to the fashions that became popular hand in hand with the music.

And the basic honesty lay in the fact that very few New Romantic acts tried to promote a theory that they, at last, had discovered some magical ingredient that would last forever in a constantly changing scene.



One odd little quirk to this English dominated push has been that the outrageously hyped Americans, the **Village People**, attempted to follow suit with the release of their album *Renaissance*. To a large degree, it didn't work, but even these image idealists came down to basics when asked whether the change would be a lasting one.

Said former Village People leather man, **Glenn Hughes**: 'I don't want to walk around with this make-up any more than six months. Everything in life is an experience and experiences are only as good as you can make 'em.'

The Village People's Glenn Hughes before and after Renaissance. Next, he says, the band might be appearing in dinner suits!



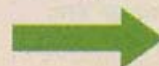


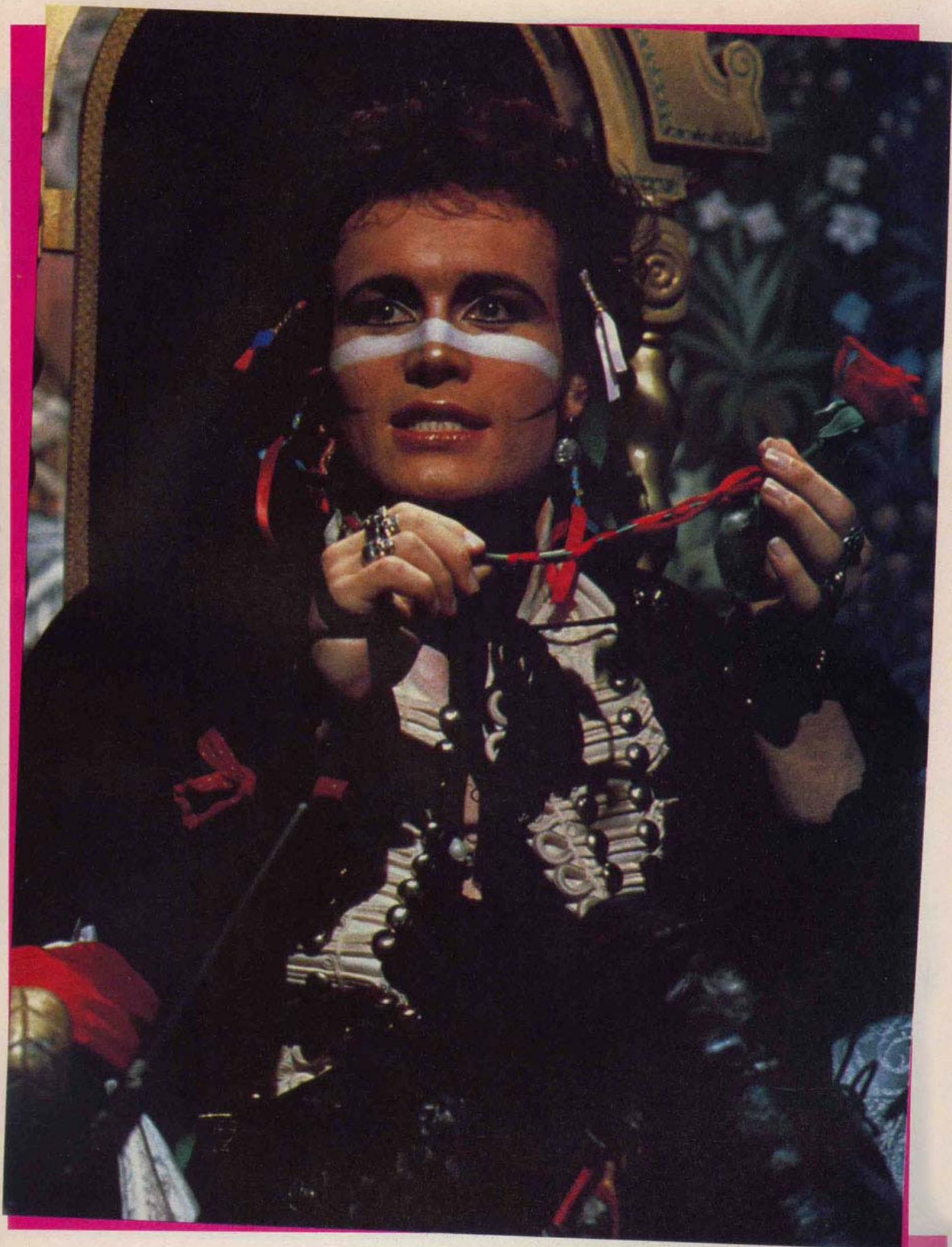
Adam and the Ants . . . at the forefront of the New Romantic movement with a string of hits since the start of 1981

Adam and the Ants have led the New Romantic movement with a charge that would do credit to any of the old swashbucklers from whom they have gathered inspiration.

The first big flourish was *Ant Music*, a single which quickly shot to the top of the **Countdown** chart early in the year. It was only a matter of time before the album *Kings of the Wild Frontier* did similar business and the whole Ant Power, Ant Mania, Age of the Ants or whatever-you-wish-to-call-it trip was off and running.

And it was only a matter of time before an Australian promoter would get Adam's signature on a touring contract. At first, the tour was delayed so the band could finish its current album, but, come September, the Ants swarmed all over Australia, following up the success of *Ant Music* and *Stand And Deliver* with another major single, *Prince Charming*.

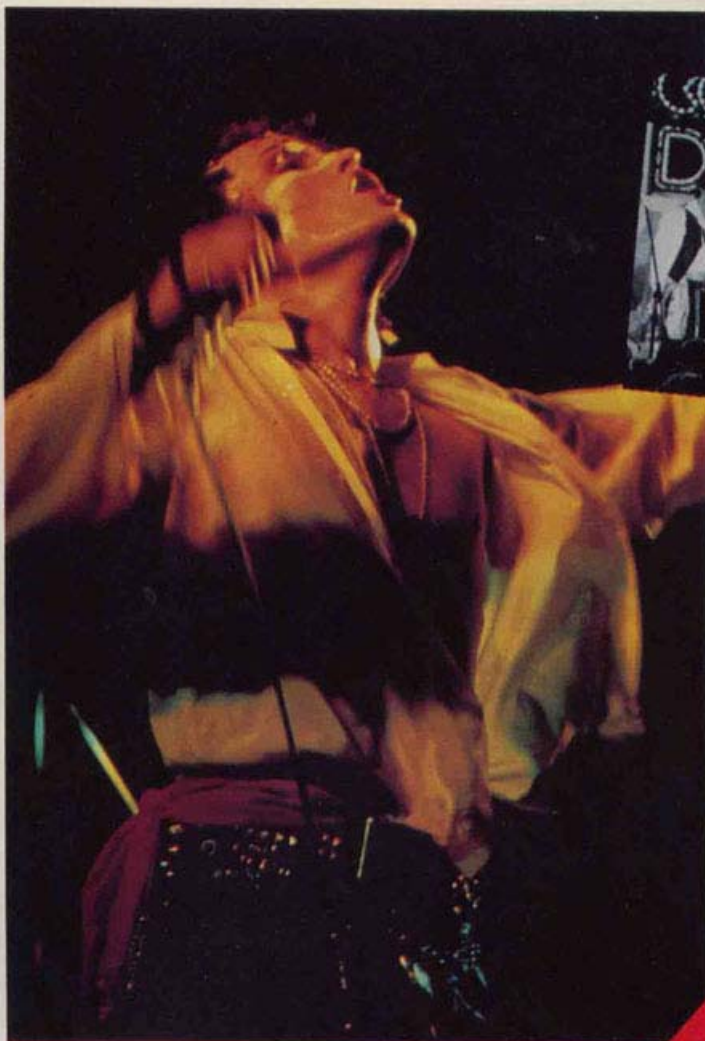




And the reasons behind it all...? Adam himself says he got out of art school to form a band which would create an audience, rather than catering for one which already existed. Ten out of ten for achievement. While practically nothing in this world is genuinely original, Adam and the Ants brought with them a sound and look that was at least vastly different from what immediately preceded them. Ten out of ten for imagination and flair.

To top it off, Adam must have endeared himself to every son and daughter's Mum by publicly denouncing a few of the more unsavoury sides of life often associated with the rock business — in particular, the use of drugs.

He gets 11 out of ten for that one.



Again, it was the English club scene and a demand for dance music which spawned **Duran Duran**.

John Taylor (bass), **Roger Taylor** (drums), **Nick Rhodes** (keyboards), **Andy Taylor** (guitar) and **Simon Le Bon** (vocals) just happened to be managed by two brothers who also ran a club called The Rumrunner in Birmingham. It all mushroomed from there... a national tour supporting **Hazel O'Connor** — whose popularity in Australia has now been far exceeded by Duran Duran — then a recording contract.

The hit single, *Planet Earth*, was followed by a self-titled debut album in September.



Spandau Ballet is one of the New Romantic bands whose emergence during the past 12 months has been conspicuous for its use of various forms of the media.

The group was one of the first in England to use film as a major part of its act and start leaving space in auditoriums for people who wanted to get up and dance, rather than sit back and listen. They have used fire-eaters and contortionists as their opening acts — creating a carnival, as against concert, atmosphere — even hiring HMS Belfast, an old cruiser moored opposite the Tower of London, as the venue for one gig.

But, all boiled down to basics — or, in the case of Spandau Ballet, to cut a long story short — the band's success can be traced to the fact that it makes very good dance music. It was a conscious decision to create the type of music so readily accepted by the crowds in the British clubs and one which saw the band's popularity expand far wider than ever dreamed in the original concept.

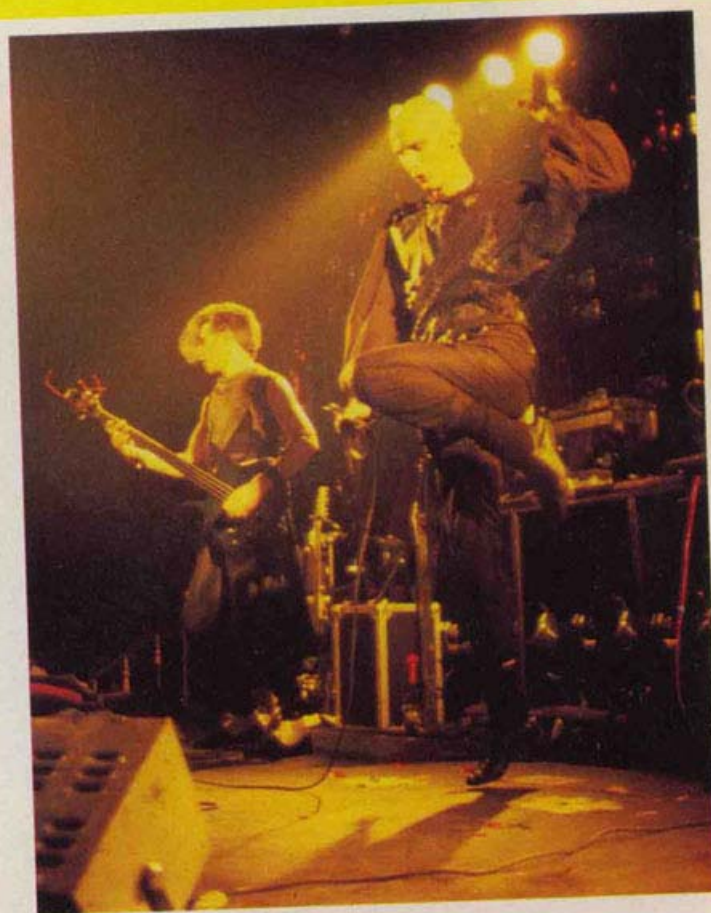


After four albums which hardly created a sensation in England — and did nothing here — then changes in personnel and recording arrangements, it looked like **Ultravox** might have been headed for the 'now defunct' file.



In fact, **Billy Currie**, **Warren Cann** and **Chris Cross** were working on the formation of another band when they met **Midge Ure** and decided to keep the Ultravox name during a two-month 'try-out' tour of the US, which they financed themselves. The altered line-up obviously proved a success and the new Ultravox returned to England and started proving over again that they were set apart from the latest bunch of synthesizer-based bands who had come in vogue.

A new-found confidence in themselves drifted into their studio work, too, and the result was the magnificent *Vienna*, an album which always will remain a landmark in the band's history. The title track also could be remembered as one of the finest singles released during 1981.



Names such as the Marquee and the Electric Ballroom just keep cropping up in the backgrounds of most of the New Romantic bands and **Classix Nouveaux** is no exception.

Bald-headed **Sal Salo**, who sings, plays guitar and synthesizer, writes songs and dabbles in production, is the band's mainstay and with **Mik Sweeney** (bass), **BP Hurding** (drums) and **Gary Steadman** (guitar) has put Classix Nouveaux at the forefront of the new music with singles such as *Guilty* and the album *Night People*.

Again, this is a band which does not simply turn up and play on stage — a show called the **2002 Revue** proved that. Classix Nouveaux staged the long show, which featured up and coming groups and solo artists and a major light show, as a one-off venture in London, but the reaction was so good that it was soon taken on the road in various parts of England.



If anyone ever used a film clip as a medium to promote a song it was **Visage**.

The music was the result of a studio partnership between **Steve Strange** and players such as **Billy Currie** and **Midge Ure** from **Ultravox** and **John McGeoch** and **Dave Formula** from **Magazine** and the clip used to promote the first single, *Fade To Grey*, the work of Australian **Russell Mulcahey**.

They proved to be an eye-popping and imagination-stirring combination and, like the other New Romantic acts, **Steve Strange** brought a whole range of fashions along with him.

Again like most of his counterparts, it is certain that he won't let things rest there. The challenge of the future is sure to be taken up.

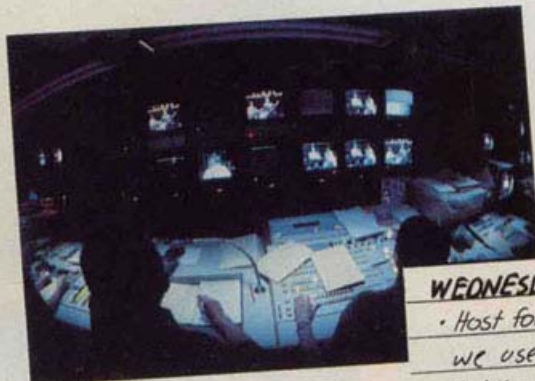
MAKING IT

The 55 or 56 minutes of frantic activity which takes place in a comparatively small Melbourne studio each Friday — for the benefit of about three million viewers the following Sunday — is the result of a week's work (and then some) by a group of people who get only a fraction of the kudos they deserve.

Countdown doesn't just happen on the ABC's wide-reaching network each weekend and, after more than 300 shows, the team which puts it together will probably say that making it happen has not become any easier, either. It has, in fact, become an increasingly daunting task, but the show has more than managed to maintain its position as the premier rock 'n' roll program yet produced by the Australian television industry.

The nitty gritty behind what eventually becomes rock's most glamorous showcase involves series of meetings between everyone from Countdown's producers and recording company executives to set builders, lighting technicians, cameramen, you name it . . .

It involves negotiations with some of the top acts and toughest managements in the world. It involves trying to come up every week with the very best, at the same time trying not to ignore the up and comers, trying not to



ignore local talent in favor of overseas, or vice versa. At times, it involves a bit of good, old-fashioned panic! Nevertheless, from viewer reaction nationally, it seems to gel in those 50-odd minutes.

What other Australian show can boast appearances by everyone from Adam Ant to Ossie Ostrich to Prince Charles to Malcolm Fraser and Bob Hawke . . . ?

About to go into its eighth year, Countdown now ranks with the ABC's — and, indeed, the entire Australian TV industry's — major successes. There are few rock 'n' roll acts who have been able to survive so successfully for so long, a tribute to Countdown's ability to move with the times and, on occasions, to be ahead of them.

MONDAY -

- Producer-directors and Molly... meeting with record company reps
- New Stones album due this week???
- See Oz Crawl management re James campers show on 25th
- Set designs for Sydney show!!!

TUESDAY -

- Molly, producer-directors to view new film clips
- Too many black & white clips cropping up?? Discuss
- Australia/overseas content balance... not enough o/s stuff last week. Does Molly agree?

WEDNESDAY -

- Host for next week?? who HAVEN'T we used???
- Meeting with lighting guys, techs, set designers
- Timing!!! Maybe one less album in Humdrum this week. Call Molly
- Talks about reaction to heavy metal special
- Who's Molly lined up for next week's show???

THURSDAY -

- Director to block shots.
- Order of show? Get chartbusters in early this week. New number one - run clip in full.
- Meeting with Gavan Wood, researchers, writers

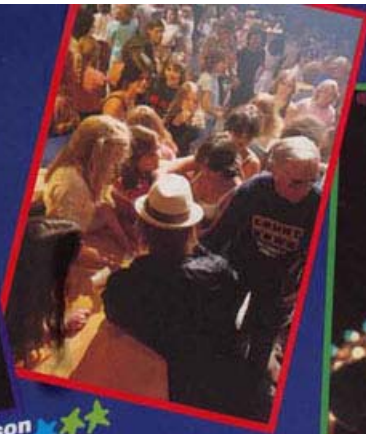
FRIDAY -

- 10.30 - Rehearsals start
- 4.00 - Dress rehearsal
- 6.00 - Record show
- 7.05 - FULL-ON PANIC ABOUT NEXT WEEK!!!





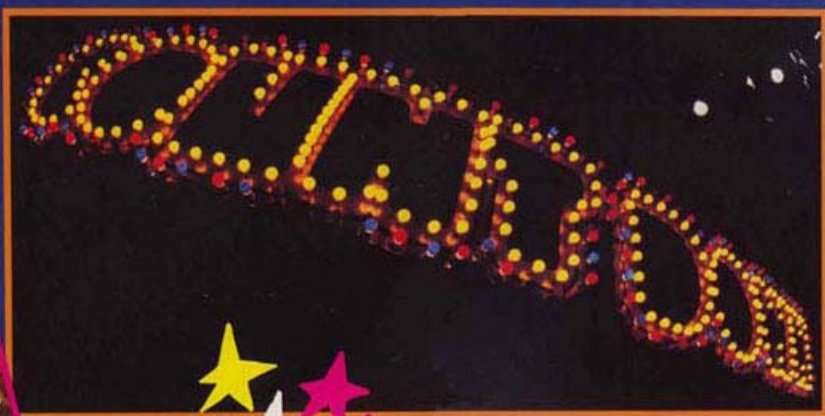
Ross Wilson



Marcia Hines



Swanee



Molly



Air Supply



Kim Wilde



Adam Ant



Split Enz



Mental As Anything





DEVO — ON TOUR IN AUSTRALIA 1982