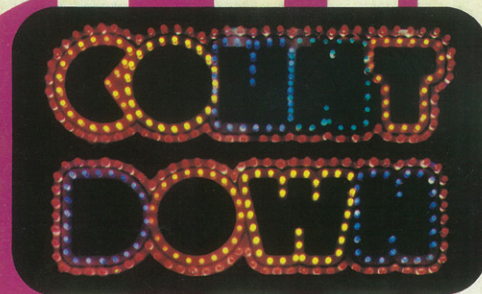


Vol.1 No1
JULY '82



MAGAZINE

MOVING PICTURES

Band of the Month

With Moving Pictures, Australia may have produced its first truly mass appeal international act. Not a specialist hard rock, soft rock, pop rock or whatever rock outfit but a polished, diverse and stylish group able to straddle most of the popular music categories. Like Fleetwood Mac, Supertramp, and just a few others, Moving Pictures possess a talent and appeal capable of shooting them into the megastar stratosphere without having to cash in on a specific trend or image.

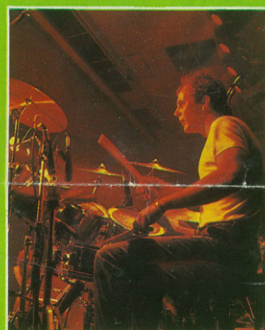
Alex Smith has that indefinable charisma that can be found in stars like Sting, Adam Ant, Bryan Ferry, Midge Ure and Steve Strange, though he probably has a more evocative voice than any one of them.

Alex can soar, swoop and serenade with vocal chords the quality of cashmere. When he sings *What About Me?* he delivers a fragile yet searing plea on behalf of us all. Few Australian singers have been able to move us with such potent emotional intensity.

Alex's enormous capacity for tempestuous vocalising is the end result of an adolescence spent obsessed by classic soul and blues singers like Aretha Franklin, Ray Charles, Otis Redding, Marvin Gaye, Smokey Robinson, James Brown and Sam Cooke. He has an implicit understanding and appreciation of the source of the music he performs. He can, and often does, talk for hours on end about his love of the music that has so influenced him. His capacity for recall of particular songs and singers from his childhood is quite startling.

Alex is remarkably close to his family. When Moving Pictures played two huge concerts at Sydney's Hordern Pavilion with the Church in

Paul Freeland



May, his mother and father were guests of honour. One of the proudest moments of his life came on the night of a gold/platinum record award ceremony when his father quietly took him aside and said, "Well son, I guess this is your graduation". Having always been afraid of disappointing his parents by not pursuing advanced academic achievements, Alex realised that his family considered him a success on every level and supported him every inch of the way.

Moving Pictures emerged from the northern beaches area of Sydney; a melting pot band which drew members from such obscure outfits as the Bilgola Bop Band, This Side Up and the Great Divid-

ing Band. Tastes and backgrounds were diverse but there were common bonds of taste — Bruce Springsteen, Van Morrison among them.

"You've got six guys who come on to play a variety of music without trying to

preach to anyone" explains Alex. "Then you have an audience who don't come along to have their heads beaten to a pulp by the same beat and the same volume all night, but by the same token don't want to be put to sleep. That's what Moving Pictures is all about. We talk to an audience. We try to communicate with the people. I call Moving Pictures fans friends because that's the way they leave us at the end of the night".

INTERVIEW:

Now, as a special bonus for Countdown Club members, Alex Smith talks *exclusively* to the magazine about his beginnings, his future and the things that are important to him.

CDC: I believe you were involved in singing from a very early age?

AS: That's right. I was singing in front of people from when I was about five and it was always something that I loved doing. I was never chosen for things like football because I was too small but singing seemed to be a way that I could make my mark in life. It gave me confidence to express myself, although I'm still nervous at a party, meeting people on a one to one basis — I feel more secure singing to thousands of people than talking to one!

CDC: You do come from a musical family?

AS: In a way, yes. I have two sisters and a brother, all older than me, who have always been into music. My brother David has been playing around Sydney professionally for about eight years now as Gypsy Dave Smith, and my sister Pat used to play guitar around the house a lot. So I guess it was always there, at home. It was an inspiration to me that Dave could manage to make a living for so long playing a fairly non-commercial music.



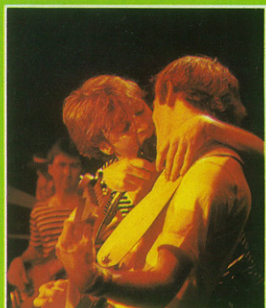
Alex Smith

CDC: You play some rhythm guitar on stage. When did you learn to play guitar yourself?

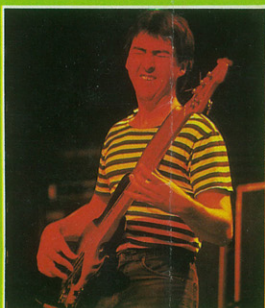
AS: I've never been very strong on discipline so I'm afraid that four years of piano lessons were wasted on me. But one day I just picked up a guitar at home and wrote a song on it, it came very naturally to me. I guess I was about twelve then. I began to play and write songs on feelings — I asked what the name of the chord was later!

CDC: When did you begin to take playing and singing in a band seriously?

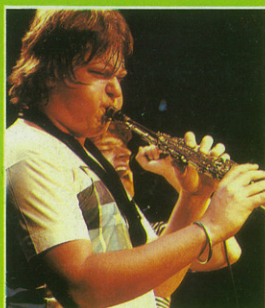
AS: Around the time I was twelve or thirteen I suppose. I used to bash away with local school and garage bands around the St Ives, Turramurra area of Sydney, with sax player Andrew Thompson, who I'm still playing with. The first serious band was the Bilgola Bop Band, when I was about eighteen. That was



Alex Smith and Gary Frost



Ian Lees



Andrew Thompson

INTERVIEW:

when I realised that I have a voice that people liked. I was doing fairly involved material from artists like Steely Dan and Taj Mahal, which really forced me to stretch and experiment with my vocal range. Before I knew what was happening, people were coming up to me and saying 'Hey, you can really sing', which was nice.

CDC: When you are up on stage singing 'What About Me?' with the intense passion that you inject into it, it's hard to separate you from the lyric's message. Is that song a little autobiographical?

AS: Even though I didn't write it, I identify very closely with the little guy in 'What About Me?' because I've been left waiting at counters and been ignored because I'm only 5'3". There have been a lot of times when I've said those words, if only to myself. I may be only a little guy but music is what I do well and I think I'm saying that in the song as well, it's a sort of a plea for the underdog. Everyone is important.

Actually, we didn't really know what to do with that song when Garry (Frost) first played it to us. We knew it was good but we couldn't work out

how to do it justice on stage. It turned out to be a last minute addition to the album. We were up at the Music Farm Studio in northern NSW and there was a party going on to celebrate the birthday of our producer Charlie Fisher. We all got a bit happy and we started playing it on a nearby piano. Charlie immediately pricked up his ears and said 'That's great, why haven't you ever played that to me?', and the next day we recorded it as the last track for the album. We knew it was a single as soon as we recorded it but we put out 'Bustin' Loose' first because we wanted the public to realise that we were first and foremost a rock'n'roll band, and a ballad could have given a wrong first impression.

CDC: How do you feel about the incredible success of *Moving Pictures* within such a short space of time?

AS: I'm so incredibly grateful to the public. The people who come to our shows are friends, that's how I look on them. The people who buy our records probably don't realise that they are fulfilling a great dream of mine. I'd always dreamed of being in a band that could play songs the way I'd heard them in my head a thousand times, and could play them so well that the public wanted to go out and buy them. Now that dream has

come true and in some ways I still can't believe it.

CDC: Are there any more songs like 'What About Me?' in the pipeline?

AS: Yes there are. Gary has a new song called 'Winners' that I just love and I'm also looking forward to recording 'Sisters of Mercy' which we've been playing live for a while now.

I can't wait to get back into the studio again. This time we won't be quite so daunted by it, we will be able to express ourselves better. We're writing more concise and powerful songs this time around. And working with Charlie Fisher is great because he's produced people like Radio Birdman, Air Supply and Ol' 55, so he really understands all facets and dimensions of music. He knows how to get inside a song and see it from the writer's and artist's perspective. He's a rare talent, who lives and breathes his work.

CDC: Finally, a personal question. What would you name as your most prized possessions — musically and personally?

AS: Musically it would have to be my two Telecaster guitars. Personally, I would say my father's airforce flying scarf which my mother hand-knitted for him out of pure parachute silk in 1941. I love wearing it on stage, it means a lot to me.

DR HOOK TICKLE THE AUSTRALIAN FANCY



You might say that Dr Hook like Australia, in fact you could accurately say that they love our wide brown land. Having just wrapped up their fourth down under tour, those loony yanks are already talking about their next visit.

So what is the magical attraction? Is it huge responsive crowds, massive record sales, or a preference for Australian womanhood? Well, all those things figure in the answer but, according to drawing keyboards player Billy Francis, it's our oysters. That's right, oysters!

Billy was born just near the Mississippi River in the southern region of America and has been swallowing the slimy shelled creatures since he was a baby. He thought he'd tasted the best there was... until he got stuck into the Australian variety. "This country sure has the best damn oysters God ever made" he declares. "Back home they're kinda salty but down here they're just about perfect. As long as there's oysters here, Dr Hook are gonna keep coming back."

One member who certainly wants to come back is fill-in drummer Walter Hartman. Young Walter, who celebrated his birthday in Sydney, had never been out of Tennessee in his life. In fact he'd never

been on an aircraft! All that changed when regular drummer John Wolters fell ill and Walter was asked to step in as replacement. As a session musician in Nashville he had become a friend of the band and was their first choice when the problem occurred.

Air travel was such a shock to his system that he spent most of the flight out here with his head stuck in a sick bag! Even so, he fell in love with Australia at first sight, just like all the other Dr Hook members, and even admits that, "It's almost as purty as Tennessee".

On stage, Dr Hook delivered more of the same delicious nonsense and irresistible music as on their last three tours. Dennis and Ray dominated the proceedings of course, earning their title of 'the Abbott and Costello of rock'. The highlight of their concerts was moving renditions of the traditional Australian ballad which they adapted for a hit single last year — *The Wild Colonial Boy*.

Exclusive to Countdown Club members we present these two candid snaps of Dr Hook in concert downunder. If you missed them, one look at these shots will ensure that you don't next time!



THE HUMAN LEAGUE STORM THRU OZ



They dared to dazzle with one of the finest, most original and invigorating albums of the new rock age — *Dare*. Molly compared it to the Beatles' works and meant every word of it.

For the Human League the undertaking of a downunder tour on the basis of just one moderate hit single was a daring act in itself. May well we

remember the Vapors, who came and sank with a much bigger hit under their belts.

But Australia responded to the surging, swirling electronic artistry of the new 'royalty of British rock' with extraordinary enthusiasm. Each concert was a sell-out, each performance elicited reviews overflowing with superlatives.

Phil Oakey, Adrian Wright,

Jo Callis, Ian Burden, Joanne Cathedral and Suzanne Sulley have taken synthesiser pop from an interesting experiment to a mainstream music form. Their rhythm sensibilities, their willingness to investigate uncharted musical regions, and their charismatic yet basically honest image have combined to create a unique and often astounding musical unit.

"We knew we were going to be a top group two years ago" confesses Phil. "We had our name trademarked so nobody could rush out and make t-shirts and poster magazines without our permission. Then we just sat around and waited for people to buy our records". And buy they certainly did — *Dare* has sold almost two million copies globally and is still going strong.

A highlight of the Human League's Australian concerts was the wild uninhibited dancing of Joanne and Suzanne. "Everyone says we should dance the same" says Joanne, "but we won't. If we stood there and did a routine it wouldn't be being ourselves". Both the girls are relatively new members of the group. They were at school in Sheffield England when Phil came into a local disco looking for a tall black singer. "He got two short white girls who couldn't sing" quips Suzanne.

Suzanne and Joanne, both 18 and once ardent Gary Numan followers, agree that they provide "glamour, stuff that gives the act a more sale-

able quality". But their visual appeal is only half of what pleases the eye in concert. Founding member Adrian Wright supervises a fascinating and complementary slide display which accentuates the lyrical content of the songs, greatly increasing the effect of such highlight tracks as *Sound Of The Crowd*, *Being Boiled*, *Dancevision*, *The Dignity of Labour*, *Don't You Want Me?* and, of course, *Love Action*.

The Human League could now be accurately described as the biggest group in Britain. Their every action is carried as hot news by major newspapers and they are being dubbed, much to their amusement, as 'the Abba of the 80's'.

"I'm always asked if I feel comfortable with the glare of publicity that has centred upon us as people" explains Phil. "Yes we can handle it but it does put pressure on you. We have a strong awareness of the pitfalls that could happen to us, so we're making sure that we avoid them as much as possible."

ROCK'S NIGHT OF THE YEAR



Molly with Sharon O'Neill

Recognising excellence in the various fields of entertainment and the arts has a long tradition. Yardsticks of achievement come in many forms, such as Oscars, Grammys, Golden Globes, Tonys, Sammys and Logies. But for Australian rock/pop music there is but one credible honour — the Countdown Awards.

In April 1981 the awards were beamed direct from Sydney's Regent Theatre. This year the ceremony, recognising achievement in 1981, was staged within the Melbourne studios of the ABC. Scurrying along corridors, stepping over cables and huddling in quiet corners was the very cream of Australian rock talent — singers, musicians, songwriters, producers, arrangers, managers, record company heads, journalists and photographers. Hitmakers old and new were on hand to celebrate rock's night of nights.

Mingling with new sensations and current nominees were legendary winners of past years such as Skyhook's Greg Macainsh, Sherbet's Daryl Braithwaite, and John Paul Young. They knew all too well the nervous tension that besets an artist when he pits himself against his peers. Greg privately revealed that, in a way, he was glad it wasn't himself in that position. After all, when your bookshelf is so full of awards that it begins to bend in the middle, it's time to move aside and let the new guys have a go!

Performers and industry figures began assembling in the ABC's Ripponlea complex before lunch and by mid-afternoon the place resembled a disturbed ant's nest. The canteen area became an infomal waiting room, allowing old friends to briefly reunite. The scene was a fan's dream — Ross Wilson, Swanee, Wilbur Wilde, Angry Anderson, John Paul Young and Billy Field chewing the fat at one table; Divinyl Chrissie Amphlett, Neil Finn, Reg Mombassa, Colin Hay and Sharon O'Neill comparing

notes just behind them; Eric McCusker and Daryl Braithwaite wandering about over by the pool tables; various members of Duran Duran dashing in and out; Molly Meldrum talking over last minute plans with technical staff; former Beach Boy Ricky Fataar joking with Renee Geyer; ace photographer Bob King poking his camera under people's arms and between their legs. One by one, the artists would be rushed off to the studio for a rehearsal and new chat combinations would be formed.

In fact, the rehearsals were sometimes the highlight of the day; with many comments being made that couldn't possibly have gone to air! One comment heard loud and clear was Molly's warning to John Swan and John Paul Young when they wanted to borrow the keys to his beloved Rolls Royce, which comes with a carphone — "No international calls!". While Molly chewed his nails, the two Johns sped off to collect Angry Anderson, allowing him to drive back to the studio. So much for being a working class hero!

The awards themselves got off to an appropriate start with the dapper Greedy Smith honouring "young musicians playing the devil's music in hotels and clubs". His award for 'Most Promising New Talent', Ross Wilson's for 'Best Debut Single' and Michael Hutchence's for 'Best Debut Album' were all deposited into the same arms — Men At Work's. Colin Hay and Greg Ham got some great exercise walking back and forward to the podium, offering more bizarre comments each time. The members of Wilbur Wilde's Big Kombi are trying to work out who Wilbur Wilde's Noel Crombie are. Split Enz are still deciding if they should sue!

Not every winner was able to accept their award. Australian Crawl were recording their third album in Hawaii so James Reyne could not per-

sonally collect the 'Most Popular Group' trophy, nor his own 'Most Popular Male Performer'. Manager Glenn Wheatley, himself an award winning musician in years gone by, collected the group award, while celebrated wit Phillip Adams picked up James' on behalf of the political activist body Amnesty International. Cold Chisel had an equally good excuse for sending their record company president up to take possession of their 'Most Consistent Live Act' award — they were on stage under a big top in Sydney, playing the second of their gala 'Circus Animals' concerts. Air Supply, winners of the 'Outstanding Achievement' award were recording in America.

Those who did leave their seats to accept the honour bestowed upon them provided some magic moments. Mondo Rock's Ross Wilson revealed that he had won a similar award ten years ago, for Daddy Cool's 'Daddy Who, Daddy Cool' LP and that twice in a decade wasn't all that bad. Sharon O'Neill projected humility and warmth both as



Ross Wilson

winner and presenter and her award was obviously a popular decision.

Rather than rely on film clips shot during the year, Countdown decided to use only fresh, live, in-the-studio-on-the-day performances, all of which were quite stunning. Alert Mondo Rock fans would have spotted Wilbur Wilde filling in on keyboards for James Black, who was in Los Angeles mixing the new 'Nouvo Mondo' album. And everyone would have noticed that there were no less than four Billy Fields playing 'Bad Habits'. (Just how he did that will have to remain a trade secret!) Cutting quite a stylish swathe through the proceedings was Renee Geyer's band, who decked themselves out in very ritzy tuxedos for their rendition of 'Say I Love You'.

Guests of honour, the sartorially elegant (to borrow a line from Elton John!) Duran Duran were openly impressed by the standard of Australian

music on display and were not hesitant in saying so. Simon and Nick, when they weren't drowned out by fierce screams drifting through from the performance studio, presented two of the three awards voted by the public — Most Popular Male and Female. Equally impressive as a capable, engaging presenter was the wee Alex Smith from Moving Pictures. Alex was over in Perth playing a sell-out concert with The Church, so he slipped in to the local ABC studio and allowed his image to be beamed into the award ceremony via a giant monitor screen. Alex read nominations for the 'Best Producer' award, which went to veteran knob twirler Peter Dawkins, of Dragon, Mi-Sex and Australian Crawl fame.

Once the telecast, after-award refreshments and pats-on-the-back were out of the way, the elite of the rock world made their way to The Melbourne Underground for a rollicking party. Even though the venue had been kept a close secret, there was a small group of Duran Duran devotees on the footpath checking everybody who entered. However, Nick, Simon, John, Andy and Roger did manage to sneak in the back door without being nabbed.

Inside, the events of the evening were dissected and analysed; the winners con-

gratulated, the losers commiserated. Ireland's favourite daughters, the Nolans, dropped by for an hour or so. New Little River Band guitarist Steve Housden made himself known. Richard Clapton emerged from the shadows occasionally. Duran Duran lost themselves in the shadows, and there was much merriment. So much merriment in fact that it was virtually impossible to find anybody at work in the music industry until at least noon on Monday.

With the 1982 awards put to bed (a hip industry term there!), preparation and planning for the 1983 edition is already well underway. After years of industry dispute over the voting system of various award ceremonies, Countdown has now perfected the fairest and most practical means of gauging industry and public preferences. Under the strict supervision of the famous Price Waterhouse accounting company, votes are solicited from carefully balanced areas of the music industry, with a computer check to weed out anything even remotely suspicious. For the first time, what comes out of the envelope on stage is *exactly* the prevailing opinion of those who know, understand and work in contemporary music.

1982 COUNTDOWN ROCK AWARDS — NOMINEES AND WINNERS

MOST PROMISING NEW TALENT

Presenter: Greedy Smith (Mental As Anything)
The Divinyls

MEN AT WORK

Moving Pictures

BEST DEBUT SINGLE

Presenter: Ross Wilson (Mondo Rock)

"Boys in Town" — Divinyls

"WHO CAN IT BE NOW" —

MEN AT WORK

BEST DEBUT ALBUM

Presenter: Michael Hutchence (INXS)

"Bad Habits" — Billy Field

"BUSINESS AS USUAL" —

MEN AT WORK

MOST POPULAR FEMALE PERFORMER

Presenter: Simon LeBon & Nick Rhodes (Duran Duran)
Renee Geyer
Marcia Hines

SHARON O'NEILL

MOST POPULAR MALE PERFORMER

Presenter: (as above)

Billy Field

Neil Finn (Split Enz)

JAMES REYNE (AUSTRALIAN CRAWL)

BEST SINGLE

Presenter: Renee Geyer & John Swan (Swanee)

"Boys in Town" — Divinyls

"Cool World" — Mondo Rock

"Down Under" — Men at Work

"IF YOU LEAVE ME, CAN I COME TOO?" — MENTAL AS ANYTHING

BEST ALBUM

Presenter: John Paul Young & Daryl Braithwaite (Sherbs)
"Cats & Dogs" — Mental As Anything

"CHEMISTRY" — MONDO ROCK

"Sirocco" — Australian Crawl

BEST SONGWRITER

Presenter: Sharon O'Neill

Billy Field

Tim Finn (Split Enz)

ERIC MCCUSKER (MONDO ROCK)

BEST PRODUCER

Presenter: Alex Smith (Moving Pictures)

PETER DAWKINS

Peter McLean

Mark Moffatt

MOST CONSISTENT LIVE ACT

Presenter: Angry Anderson

(Rose Tattoo)

The Angels

COLD CHISEL

Mental As Anything

Midnight Oil

Mondo Rock

MOST POPULAR GROUP

Presenter: John Taylor, Andy Taylor & Roger Taylor (Duran Duran)

AUSTRALIAN CRAWL

Men At Work

Split Enz

OUTSTANDING ACHIEVEMENT AWARD

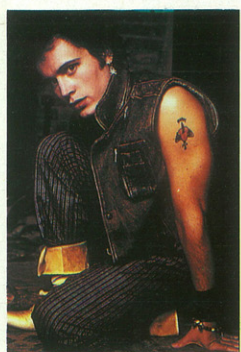
Presenter: Ian Meldrum

AIR SUPPLY

YOU WERE ASKING

I've heard that Jimmy from Cold Chisel and Swanee are related. Is that true?

Lorraine, Whyalla SA
You've heard right Lorraine. Jimmy Barnes and John Swan are half-brothers.



"Hey Adam Ant fans — Adam's new look." How long before you change again, Adam?

I'm looking forward to seeing the Rolling Stones when they tour in October. Will this be their first visit to Australia?

Gary, Lithgow NSW
Far from it Gary. The band toured down under in 1965, 1966 and 1973, so this will be their fourth tour. Mick Jagger also spent some time in this country in 1970, filming the 'Ned Kelly' movie. Hope you enjoy them!

Is it true that Angus Young of AC/DC is married?

Linda, Perth WA

Absolutely. The 'atomic microbe' has a Dutch wife called Ellen and the pair live on a farm in Holland. Brother Malcolm is also a fairly recent newlywed and has a baby daughter.

Kim Wilde's father is supposed to be famous or something. Who is he? Joanne, Wollongong NSW
Kim's father is Marty Wilde, who was up there alongside Cliff Richard in the late 50's and early 60's as one of Britain's top rock'n'roll stars. His biggest hit was called 'Teenager in Love'. I think that Sting is the most beautiful singer I have ever seen. All my friends say they know what his real name is but none of them will tell me. Can you help me?

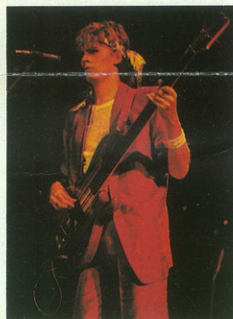
Mandy, Warrnambool Vic
Sure can Mandy. Sting was born Gordon Sumner and was a school teacher before he became an international star as leader of The Police. Before joining Andy and Stewart in the Police, Sting was a member of a lot of unknown groups, such as No Exit.

I know that Queen are an English group but I was told that Freddie Mercury isn't British at all. Where was he born?

Brian, Launceston Tas
You may not believe this but Freddie was born in Zanzibar and educated in both India and England. Even he has trouble work-

ing out just what his nationality is!

If anything about rock is puzzling you, just drop a line to 'You Were Asking' P.O. Box 2000 Lane Cove 2066 and the Countdown Club will set you straight.



Duran Duran performing on Australian tour. Packed houses across the land saw this group strengthen their local following.

"Good luck Countdown Club. Never stop rocking!"

(Cheetah)

"All the best to the Countdown Club. Sounds like a great idea."

(Richard Clapton)

"Keep in touch with what we do, with the Countdown club magazine."

(The Sunny Boys)

"I plan to join the Countdown Club myself!"

(Ignatius Jones)

"We've always had a lot of fun with Countdown — you will too!"

(Mental As Anything)

"We're almost with you — in an upcoming issue of the Countdown Club magazine."

(The Church)

"Countdown is made up of lots of Moving Pictures! Best of luck with the club."

(Moving Pictures)

"From Hawaii we send our best wishes to Countdown and the Countdown Club members. We'll see you all soon."

(Australian Crawl)

"I'm really excited about the Countdown Club. I look forward to reading the magazine myself."

(John Farnham — Little River Band)

ROCK BIRTHDAYS

AUGUST

- 2 Samantha Sang, 1953
- Andrew Gold, 1951
- 7 Marc Hunter, 1953
- 10 Ian Anderson (Jethro Tull), 1947
- 11 Eric Carmen, 1949
- Joe Jackson, 1954
- 13 Dan Fogelberg, 1951
- Dash Crofts (Seals & Crofts), 1938
- 14 David Crosby (CSN&Y), 1941
- 17 Les Hall (TMG), 1954
- 18 Nona Hendryx (Labelle), 1945
- 19 John Deacon (Queen), 1951
- Ian Gillan, 1945
- 20 Robert Plant, 1948
- Phil Lynott (Thin Lizzy), 1951

- 21 Doug Feiger (Knack), 1952
- Joe Strummer (The Clash), 1952
- Kenny Rogers, 1938
- 23 Rick Springfield, 1949
- 24 Jean Michael Jarre, 1948
- 25 Rob Halford (Judas Priest), 1951
- Gene Simmons (Kiss), 1949
- Daryl Dragon (Capt. & Tennille), 1942
- Mink DeVille, 1950
- 28 Danny Seraphine (Chicago), 1948
- 29 Michael Jackson, 1958
- 31 Van Morrison, 1945
- Glenn Tilbrook (UK Squeeze), 1957

MEMBERSHIP MEDALLIONS!

YOUR MEMBERSHIP MEDALLIONS ARE PRODUCED AND NUMBERED EVERY TWO MONTHS. THIS WAY WE CAN KEEP COSTS DOWN AND OUR RECORDS ACCURATE. YOU WILL RECEIVE YOUR NUMBERED MEDALLION AS SOON AS THE NEXT SHIPMENT ARRIVES.

THANK YOU.

"COUNTDOWN CLUB CONDITIONS"

PLEASE READ CAREFULLY Correspondence (50c)

When writing to "COUNTDOWN CLUB" remember to include in your letter:

1. YOUR FULL NAME
2. YOUR FULL ADDRESS
3. YOUR POSTCODE
4. YOUR MEMBERSHIP NUMBER
5. A LOOSE 50c STAMP

Please remember to include the 50c stamp. This 50c stamp does not cover our costs in replying to your letter but it does help. Letters without a loose 50c stamp cannot be replied to.

Changes of Address (\$1):

Please inform us before you move to your new address. We need to know:

1. YOUR FULL NAME
2. YOUR OLD ADDRESS AND POSTCODE
3. YOUR MEMBERSHIP NUMBER and

A. YOUR NEW ADDRESS B. YOUR NEW POSTCODE

Please remember to include your cheque or money order for \$1 to cover our computer change of address costs. Please write this vital information in your diary or some other handy place. Failure to notify us immediately of your change of address may mean you missing out on issues of your club magazine.

Competitions:

Any competitions we run are for "CLUB MEMBERS ONLY". Non-members are not permitted to enter. Decisions on winners of competitions are absolute and final. Winners will have their names published in the club magazine.

Cash:

Please send us either a cheque (available from any Bank) or money order (available from any Post Office) for product and

services we offer. It is safer for you and the sending of cash through the mail is illegal and if it goes missing untraceable.

Complaints:

There is plenty of truth in the saying "Nobody's perfect" and occasionally mistakes will occur. When you check your facts and are certain somebody else is at fault write to us giving us the following information:

1. YOUR FULL NAME
2. YOUR FULL ADDRESS AND POSTCODE
3. YOUR MEMBERSHIP NUMBER
4. CLEAR AND FULL DETAILS OF YOUR COMPLAINT

And remember, be nice. Nobody likes to receive nasty letters, especially people who work so hard for you!!

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Dear Member,

We welcome you as a member of Australia's first truly national super Rock club. We will try to bring you as much as we can in the way of exclusive stories, photos and product offers. By the formation of this super club one problem encountered by smaller individual clubs should be overcome. This problem is, of course, continuity. So many clubs are formed with great enthusiasm however it does not seem long before these smaller clubs either reduce or cease operating completely. Some of the reasons small clubs fold are due to the group itself splitting up, mismanagement of the club operation through lack of experience or simply the group fail to provide you with the music that originally created your interest in them.

The Countdown Club has been created to overcome these problems and to keep pace with your changing musical tastes. However it is up to you to tell us what you want. Obviously the bigger our club is in membership numbers helps us to offer each of you more in the way of product and club services. So if you like your club and want to see it grow tell your friends about us so they can enjoy being a member.

This, our first issue, is quite modest, however, we hope by the end of the year to have a club magazine that will be around the size of a magazine like "ROCK ALL OVER THE WORLD". We are planning to have our own exclusive concert ticket booking service and even "Countdown Club Concerts". These concerts would be for club members only and will provide you with a night's entertainment that only you and your member friends can attend.

Like all clubs we have a few rules which you will find in this issue under "COUNTDOWN CLUB CONDITIONS". Please read these carefully and note in your diary what is required should you change your address. Your membership medallion with your membership number engraved on it will be sent later as these medallions take time to make and engrave.

Once again, welcome to your club and let us all work, in this our first year, toward building and being part of the world's biggest and best club.

Kind regards,

Gerry Cooper
Club Manager