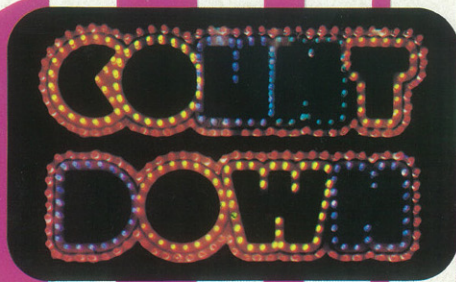


COUNTDOWN CLUB
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FEBRUARY '83



MAGAZINE

HERE IT COMES AGAIN!

Australian rock's Night of Nights is nearing closer! With competition more fierce than in any previous year, Australia's music critics, record industry figures and fans will be called upon to determine the truly outstanding achievements and performances of 1982.

THE PLACE:

Capitol Theatre, Sydney

THE DATE:

April 17 1983

THE TIME:

5.30 PM

TOP: Angry Anderson, the hottest multi-media personality in the land. Will he be back this year?

CENTRE: Men At Work's Colin Hay and Greg Ham swept up no less than three trophies last year.

BELOW: Lucky ticket holders packed out the ABC Studios at last year's awards, which were staged in Melbourne. You could be just as lucky this year.



1982 was the year that saw Melbourne's Men At Work sweep to number one on the American album and singles charts, shattering duration records established in the sixties by the Monkees and Beatles. It saw Split Enz and Men At Work score hits in Canada, Moving Pictures begin their American chart rush, Midnight Oil support the Who in England, Ignatius Jones become an American disco sensation, Australian Crawl record in Hawaii under the famous Michael Chapman, the Divinyls sign with the prestigious Chrysalis label internationally, and Icehouse and the Church continue their strong worldwide penetration.

Last year's awards recognised the talents of Men At Work, Cold Chisel, Sharon O'Neill, Mental As Anything, Mondo Rock, Australian Crawl and Air Supply. This year could possibly see the likes of Goanna, Moving Pictures and Icehouse in the winners' circle. Only time will tell.

Sydneysiders will be delighted by this year's location of the award ceremony. The Harbour city last played host to the event in March 1981, when Suzi Quatro and Jermaine Jackson were guest presenters. Last year saw the entire Duran Duran team fill the same role in Melbourne and, this year, well who knows?

Once again, half the live audience at the awards will be comprised of industry people and artists, and half will be Countdown viewers and fans. But, for the FIRST time,

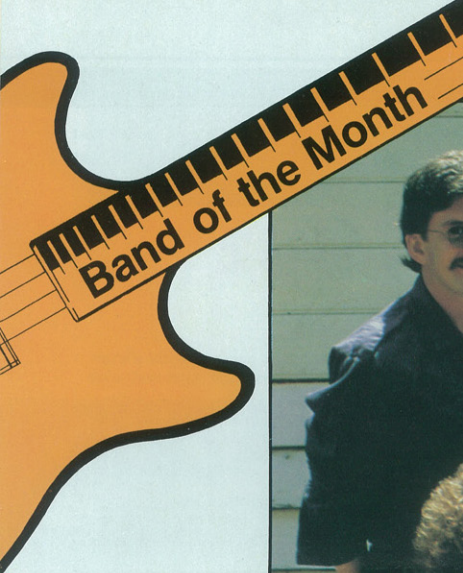
members of the Countdown Club will be given first opportunity to secure seats. Watch for more details about this exclusive offer in the March issue.

The most important contribution that every Countdown Club member, indeed every Countdown viewer can make toward the success of this year's Countdown Awards is to VOTE. That's right, Australian music needs YOUR verdict on who deserves to be honoured. Please cast your vote and mail it off right away. The categories of Most Popular Australian Male/Female Performer, Most Popular Australian Group and Most Popular International Act have been set aside for a public vote — that means YOU!

Your 'How to Vote' instructions are on the back page of this magazine. Remember, all voting envelopes MUST be received by the 25th February, 1983.



For Australian Music, 1982



Shane Howard

GOANNA

Amid a sea of posturing posers, contrived cardboard cut-outs and fads that last five minutes, there is something wonderfully reassuring about the depth and strength of a band like Goanna. Countdown Club Magazine editor Glenn A. Baker found that out when he sat down with leader/founder Shane Howard during a frantic promotional trip that accompanied the explosion of the album and single on the national charts.

INTERVIEW:

CDC: I imagine that the sudden rush of success that has hit the band over the past few months has caught you a little off guard?

SH: Well, after seven years of beating our heads against a brick wall, all this success is almost embarrassing. It's taken a long time to put together what we're doing and I'm only now realising the enormous distance we've come.

CDC: A long the way the band seems to have gathered a rather amazing army of loyal workers.

SH: You're not wrong! We have 27 full time staff members and

they all do it for peanuts. We've taken over a big old house in St. Kilda which used to be a drug rehabilitation centre. We call it Goanna Manor and it serves as a headquarters for screen printing posters, fixing trucks, sending out publicity, doing bookings and planning tours. It's no secret that the country is in the middle of a depression so it makes sense to centralise resources. Everybody contributes so much. Mario, who does our books, left a \$500 a week job as an accountant to earn \$50 working for us.

CDC: How did Goanna come together?

SH: We all met in Geelong. Our manager Ian Lovell was running the Eureka Hotel — a cultural oasis in the middle of rural Victoria. When the band was first formed Ian gave us support jobs, working with Ariel, Billy T, Dragon, Richard Clapton and other great Oz bands of the mid seventies. I remember when Australian Crawl worked at the Eureka for \$200!

CDC: Have there been many line-up changes since the original formation?

SH: Not really, only about 20! In fact, I'm not even sure who's in the band now. I do know that The Reverend Mick O'Connor is with us because he's only just joined from Brod

Smith's Big Combo. Mick is an amazing fountain of trivial, useless and fascinating information. He's great to be on the road with.

CDC: With the hit *Solid Rock*, you have crafted perhaps the most 'Australian' rock song to ever hit the charts. There is obviously a great amount of concern and love behind the song.

SH: I've always been interested in Aboriginal culture — where, is the noble huntsman? White settlers wrestled with the land while the Aboriginals flowed with it. There is so much about this country that we have yet to learn and understand. When I was writing *Solid Rock* I found great difficulty in finishing it. So I began to read more about the subject and ended up taking a fortnight off from the band to go out to Ayers Rock. I found it to be a powerful, holy, sacred place. At night it is like a platform in space. The Aboriginals call it 'the great provider in the wilderness' and it really did make me realise what an indulgent country we have become.

CDC: How did Professor Manning Clark, the revered Australian historian, come to write the liner notes on your album?

SH: I'd gone to hear Manning Clark talk in Geelong and was impressed with what he had to say about this country. He

Not since Skyhooks' 1975 blockbuster *Living In The Seventies* has an Australian album debuted at number one on the Melbourne charts as has *Spirit of Place* by Goanna. A truly phenomenal surge of public support has thrust this relatively obscure Melbourne pub/university band into the national spotlight. The powerful *Solid Rock* met little opposition on its way to the top of the national singles chart.

Goanna gives hope to those who look forward to a time when Australian music will not have to draw heavily upon American and English rock heritage. They have assimilated the raw spirit and classlessness of this vast land into a powerful and appealing

sound that seems to have infiltrated all levels of our society. Goanna enjoy strong following from all age groups in all parts of the country.

Formed in 1976, Goanna signed with WEA Records early in 1982. By this point the band had firmly evolved its membership, music, management and direction. It was no stranger to the studio, having recorded a Broderick Smith-produced EP in 1979.

Those fortunate enough to have experienced Goanna in live performance are captivated by the mysterious, magical atmosphere created by the seven members. Their use of instruments, ethereal harmonies and commanding lyrics have brought a freshness to Australian contemporary music.

PERSONALITY PROFILE

This month's Personality Profile focuses upon one of the nicest guys in Australian music — a lad of boundless energy, bottomless enthusiasm, unlimited musical knowledge and effervescent personality. No, such a creature isn't too good to exist, he's Moving Pictures!

Full Name:
Alexander Clark Smith
Born:
October 30 1957 in
Newcastle Australia
Hair:
Light brown
Eyes:
Hazel
Weight:
8 stone
Height:
5'3½"
Favourite Color:
Blue
Favourite Actors:
John Belushi, Laurence
Olivier, Toshiro Mifuni
Favourite Actresses:
Katherine Hepburn, Diane
Keaton, Gene Tierney
Favourite Films:
The Blues Brothers, 1941,
The Last Waltz, Kagamusha
Likes:
Being near moving water,
playing live, privacy, fans,
home, my guitars,
soul/r&b music
Dislikes:
Butter, European liquor,
being called Al, early check
out at motels, pigeon-holing
Siblings:
David (27), Patricia (32),
Margaret (36)

ALEX SMITH



Former Occupations:
Ad agency errand boy, shop
sales assistant
Hobbies:
"What I do for a living",
reading, listening to records
Favourite Bands:
The Band, The Who,
Graham Parker & The
Rumour, Mink DeVille,
Buddy Holly & The Crickets,
Curtis Mayfield & The
Impressions, Cream

Favourite Male Singers:
Van Morrison, Otis Redding,
Sam Cooke, Willy DeVille,
Roger Daltrey, Bruce
Springsteen, Paul Rogers
Favourite Female Singers:
Aretha Franklin, Tina Turner,
Billie Holiday, Ruth Brown,
Gladys Knight
Favourite Songs:
Try a Little Tenderness
I Can't Explain
Be My Baby
Layla
You're My Woman
Best Friends:
Moving Pictures
School Nicknames:
Bung, Smut, Smitty
Heroes:
Pete Townshend, James
Dean, John Irving, Gilbert
Roland, Akira Kurosawa
Favourite Person:
Van Morrison
Favourite Food:
Mango, seafoods, pasta
Mascot:
Jaqueline
Ambition:
To be a better singer
Self Description:
Small with a big nose
Motto:
Beware of the Under Toad

SHORTS

The long-awaited second **MOVING PICTURES** album is now about half-complete. This LP is in the hands of American producer Don Gehman, a Grammy nominee for his work with John Cougar.

Rock'n'roll dreams do come true department: When Miami Steve Van Zandt of the E. Street Band was married in New York on New Year's Eve, his boss (the Boss!) **BRUCE SPRINGSTEEN** was on hand as Best Man. The ceremony was performed by Little Richard, who happens to be an ordained Minister. Bluesmen Percy Sledge and Little Milton sang at the ceremony. Wow!

THE TEARDROP EXPLODES have disintegrated, exactly four years after their first concert in Liverpool. The split arose after continual arguments between Julian Cope and David Balfe over musical direction (isn't it always?).

STARSTRUCK, Australia's first rock movie musical, has opened to glowing reviews in New York. The hallowed New York Times gave it a rave review, which included these words, "Starstruck opened in its dizzy, impudent, high spirited glory. It is an original, and an energetic and funny one at that, full of happy musical surprises".



Jo Kennedy and Marsupial friend in a scene from the zany *Starstruck*.

MUSICAL YOUTH's first tour of England had to be severely cut back when the younger members of the schoolboy group found that they could not get time off school. British law allows the youngest member to perform 39 times per year and the older members 79 appearances. But by the time the major tour came around, the band found that they had already used up most of their allowable days and were not allowed to skip any more classes.

Now here's a **real** supergroup to think about. Rumours are strong that **SUPERTRAMP's** Rodger Hodgson, Phil Collins from **GENESIS** and **STEVE WINWOOD** got together in London recently to make an album.

And talking about Superstars, it seems certain that **DAVID BOWIE** will undertake a global tour this year, taking in America, Europe, Australia and Asia — his first live dates for five years. So far, Bowie management has booked about 100 shows, with more to be added. At the moment the Thin White Duke is in seclusion, writing new songs.

BEE GEE Robin Gibb has obtained a divorce from his wife Molly, after 13 years together. The final split comes after a bitter two year court battle. Meanwhile, **HELEN REDDY** has re-married following her divorce from Chicago manager Jeff Wald after 14 years together. Helen's new husband is drummer Milton Ruth. And finally, **JOHN DENVER** and wife Anne (of *Annie's Song* fame) are filing for divorce after two failed reconciliations.

YOKO ONO's name appears on a newly-published list of the world's 400 richest people. Apparently the former Mrs Lennon has interests in real estate, record companies, dairy herds, restaurants, song copyrights, art treasures. . . and the list goes on.

The new line-up of Iva Davies' **ICEHOUSE** is certainly international. Bassist Guy Spratt from England has previously worked with Killing Joke, Sylvain Sylvain, Children of 7 and Funkapolitan. Fellow Brit Andy Qunta (keyboards) is recently departed from Hazel O'Connor's band.

made me realise that I wasn't a ratbag for thinking what I was thinking. From that experience came the song *Children of the Southern Land*. When the album was finished I drove up to Canberra and spent a day talking to him. He was initially wary but he could sense the spirit of what we are doing.

CDC: It was quite amazing that you were able to score a top three hit in Sydney without ever having toured there.

SH: It surprised us as well because all we'd ever done in Sydney was shows on the James Taylor tour, which were well received. Working with Taylor was a great experience professionally, we'd all admired him for years, but it wasn't so great financially. There were about 14 of us on the road and we were given about \$20 to get from Sydney to Adelaide. We cooked sausages and boiled a billy by the side of the road. We were camping in tents while everybody else was staying in Hiltons.

CDC: I know there is a large floating community around Goanna, but who exactly is in the band?

SH: That's a hard one! My sister Marcia does vocals. Peter have them play on our record. Ross on drums and percussion, Mick O'Connor on organ, Warwick Harwood plays electric guitar, I play electric and acoustic guitar and Roslyn Bygrave sings and handles other keyboards. Graeme Davidge played guitar on the album but left the group after

it was recorded.

CDC: How long have you and Marcia been singing together?

SH: All our lives I suppose. I can't remember ever actually starting to play music, it has always been a part of the Howard family. There are seven of us, five boys and two girls, and we grew up in Warnambool. My mother played the piano and we all sang and played, the whole family. It probably has something to do with our Irish background. Music probably became a serious proposition for me when my older brother got a guitar. Around that time an English couple moved in next door and they had a Bob Dylan album that an American friend had sent them. *The Times They Are A Changin'* really hit me hard.

CDC: You seem to have gone from one big family to another.

SH: Yea, maybe I need the security. But there is a healthy amount of confrontation in the band and it helps to have a sense of humour. You see, a lot of people fail to understand that we're concerned with the politics of simply living. We're no Redgum, we're not trying to convert people. We're just telling stories about this country — how did we come to be here and where we're going. I can't help it — maybe it's because I was born on Australia Day! (January 26 1955).

CDC: You have some interesting guest musicians on the album. Can you tell us a little about that?

SH: Ross Wilson, Ross Hanna-

ford and Joe Camilleri are Australian musicians that we all grew up with and admired. We considered it an honour to have them play on our record. Billy Inda from No Fixed Address was responsible for the incredible Didgeridoo on *Solid Rock*. We were playing at Gee-long one night and he came up and said he really liked the song. I told him it was musically designed to have a drone. So he ran off, got his Didgeridoo, we rehearsed in the band room, and played it that night. Billy also joined us on the James Taylor tour. He wanted to get more involved but No Fixed Address began taking up a lot more of his time.

CDC: How did you come to choose Trevor Lucas as the producer for *Spirit of Place*.

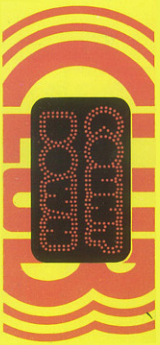
SH: I met Trevor in the Station Hotel one night and he came back to my place to talk music. Because he's been a member of Fairport Convention most people think that he's English but he's actually an Australian. Which is good because I don't think an English or American producer could ever have latched on to what we were trying to do.

CDC: After a strict diet of pubs and universities, was it a culture shock to be performing on Countdown?

SH: Yes, but a pleasant one. We want to share our music with everybody; we're not interested in playing it for a select few. We have no objections to selling lots of records and being seen on television all the time, none at all.



GARY NUMAN



YOU WERE ASKING

Musical Youth



My favourite record is *Pass The Dutchie* by Musical Youth but I don't know what it means.

Can you tell me?
Dorczis, Perth, WA
Sure can. A dutchie is a com-

YOU CAN BE A COUNTDOWN CLUB MAGAZINE REPORTER!

That's right, the Countdown Club Magazine needs your input. If you can handle a pen and do a bit more than write your name, then you have the chance to be published in these pages.

We want to run a gig review each issue — written by a member. The review can be of a giant international concert or a good Aussie band down the corner. If it is bright, informative and readable, it could very well find its way into print. There will only be one review published each month so the competition will be fierce. The lucky scribe chosen will be awarded a chart album for their services.

Keep your efforts to around 200 words and remember, flashy phrases are no substitute for solid fact and evaluation. Good luck!

Glenn A. Baker, Editor.

munal cooking pot used in West Indian communities. As a matter of interest the song was originally called *Pass The Koochie*. However the record company insisted that it be changed because koochie is a certain noxious substance that young schoolboys should definitely not be partaking of!

How many copies does a record have to sell to become gold and platinum in Australia?
Chris, East St Kilda, Vic.

In this country the levels are 20,000 albums and 50,000 singles for gold, and 50,000 albums and 100,000 singles for platinum. This is a far cry from America where you have to sell a million albums to hit gold and two million for platinum.

Are the lead singer and drummer in Missing Persons married or just brother and sister? I know they have some connection.

Kris, Narandara, WA

Drummer Terry Bozzio and beautiful Dale Bozzio (a former model) are very much married Kris.

I've heard that James Reyne of Australian Crawl is now in a group called The Party Boys! Does this mean that he has left Australian Crawl?

Tara, Nth Parramatta, NSW

Most certainly not Tara. The Party Boys is a part-time, good fun band put together by departed Mondo Rock member Paul Christie. Also involved are Buzz Throckman (ex-Angels), Kevin Borich, Harvey James (ex-Sherbs) and whoever else has a night off! However some of this phantom group's performances have been captured on tape by EMI and a live album can be expected in the not too distant future. Watch 'Vinyl Verdict' for more details.

What has happened to Christie Allen. Will she be making a comeback? It's been a long time since her last hit.

Maree, Orange, NSW.

A lot of people in the music business are asking the same question Maree, but I'm afraid

that there's no answer at the moment. Christie returned to her home city of Perth after some domestic upheavals and has decided to adopt a low profile in her career. She has done some performances in Perth since her 'disappearance' but shows no signs of returning to national activity, at least for the time being.

Could you please tell me how many albums the Angels have made and what the titles are?
Louise, Mt Gravatt, Qld.

The Angels (Alberts APLP 025), Face to Face (Alberts APLP 031), No Exit (Alberts APLP 038), The Angels Greatest (Alberts APLP 043), Dark Room (Epic ELPS 4061), Night Attack (Epic ELPS 4258), Plus live 12" EPs: Out Of The Blue (Alberts AS37), Never So Live (Epic EX 12016).



PHOTO BY WENDY McDUGALL

The Angels

VINYL VERDICT

REVIEWED BY
GLENN A. BAKER

.....Masterpiece
....Mighty
...Moderate
...Mediocre
...Miserable

FRIDA

Something's Going On (RCA)

If, like myself, you have begun to despair over the predictability of Abba music (not that they were ever terribly adventurous!), lend an ear to this refreshing, engaging album. By removing herself entirely from the Abba sphere of influence (although the recording was done at Sweden's Polar Music Studios), Frida has been able to employ her great experience and tal-



ent in the creation of a thoroughly contemporary rock work.

Produced by Phil Collins of Genesis and engineered by Hugh Padgham (of Split Enz and XTX fame), *Something's Going On* has a strong English new wave feel, peppered with contributions by the Earth Wind & Fire horn section and a full symphony string section (overdubbed in London). The songs are both strident and delicate, lethal and lilting. Writers of the material include Bryan Ferry, Russ Ballard, Stephen Bishop, Phil Collins, Rod Argent, Giorgio Moroder and Tony Colton; and it is the diversity of their contributions which gives this album its great strength.

VERDICT:****½

BOW WOW WOW

The Original Recordings (EMI)
I Want Candy (RCA)

The moderate Australian chart success of *I Want Candy* has prompted the simultaneous release of these two Bow Wow Wow LPs. The EMI issue comprises mostly early tracks from around 1980, when sven-gali Malcolm McLaren was still manipulating the band's career. The songs are primitive and poorly recorded, with the occasional interesting moment spoiled by drummer David Della Barbarossa's inability to

play more than one percussion pattern.

The *I Want Candy* album, recorded after the split with McLaren is blessed with the fat, tough production sound of veteran Kenny Laguna, who also produces Joan Jett. Half the tracks are rerecordings of early McLaren productions and the improvement is startling. The songs are energetic, crisp and dynamic but still nowhere near formula pop. Sort of a cross between Joan Jett and the Sex Pistols. In time they could be truly great.

VERDICT:***and***½

MIDNIGHT OIL

10, 9, 8, 7, 6, 5, 4, 3, 2, 1 (CBS)

The Oils continue to face the dilemma that AC/DC, Rose, Tatts, The Angels and Cold Chisel seem to have overcome with a great deal more ease — the transference of live intensity to vinyl. The first two albums suffered from a failure to grasp the medium of records, while *Place Without a Postcard* was frustratingly inaccessible.

The problems seem to have been rectified on this fourth album, easily the best of them all. Peter Garrett's vocals displays more depth and flexibility this time around, which may have been something to do with the fact that the songs seem to have been written for

recording rather than live performance. The songs are still starkly political, notably in the case of *U.S. Forces*, *Short Memory*, *Power* and *The Passion and Read About It*. Guitarist Jim Moginie's moody *Outside World* opens the album and sets the tone with intelligent lyrics and compelling song structure.

VERDICT:****

THE REELS

Beautiful (K-Tel)

I don't know whether to laugh, cry or cheer. The Dubbo dodo's strike again with a concept so outrageous it's brilliant! Having realised that their only chart success came from an accidental hit with a tongue-in-cheek cover of Jim Reeve's *According to My Heart*, the stripped-for-action trio decided that 'beautiful music' was the logical path to follow.

This is an album you could buy for Mum's birthday. Charles Aznavour has nothing on these guys! Without apparent shame they have tackled MOR hits by Herb Alpert, Englebert Humperdinck, Jim Reeves, the Fifth Dimension, the Knightsbridge Strings and Roger Williams. The result, when one recovers from the initial shock, is quite charming. David Mason has a tendency to sing flat at times but

his Chevalier leanings are priceless.

VERDICT:***½

LED ZEPPELIN

Coda (Swan Song)

Coda sold a million before it was even released so it really doesn't matter a great deal just what reviewers think about it. This is essentially a gathering of leftovers from a decade of recording — songs that never made it onto albums for reasons of space or dissatisfaction at the time. Jimmy Page has handpicked the eight songs, which span from 1969 to 1978. Amazingly the sound of Led Zeppelin varies remarkably little from the first to last track.

Three tracks — *Ozone Baby*, *Darlene* and *Wearing And Tearing* were recorded in Abba's Polar Music Studio in November 1978. The other originals — *Bonzo's Montreux*, *Walter's Walk* and *Poor Tom* — come from 1976, 1972 and 1970 respectively. But the two gems on this album are the earliest, and both are R&B cover versions. Ben E. King's *We're Gonna Groove* is a London studio recording from June 1969, while Willie Dixon's *I Can't Quit You Baby* was captured during a soundcheck at the Royal Albert Hall six months later.

VERDICT:****½

VINYL VERDICT

ON THE BRINK:



YOUNG HOMEBUYERS

The recent reduction in interest rates was greeted with delight by young homebuyers all over Australia — particularly in Adelaide, where six of them have hailed the move. The half dozen fastidious savers are Nigel Lawrence, Greg Williams, Greg Champion, Mick Teakle, Tony Thornton and Paul Ziesling. "To run a rock band is so expensive!" exclaims Nigel. "We're just surviving".

Young Homebuyers are Adelaide's most recent contribution to quality Australian rock. They come from the city that has given us the Twilights, Masters Apprentices, Zoot,

Cold Chisel, Angels and John Farnham. There is no reason to believe that the band is going to achieve anything less than those hallowed names. In fact their debut self-titled album stands as one of the most confident, fully realised and utterly enjoyable LPs of last year.

The group is pivoted around the songwriting team of Nigel Lawrence and Greg Williams, who have been friends since high school. "We've been writing songs since we were 15" explains the talkative Nigel. "I met him on a bus" adds Greg. "He showed me his Slade records, I showed him my Deep Purple records and we had an

instant mutual admiration".

The Young Homebuyers evolved out of Nigel's group The Bank of France, which released the legendary independent single *Jonestown Suicide*. Nigel recruited rock journalist Greg and then came Mick Teakle and Greg Champion from the Fabulaires, Tony Thornton from Paul Kelly & The Dots and Paul Ziesling from a number of obscure suburban outfits. In original formation the band was heavily into satire, offering hilarious stage parodies of the Police, Billy Joel, Redgum and others. Some of their early stage songs included *It's Still Billy Joel To Me*, *Penguins*

Took My Baby, *Wanking*, *Polish Reggae Party* and *Please Let Me Be On Countdown*. Critics compared them to early Reels, Sports and Mental As Anything, because of their pop hooks, party atmosphere, quirky lyrics and overall irreverent approach to rock'n'roll.

The band's first hit, *Take One Step*, was actually an extended version of an advertising jingle they wrote for Hall's Lemon Twist, a popular Adelaide softdrink. Their performance of it on Countdown (yes, their wish was answered!) was one of the most memorable appearances seen on the show over the past few years; highlighted by Nigel virtually

throwing himself into the audience!

Shortly after coming together late in 1980, the Young Homebuyers phased overt novelty and satire out of their act. "In Australia it's prohibitive to be a radical band" explains Nigel. "We don't have a big enough market here to support a left-of-centre band." Instead, the six stalwarts developed their sublime blend of power-pop, British Beat, rockabilly, reggae, funk and punk to come up with a fresh, exhilarating ultra-commercial young sound. The most perfect example of this is the magnificent *She's A Girl*, their second single. The disappointing lack of airplay for this gem proved that most radio programmers do have a severe case of cloth ears. To quote one critic, "if you hate the atonal wastelands of The Fall, you are sure to love the melodies of the Young Homebuyers."

Snapped up by Melbourne's Rough Diamond Records before they had ever set foot in the city, the group recorded their debut album under the production hand of former Little River Band guitarist David Briggs (see review in issue #7). It shone with such polished diamonds as *Fiona*, *Boyfriend*, *Jackie's Door* and *She-ree*. "David knew what he wanted and how to get it out of us" says Nigel with admiration.

Adelaide's Young Homebuyers have but one simple aim, that you can help fulfill. In the words of Nigel (known sometimes as 'Nasty', though one can't imagine why!); "Basically, we want to be on the charts". They will be, they will be.

ROCK BIRTHDAYS

MARCH

- 1 Roger Daltrey (Who), 1944
- 2 Lou Reed, 1944
- Jay Osmond, 1955
- Rory Gallagher, 1949
- Karen Carpenter, 1950
- 3 Merrick (ex-Ants), 1954
- Mike Pender (Searchers), 1942
- 4 Chris Squire (ex-Yes), 1948
- Chris Rea, 1951
- 5 Andy Gibb, 1958
- Eddie Grant, 1948
- 6 Randy Meisner (ex-Eagles), 1944
- Kiki Dee, 1947
- David Gilmour (Pink Floyd), 1944
- Mary Wilson (Supremes), 1944
- 7 Dick Clark, 1930
- 8 Micky Dolenz (ex-Monkees), 1945
- 9 Alan Jardine (B. Boys), 1942
- Robin Trower, 1945
- Jimmy Fadden (Dirt Band), 1948
- Martin Fry (ABC), 1958
- 10 Dave Scholtz (Boston), 1947
- Liza Minelli, 1946
- Dean Torrence (Jan & Dean), 1940
- 11 Nina Hagen, 1955
- 12 James Taylor, 1948
- Marlon Jackson (Jacksons), 1958
- Johnny Young, 1946
- Al Jarreau, 1940
- Barbara '99' Feldon, 1941
- 13 Neil Sedaka, 1939



AEC

- 14 Mike Stoller, 1933
- Quincy Jones, 1933
- 15 Mike Love (B. Boys), 1945
- Sly Stone, 1944
- Ry Cooder, 1947
- Phil Lesh (Grateful Dead), 1940
- Hughie Flint (Blues Band), 1942
- Howard Scott (War), 1946
- 16 Nancy Wilson (Heart), 1953
- Jerry Jeff Walker, 1942
- 17 Terry Hall (Fun Boy 3), 1959
- Paul Kantner (J. Starship), 1941
- John Sebastian, 1944
- Little Pattie, 1949
- Patti Boyd/Harrison/Clapton, 1945
- 18 Wilson Pickett, 1941
- Charlie Pride, 1938
- 19 Derek Longmuir (Rollers), 1955
- 1955
- 20 Johnny Rebb, 1939
- 21 Eddie Money, 1947

- Keith Potger (Seekers), 1941
- 22 George Benson, 1943
- Harry Vanda (Flash & Pan), 1946
- Andrew Lloyd Weber, 1948
- 23 Louise Goffin, 1960
- Chaka Kahn, 1953
- 24 Lene Lovich, 1948
- Lee Oskar (War), 1946
- Colin Petersen (ex-Bee Gees), 1946
- 25 Elton John, 1947
- Aretha Franklin, 1942
- Johnny Burnette (RIP), 1934
- John Rowles, 1947
- 26 Diana Ross, 1944
- Steve Tyler (Aerosmith), 1948
- Susanne Sulley (Human League), 1963
- 27 Tony Banks (Genesis), 1950
- 28 John Evans (Jethro Tull), 1948
- Rufus Thomas, 1918
- 29 Billy Thorpe, 1946
- Vangelis, 1943
- Lonnie Donegan, 1931
- 30 Eric Clapton, 1945
- Graham Edge (Moody Blues), 1942
- Debbie Byrne, 1957
- Rolf Harris, 1930
- Shakin' Stevens, 1948
- 31 Angus Young (AC/DC), 1958
- Herb Alpert, 1935
- John D. Loudermilk, 1934

APRIL

- 1 Mark White (ABC), 1961
- Ronnie Lane (ex-Faces), 1946
- Johnny Barbata (J.S.'ship),

- 1946
- 2 Leon Russell, 1941
- Marvin Gaye, 1939
- 3 Tony Orlando, 1944
- Jan Berry (ex Jan & Dean), 1941
- 4 Dave Hill (Slade), 1952
- Muddy Waters, 1915
- 5 Agnetha Falstog (Abba), 1950
- 6 Donald Myrick (EW&F), 1940
- Ralph Cooper (Air Supply), 1951
- 7 Janis Ian, 1951
- John Oates (Hall & Oates), 1950
- 8 Julian Lennon, 1963
- Steve Howe (Asia), 1947
- 9 Carl Perkins, 1932



Ace Frehley found time to visit fans in hospitals during the November 1980 Australian KISS tour.

- 10 Glen Campbell, 1936
- Brian Seltzer (S. Cats), 1959
- 12 John Kay (Steppenwolf), 1944
- David Cassidy, 1950
- 13 Kim McAuliffe (Girlschool), 1959
- Al Green, 1946
- 14 Ritchie Blackmore, 1945
- 15 Dave Edmunds, 1944
- Allan Clarke (Hollies), 1942
- Sheila Chandra (Monsoon), 1965
- 16 Colleen Hewett, 1950
- Jimmy Osmond, 1963
- 17 Stephen Singleton (ABC), 1959
- 19 Mark Volman (Flo & Eddie), 1944
- Dudley Moore, 1935
- Alan Price, 1942
- 20 Paul 'Ace' Frehley (Kiss), 1950
- 21 Michael Barson (Madness), 1958
- 22 Peter Frampton, 1950
- Jeff St. John, 1946
- 23 Roy Orbison, 1936
- John Miles, 1949
- 24 Barbara Streisand, 1942
- 25 Bjorn Ulvaeus (Abba), 1945
- 26 Gary Wright, 1945
- 27 Sheena Easton, 1959
- Mark Holden, 1954
- Marco Pirroni (ex-Ants), 1959
- 28 Klaus Voorman, 1943
- Tommy James, 1947
- 30 Willie Nelson, 1933
- Merrill Osmond, 1953
- Max Merritt, 1941

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HOW TO VOTE FOR "COUNTDOWN AWARDS"

To vote for this year's "Countdown Awards" is quite simple but our instructions on how to vote must be followed for your vote to be valid. By looking at the sample below you will see what is required. The front of your envelope must be addressed to PRICE WATERHOUSE, CHARTERED ACCOUNTANTS, PO BOX 4541, SYDNEY 2001. You are to cast your vote by writing on the back of the same envelope the following information:

Your name and membership number, and then list your
MOST POPULAR AUSTRALIAN MALE PERFORMER,
MOST POPULAR AUSTRALIAN FEMALE PERFORMER,
MOST POPULAR AUSTRALIAN GROUP AND
MOST POPULAR INTERNATIONAL ACT.

PLEASE NOTE: that each category must be written out in full on the back of the envelope and the artist or group that you have voted for must also be on the back of this envelope. No envelope will be accepted where a vote or votes are sealed within the envelope.

PRICE WATERHOUSE,
 CHARTERED ACCOUNTANTS.
 P.O. BOX 4541.
 SYDNEY 2001.

FONIA JONES. N°10,329
MOST POPULAR MALE PERFORMER—
YOUR CHOICE
MOST POPULAR FEMALE PERFORMER—
YOUR CHOICE
MOST POPULAR AUSTRALIAN GROUP—
YOUR CHOICE
MOST POPULAR INTERNATIONAL ACT—
YOUR CHOICE