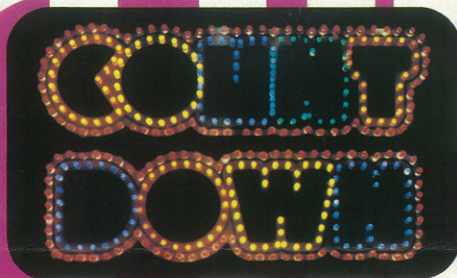


Vol. 1 No 9  
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MAGAZINE

# CULTURE CLUB

Band of the Month

**F**ashion and rock'n'roll have a lot in common, especially if you live in England. Each week there seems to be a new dress style, a new style of music that's fashionable to like, and new clubs to be seen at.

The fashions come and go.

Adam and the Ants, Spandau Ballet, Stray Cats, and Duran Duran are just some of the diverse bands that have experienced the feeling of being 'this week's big thing'.

Latest in the passing parade are Culture Club, the band fronted by the charismatic, androgenous Boy George, who've just had an Australian Number 1 hit with *Do You Really Want To Hurt Me*.

Let's have a brief look at the Boy George story. "I had a

really bad time when I was 14," he says.

"I had a really high voice and all the kids used to laugh at me because they thought I was gay — they never hit me though because I had three brothers!"

Then Boy George discovered David Bowie, plastic sandals, orange hair, and that it was more fun not being at school than turning up for classes. At 15 he was expelled from school.

The next six years were spent doing everything from factory work to modelling and window dressing. Next came a band called in Praise of Lemmings, who specialised in futuristic rock'n'roll.

George then spent a few months singing with Bow Wow Wow, the band masterminded by Sex Pistols mentor Malcolm McLaren, eventually leaving them to form Culture Club.

Within a few weeks they were 'the next big thing'. *Do You Really Want To Hurt Me* became a hit and Culture Club stayed in the public eye for more than a week.

Recently Countdown Club Reporter Stuart Coupe chatted on the telephone to Boy George, finding out his views on life and times.

## INTERVIEW:

**CDC: Was there a particular attitude you had when putting Culture Club together?**

**BG:** I wanted to get people who didn't agree with me. It's quite good that we got people who weren't involved in that cliquey rock and roll thing. I hate the sort of people who come up to you afterwards and say, "Hey man, the bass stack was a bit crackly". You think, oh God Almighty help me, get me out of here. We'll all end up like that, I'm sure. I hope not though.





**CDC: Can you tell us how Culture Club was formed?**

**BG:** There was a big story in this English paper called *New Musical Express* about how I wasn't in Bow Wow Wow anymore and how I should get my own band. I found Jon through a friend of mine from Theatre Of Hate. Jon's been in a hell of a lot of bands and I knew I wasn't capable of organising one. I met Michael in a nightclub. We wanted a guitarist who was just a competent guitar player, never heard of me, never been to any of the clubs, just someone who was really enthusiastic. I really liked Roy as soon as I met him. He was quiet, didn't have a big mouth.

**CDC: There's been a lot of speculation about your sexuality. Is that something you'd like to elaborate on?**

**BG:** People in a lot of countries are really frightened about the album cover, because a lot of people think I'm a girl. Of course I enjoy that, I love it! It's great because I've got a certain female element to my character. But I'm not gay. I'm effeminate in the way I look, but I'm not an effeminate person. I don't like effeminate people. It's like when you meet gay people and say "Oh, Hello". That is put on, because I've done it, put on a very campy voice. You do need gay clubs, because if you're gay and walk up to someone in a club and they're not gay, they're going to punch you in the teeth, aren't they, if you try and chat them up?

**CDC: A lot of people have been curious to know what your song *White Boy* is all about. Could you explain?**

**BG:** *White Boy* is not about white people, it's about people who are shallow, see-through. Also at the time I started there was a lot of cynical people around me, who I don't mix

with anymore. A lot of Bow Wow Wovites and a lot of very trendy people. They were saying to me, "Ooh, your band's really white, you should be tribal". I just kept saying "We're a rock band, we're going to do all the things other people don't." The song's about this guy I knew who kept saying, "You're really white". I was supposed to be upset by that.

**CDC: How do you feel about yourself as a person, and what you're doing with your life?**

**BG:** I'm not frightened of being successful, I'm frightened of not being successful as a person. I'd much rather that people think, "Oh, he's a happy person", rather than "Wow, isn't he clever?". Because I'm not. It's all luck and what you make of it. The only nice thing is that if a housewife comes up to you in the street and says I like your record. You feel much better than if someone with a really sickly sneer on their face says "Ooh congratulations, it's sooo good". You just really want to punch them.

**CDC: What's your attitude towards success?**

**BG:** There is an element of you that wants success, but you follow your instincts really, don't you? You want to have a hit because that's the whole idea of signing a record deal. But if you start worrying about what other people think, you're useless to yourself. It's best if you don't lie to yourself. I don't mind about lying to other people — I do it all the time! If you can admit you're a creep to yourself, you're half way to solving your problems. I always do what I feel is right at the time. Sometimes it isn't, but it's much better to take the chance. I believe in acting how you feel, I'm very like that.

**CDC: Was there any reason for calling your debut album *Kissing To Be Clever*?**

**BG:** The whole idea of calling the album *Kissing To Be Clever* is like the kiss of death, the kiss of life. The whole of that album is like a cynical

love song. It's all about the new boy gender, it's all about pop. It's a very pop album. The songs are very personal, but they can also apply to other people. It's almost like saying, "Think about what you're doing, don't not do it because it's right or wrong, but think about it".

**CDC: Have you any definite feelings about marriage?**

**BG:** I don't believe in marriage. If you love someone you don't have to prove it. The thing is, I can go two ways on that subject, because if you love someone you're going to want to keep them forever, aren't you? You can't be dogmatic about love, it's such a heart-rending thing. I'm sure I'd get married if I loved someone.

**CDC: Are there any particular types of songs that you like?**

**BG:** The best songs in the world are love songs. But love applies to everyone. It doesn't just apply to a few people in the room with pink eyebrows and stiletos on. Everybody falls in love and everybody wants somebody to love at the end of the day. I've been in love with somebody for about a year now, but it's a bit on the rocks at the moment. I don't play games with people. I don't not love them because they don't love me. It upsets me, but I don't believe in acting a different way. I'm into relationships rather than sexual encounters. Also I'd never sleep with fans. None of the band would do that. I don't believe in abusing the position.

**CDC: Finally, do you have any definite philosophies about music?**

**BG:** I believe in doing what you're good at. If you're good at copying pictures, you should do that; if you're good at creating things you should create them. There's no Flash Harry's in this band. That's the most important thing about Culture Club, that we're fluid about what we're doing.

## TWENTY YEARS OF THE BEATLES

**D**uring October 1982, the British Isles celebrated the twentieth anniversary of the first Beatles hit record. On October 11, 1962 *Love Me Do* entered the charts and went on to peak in position 17. It was a moderate beginning for the most explosive, exciting, influential and important musical unit of all time.

After *Please Please Me* made it to position #2, the Beatles began a run of eleven consecutive number one Parlophone singles in England. *Penny Lane* stopped at position #2 but then it was back into the fray with six more consecutive number ones, making a total of 17 chart toppers. In America, the score was even higher, with no less than 20 number ones. Australia beat both countries with a tally of 23!

John, Paul, George and Ringo were far more than a rock group. They were a cultural barometer of the sixties. Their music reflected the intense

change of an amazing decade. They led and everybody else followed — in terms of both music and lifestyle. They opened our eyes to a world that had been very much obscured by our own inhibitions. One thing is certain — we will not know another phenomenon like them.

Australia experienced Beatlemania at its peak. The Fab Four toured here in June 1964 and in the city of Adelaide they drew an estimated street crowd of 300,000! Those incredible scenes were captured in last year's book *The Beatles Down Under* (Wild & Woolley). Now, to celebrate twenty years of the Beatles in Australia, EMI Records has released a unique boxed set of 34 original singles, with new picture jackets carrying rare photographs from the Australian tour. What better excuse to rediscover the magic of the Liverpool Lads.



## THE JAM CALL IT QUILTS!

**W**hen the Countdown Club Magazine received word that England's powerhouse trio the Jam were planning to split up after a series of farewell concerts at London's Wembley Arena, we instantly despatched CCM reporter Ross Barnett to London to cover the event with his pen and camera.

Aside from the recent minor chart success of *A Town Called Malice*, English group The Jam have been sadly underexposed in Australia. Here in England they have had a good deal more attention, with the rock public taking them to heart. Since early 1977, when *In The City* broke into the charts, they have barely put a foot wrong and have managed to attain a level of popularity which in some ways rivals that of the Beatles in the 1960's. So when it was announced early in



The classic ultra-cool Jam pose: (l-r) Bruce Foxton, Rick Buckler, Paul Weller.

November, 1982 that they were to break up shortly before Christmas, thousands of fans made sure of getting a ticket to see them on their farewell tour.

To say goodbye to London, five concerts were organised at the cavernous Wembley Arena over the first few days

of December. It's perhaps not as intimate as a club gig, but with the crowd backing them up, The Jam put their heart and soul into each performance. The basic threesome of frontman Paul Weller (singer/guitarist), bassist Bruce Foxton and drummer Rick Buckler was augmented by

female backing vocalists, a keyboards player, and a two man horn section. The ensuing sound provides a near spot-on duplication of their studio arrangements, with added fire thrown in.

In a way it was odd that the sets didn't provide a comprehensive run-through of The Jam's greatest hits, however Paul Weller has never been one to slavishly tailor himself to the mass market. What they did though, spanned six albums worth of material — six years of great music from *In The City* up to *The Gift*. Songs like *Beat Surrender* (their new single), *To Be Someone* (*Didn't We Have A Nice Time*), *Precious*, *Down In The Tube Station At Midnight*, *Mr. Clean* and *A Town Called Malice* were highlights of the shows. However the real excitement came during the encores when at the end of an extended version of *The Gift*, Paul Weller used his guitar to knock amplifier stacks flying and then

pounded it into the floor. They returned once more (Weller with a new guitar), and finished off with a rousing version of *In The City*.

Just as the band bows out, thanking their fans in the best way possible for six years of heartfelt support, a final live album called *Dig The New Breed* has been issued. Though we never saw them in person down under, this album should remind us of what a great band they were, and of the power and intensity that we sadly missed out on seeing on stage.

We have five copies of *Dig The New Breed* to give away to Countdown Club members. They will go to the first five Jam experts who can list, on the back of an envelope, five of the band's dozen British chart hits. Send your entries to:

JAM GIVEAWAY  
Countdown Club  
P.O. Box 2000  
Lane Cove 2066.



# PERSONALITY PROFILE

This month we uncover the secrets of beautiful Scottish songbird

## SHEENA EASTON

### Real Name:

Sheena Shirley Orr

### Born:

April 27, 1959 in Bellshill,

Glasgow

### Height:

5'4"

### Family:

Youngest of six

### Favourite Singer:

Joni Mitchell

### Favourite Actor:

Dustin Hoffman

### Favourite Film:

Gone With The Wind

### Favourite Person:

Mum

### Likes:

Kittens and puppies, witty people, music, long lie-ins

### Dislikes:

Spiders, egg sandwiches with eggshells, lumpy



custard getting up early

### Self Description:

"Small Scots midget in a hurry"

### Pets:

Cleopatra, a cat

### Favourite Food:

Chocolate, jelly babies, egg and tuna sandwiches

### Favourite Drink:

Orange Juice

### Favourite TV Program:

Not The Nine O'Clock News

### Favourite Time Of Day:

Last thing at night

### Biggest Mistake:

"Squeezing my spots"

### Biggest Fault:

Being immensely smug

### Biggest Asset:

Being a good listener

### Marriage:

Once, to Sandy Easton (divorced)

### First Television Appearance:

BBC's "The Big Time"

### Formal Training:

Graduated from Royal Scottish Academy of Music & Drama

### First Single:

'Modern Girl', February 1980

### First Album:

'Take My Time', January 1981

### Major Award:

Grammy for Best Film Song ('For Your Eyes Only')

# RICK SPRINGFIELD

## He's done everything for you!

**R**ick Springfield has certainly come a long way from Richard Lewis Springthorpe, born in the Sydney suburb of Guildford on August 23, 1949 and educated at Merrylands High. Now, at a very youthful 34 years of age, he is the most popular male pop performer in America. In an age when the traditional 'teenage idol' is very much a thing of the past, Rick has managed to cultivate an awesome predominantly-female following who view him in much the same light as the girls of the fifties did Elvis. Actor, singer, songwriter, live hardrocker, pin-up poster hero — Rick covers all bases with style and real talent.

Rick began playing rock'n'roll music when he was 14 and within a few years had passed through such long-forgotten bands as Moppa Blues, X-Group, Daniel James Ensemble, Jordy Boys, Pete Watson's Rockhouse and a later formation of MPD Ltd. His recording career began with a Brisbane group called Wikedy Wak; he sang lead on the single *Billie's Bikie Boys* — produced by Molly Meldrum and written by Johnny Young. In 1969 Rick joined the Zoot, replacing guitarist Roger Hicks. He immediately turned the band from bubblegum to tough rock and they scored a gold single with *Eleanor Rigby*. Other members of the band included Beeb Birtles (now with LRB) and spunky Darryl Cotton.

When ambitious Rick had represented Australia at the 1972 Tokyo Song Festival he decided to try his luck in America and by September of that year had cracked the U.S. top twenty with *Speak To The Sky*. His album *Beginnings* sold over 300,000 copies.



Over the next decade Rick worked hard in America, making more albums (*Comic Book Heroes*, *Wait For Night*), scoring three more moderate hits, undertaking acting roles in television shows, and writing songs. His return to rock prominence came when he landed the role of Dr Noah Drake in the soap opera *General Hospital*. The show shot to number one and when Rick put out a new single it did exactly the same thing! *Jessie's Girl* became one of the biggest hits of 1981, winning Rick a Grammy for Best Rock Performance. When Rick showed up at the glittering event to collect his prize he insisted on performing the song red hot rockin' live.

After *Jessie's Girl* came the hits *I've Done Everything For You* and *Don't Talk To Strangers*; as well as the albums *Working Class Dog* and *Success Hasn't Spoiled*

*Me Yet*. When he scheduled a concert at New York's famed Carnegie Hall every ticket was swept up in just three hours! In the words of the New York Post, "Rick Springfield has fashioned a role for himself that is winning all the way".

Rick is in the studio right now working on a brand new album. This time he's working with producer Bill Drescher, rather than Keith Olsen who has been responsible for all his recent hits. The 'new sound' will be interesting to hear. Rick has also wrapped up an appearance in a new film called *Travelling Light*, directed by Ray Stark.

Rick's only problem at the moment is that people keep confusing his name with that of Bruce Springsteen. In fact he recorded a funny song about the dilemma, called *Bruce*. It has only ever appeared on the Australian release of the *Working Class Dog* album.

# SHORTS

Clive Burr, drummer with **IRON MAIDEN**, has quit the band after three years solid service. His departure comes at the end of an amazingly successful world tour for the heavy metal heroes. At the moment, it looks as if Burr's replacement will be session musician Nicko McBrain.

Talking about heavy metal, the original HM kings, **DEEP PURPLE**, look set to reform — in original lineup — for an American tour and a new album. Both singer Ian Gillan and drummer Ian Paice have announced their approval of the plan. Apparently enormous sums of money are involved.

**SPLIT ENZ'** leader Tim Finn has been spotted in Festival Records studio in Sydney with a band that is definitely not the Enz. Never fear, he is not defecting, he's merely



Tim Finn on a Sydney Harbour press cruise. That mangy Mental Greedy Smith lurks in the background.

recording a solo album. He says he's not really sure how different it will be to his Enz recordings but has promised some surprises.

Chris Difford and Glenn Tilbrook of the now-defunct **UK SQUEEZE** look like turning into the Rogers & Hammerstein of rock! Songs from the *East Side Story* album have been incorporated into a London musical called *Labelled With Love*.

**STIFF LITTLE FINGERS**, the plucky Irish band who recently impressed with their *Now Then* album, have bitten the dust. Singer Jake Burns recently announced his intention to depart and, in the words of lyricist Gordon Oglivie, "It could never be the same without Jake".

This month, Sydney's **MIGHTY GUYS** are off to Bombay India to play an outdoor concert before 5,000 frantic Hindustani (and the odd Moslem). This will be the first 'western' rock performance in the Indian seaport city since the Police concert in 1980. Afterwards they play a series of dates in Bangkok and do a round of press assignments in Tokyo.

**BOB SEGER** claims that a viewing of Woody Allen's Oscar winning film *Annie Hall* was the inspiration for his new album, *The Distance*. "After seeing the movie I wanted to write an album about relationships" he admits.

Here's a sobering fact. **BARRY MANILOW** has sold 25 million albums and 15 million singles to date. On a more inspiring note — **MEN AT WORK** have broken a record established by The Monkees in 1966 by having their debut album in the American one spot for 11 weeks. *The Monkees* album only managed 10 weeks.

A gesture of generosity by **PAUL McCARTNEY** has embarrassed an animal welfare organisation in England. The body appealed for items for an auction so Paul sent off a valuable collector's edition of the book *McCartney: Composer And Artist* — neatly bound in leather!

**BOW WOW WOW** have made their film debut in *Scandalous*, performing the song *Where's My Snake?*. They star alongside Sir John Gielgud, who played an ageing punk rocker, complete with mohawk haircut (quite a departure from Arthur's dapper butler). "Seems like a nice old man" offered BWW's Lee Gorman.

## COMPETITION WINNERS

### PICK THE SLIK WINNER

Susan Manuel, Mortdale Heights NSW

### ICEHOUSE WINNERS

I Broccini, Wentworthville NSW

Jennifer Crowley, Sth Oakleigh VIC

Lisa K Jones, Ascot Vale VIC

Cheryl King, Dubbo NSW

Christine Lynch, East Moonah TAS

Maria Nomikos, Mt Waverley VIC

Sandrina Oorthuysen, Karringup WA

Rio Robynson, Weston ACT

Gillian Williamson, Hamersley WA

Sandra Yee, Beverly Hills NSW



# YOU WERE ASKING

I am having difficulty finding information about Toni Basil. Can you tell me when she started singing and what her background is?

**Mariann, Wangaratta VIC**  
Toni may be new to the charts but she is certainly no novice. Her first known single was *I'm 28* on the A&M label in 1965. She is best known as a dancer and has appeared in such movies as *Village of the Giants* (1965) and *Easy Rider* (1969). She choreographed and appeared in the Monkees film *Head* in 1968, as well as *American Graffiti* (1973). Toni's most respected rock project has been her

choreographing of David Bowie's *Diamond Dogs* tour and some of Bette Midler's sleazy shows.

I really like Sherbs' new guitarist Tony Leigh. Can I please have some information on him? Also, how are Tony Mitchell's burns coming along?

**Sandra, Springvale VIC**  
Tony and Tony once played together in a band called Harry Young & Sabbath around 1970. Tony Leigh then went off to England where he played with the Jeff Beck Group and Atomic Rooster. He arrived back home in Australia to find that Harvey

James was planning to leave Sherbs and became the most obvious replacement. Tony Mitchell's burns are healing well and he was recently seen in Festival Records' Sydney studio working on a new single.

Has Kim Carnes been around for very long?

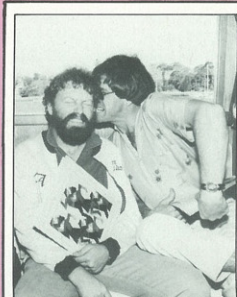
**Tanya, VIC**  
She sure has Tanya, just like Toni Basil. The first trace of Kim is her appearance as a bikini girl in the 1964 film *C'mon Let's Live A Little*, which starred Jackie DeShannon and Bobby Vee. At that time she was known as Kim Karnes. Interestingly, 18

years after acting as an extra to Jackie DeShannon, she recorded one of her songs — *Bette Davis Eyes*.

When did the Rolling Stones first come together as a group and who were the original members?

**Sandra, Ravensthorpe WA**  
The very first Rolling Stones performance was at the London Marquee Club on July 21 1962 and featured a lineup of Mick Jagger (vocals), Keith Richards (guitar), Elmo Lewis (guitar), Ian Stewart (piano), Dick Taylor (bass) and Mick Avory (drums). Taylor went on to form the Pretty Things and was replaced by Bill Wyman; Avory went on to the Kinks and was replaced by Charlie Watts; and Elmo Lewis turned out to be Brian Jones, who stayed. Ian Stewart remained as a sideman and still plays with the group to this day.

Toni Basil



You just don't argue with Molly when he's made up his mind about something. When our fearless Countdown Club Magazine editor Glenn A. Baker tried to contradict Mr. Meldrum about his view on an album, he quite literally had his ear bitten off!



## SIMPLE MINDS COMPETITION



We have 5 autographed copies of Simple Mind's latest Album "NEW GOLD DREAM" to give away. To be eligible to win one of these 5 albums simply send your name and address on the BACK of an envelope and state the name of the single that was recently released from the album.

Send to: **SIMPLE MINDS COMPETITION**  
P.O. Box 2000  
LANE COVE NSW 2066

## VINYL VERDICT

REVIEWED BY  
GLENN A. BAKER

\*\*\*\*\* Masterpiece  
\*\*\*\* Mighty  
\*\*\* Moderate  
\*\* Mediocre  
\* Miserable

### KISS Creatures Of The Night (Casablanca)

The message of this album is plain and clear — don't write Kiss off just yet. After the crashing commercial failure of the concept album *The Elder*, the grease-painted quartet have gone to what they do best — bone shaking rock'n'roll. Praise the Lord and pass the chittlins!

The whole album sounds as if it was made in the mid-seventies and stored away for an emergency such as this.

Kiss Power at its peak is hard to beat and these guys sound like they mean business again. *Danger, Creatures Of The Night, I Love It Loud and Killer* are apocalyptic howlers from the school of *Shout It Out Loud and Rock & Roll All Nite*. Gene Simmons seems to have finally shaken off pretensions to social position

and joined the boys in the beat basement again. Get it for your next party or to shake your old man's dentures loose!

VERDICT:\*\*\*\*

### MISSING PERSONS Spring Session M (Capitol)

Like the B52's, Motels and Waitresses, Missing Persons are an American new wave act (if there is such an animal) who have found considerable success in Australia before their homeland has accepted them.

Fat, funky and imaginative, the music of these former Zappa associates is radical in America but rather tame in England and Australia. Synthesizer passages are evident but thankfully kept to a minimum, allowing solid rock instrumentation to dominate the proceedings. Model-turned-singer Dale Bozzio has a rich, pliable voice that soars over the band with ease, while husband Terry Bozzio writes some clever lyrics.

If you're wondering what the title means — it happens to be almost an anagram of the band's name.

VERDICT:\*\*\*½

### SHERBS

Shaping Up (Razzele)

There is absolutely no

justification for the shoddy deal that Australian radio hands out to the Sherbs. Killer single after killer album is disdainfully rejected by the titans of taste in this country who seem to be of the opinion that these guys are not entitled to any more hits. Sad and stupid.

*Shaping Up* bounds along with energy and style, with Daryl in great voice and Alan more explosive on his drum kit than ever. The introduction of

Tony Leigh into the band has given it more of a cutting edge. Side one of this 7-track mini-LP is the most impressive, offering the booming rockers *Shaping Up* and *Take It On The Run*, and the lovely rock ballad *Don't Throw It All Away*. They weren't Australia's top band for nothing.

VERDICT:\*\*\*\*

### THE DIVINYLS Desperate (Chrysalis)

They may not be the easiest band in the world to get along

with (now that's an understatement!) but they sure as hell make magnificent records. From the ravaging opening chords of their workout of the Easybeats' classic *I'll Make You Happy*, the Divinyls heap on the power and the passion. Irresistible riffs abound, notably on *Sahara Rock* and *Siren*.

Not only has Chrissie Amphlett forged her voice into a volatile tool that is on par with that of Chrissie Hynde and Pat Benatar, she has also formed a potent songwriting partnership with guitarist Mark McEntee. If this album doesn't soar up charts all over the world the record company should be closed down!

VERDICT:\*\*\*\*½

### DEE MINOR & THE DISCHORDS Dee Minor & The Dischords (RCA)

A favourite Sydney pub band for a few years now, the Dischords deliver a satisfying lashing of powerful and engaging rock on this 6-track mini-LP. Dee's vocals are full-bodied and the songs are well structured. Won't go to number one, but then it probably wasn't meant to.

VERDICT:\*\*\*



# VINYL VERDICT



## ON THE BRINK:

**W**hile 1983 was still very young, a buzz swept through the Australian music industry about a new band that, without a doubt, were going to be BIG! RCA Records had just paid out an unprecedented amount of money to get their signatures on a contract, after being alerted by the man who was responsible for the rise of the Church, publisher Chris Gilbey.

Lionheart are three Sydney brothers, by the name of Waller; Randall, 24 (guitar, lead vocals), John, 20 (drums) and Kendall, 18 (bass, backing vocals). They came



# LIONHEART

together as a unit just a little over a year ago, after being involved with music, in varying degrees, since their early teen years in the Sydney suburb of Killarney Heights.

A four-song demo tape recorded at Honey Farm Studio in Duffy's Forest sent a number of publishers and record company executives in spasms when it landed on

their desks. Within months of formation, the group was in EMI studios with Chris Gilbey, working on tracks for a debut album. These recordings were then forwarded to New York where producer/engineer Bob Clearmountain (best known for his work with the Rolling Stones) remixed them.

Lionheart might best be

described as a 'traditional' rock band. Their powerful, polished music falls into the bag of Foreigner, Journey, Thin Lizzy, Rush, Bad Company, Toto, Asia and Steely Dan. The most amazing aspect is that Lionheart have created, after a year together, music that is as impressive as that being produced by those superstar bands. It will take

bolts of lightning to keep Lionheart from substantial international success in the near future.

"We never intended to all play together," admits Randall. "In fact we never even saw ourselves as full-time musicians. I suppose mum always had a dream about a family group when we used to bang all the saucepan lids in the house, but we never thought much about it".

Randall is a stylish guitarist in the hard rock tradition. He once took tuition from jazz legend George Golla and was working as a guitar teacher before Lionheart came together. His playing was a highlight of the 102 gigs the band played during the second half of 1982.

The Waller brothers have fairly modest aims for the future, despite all the excited predictions being hurled about. "My immediate aspiration is to pay my rent" claims Randall, adding, "What I want is for people to see us as a band with a great sense of musical integrity that works as a team".

"We've got a great sound on stage and a great deal of confidence, so I suppose that we will be looking at America fairly soon — though we'd like to do something here first".

Traditionally, sibling groups have enormous lifespans, as witnessed by the Bee Gees, Beach Boys, Kings, Isley Brothers and the Jacksons. Lionheart have every intention of continuing that list.

## ROCK BIRTHDAYS

### APRIL

- 1 Mark White (ABC), 1961  
Ronnie Lane (ex-Faces), 1946  
Johnny Barbata (J.S.'ship), 1946
- 2 Leon Russell, 1941  
Marvin Gaye, 1939  
Tony Orlando, 1944  
Jan Berry (ex Jan & Dean), 1941
- 4 Dave Hill (Slade), 1952  
Muddy Waters, 1915  
Agnetha Falstog (Abba), 1950
- 6 Donald Myrick (EW&F), 1940  
Ralph Cooper (Air Supply), 1951
- 7 Janis Ian, 1951  
John Oates (Hall & Oates), 1950



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

- 8 Julian Lennon, 1963  
Steve Howe (Asia), 1947  
Carl Perkins, 1932
- 10 Glen Campbell, 1936  
Brian Seltzer (S. Cats), 1959  
John Kay (Steppenwolf), 1944  
David Cassidy, 1950
- 13 Kim McAuliffe (Girlschool), 1959  
Al Green, 1946  
Ritchie Blackmore, 1945  
Dave Edmunds, 1944  
Allan Clarke (Hollies), 1942  
Sheila Chandra (Monsoon), 1965
- 16 Colleen Hewett, 1950  
Jimmy Osmond, 1963
- 17 Stephen Singleton (ABC), 1959  
Mark Volman (Flo & Eddie), 1944  
Dudley Moore, 1935  
Alan Price, 1942  
Paul 'Ace' Frehley (Kiss), 1950
- 21 Michael Barson (Madness), 1958  
Peter Dinklage, 1950  
Jeff St. John, 1946  
Roy Orbison, 1936  
John Miles, 1949  
Barbara Streisand, 1942  
Bjorn Ulvaeus (Abba), 1945  
Gary Wright, 1945  
Sheena Easton, 1959  
Mark Holden, 1954  
Marco Pirroni (ex-Ants), 1959
- 28 Klaus Voorman, 1943  
Tommy James, 1947  
Willie Nelson, 1933  
Merrill Osmond, 1953  
Max Merritt, 1941

### MAY

- 1 Rita Coolidge, 1944  
Jo Callis (Human League), 1951
- 3 Frankie Valli, 1937  
Jackie Jackson (The Jacksons), 1951
- 5 Ian McCulloch (Echo & Bunnymen), 1959  
Rex Goh (Air Supply), 1951  
6 Bob Seger, 1945

Peter Townshend.



- 7 Zenda Jacks (Silver Convention), 1955  
Pete Wingfield, 1948
- 8 Gary Glitter, 1944  
Rick Nelson, 1940  
9 Billy Joel, 1949  
Kim Hart, 1960
- 10 Sid Vicious, 1957 (RIP)  
Donovan, 1946  
Dave Mason, 1946  
11 Eric Burdon, 1941

- 12 Steve Winwood, 1948  
Ian McLagan (Stones), 1945  
Burt Bacharach, 1928
- 13 Stevie Wonder, 1950  
Peter Gabriel, 1950  
Paul Thompson (Roxxy Music), 1951
- 14 Richard Clapton, 1949  
Jack Bruce, 1943  
15 Mike Oldfield, 1953  
Brian Eno, 1948  
Herm Kovac (TMG), 1949  
16 Billy Cobham, 1944  
17 Bill Bruford (ex-Yes), 1950  
Taj Mahal, 1942
- 18 Wreckless Eric, 1954  
Rick Wakeman, 1949  
Toyah Wilcox, 1958
- 19 Peter Townshend, 1945  
20 Joe Cocker, 1944  
Cher, 1945  
Nick Heyward (Haircut 100), 1961
- 21 Leo Sayer, 1948  
22 Bernie Taupin, 1950  
24 Bob Dylan, 1941  
Tommy Chong (Cheech & . . .), 1940  
Jim Manzie (ex-Oi'55), 1956  
25 Paul Weller (Jam), 1957  
26 Stevie Nicks, 1948  
Hank Williams Jr., 1949  
27 Cilla Black, 1943  
28 Steve Strange (Visage), 1959  
Gladys Knight, 1944  
29 Francis Rossi (S. Quo), 1949  
David Palmer (ABC), 1961  
30 Topper Headon (ex-Clash), 1955  
31 Brooke Shields, 1965  
Mick Ralphs (Bad Company), 1944  
John Bonham (Led Zeppelin), 1948 (RIP)



# MEMBERS ONLY

## SUMMER ROCK T-SHIRTS

Here's your chance to rock through summer with a great selection of t-shirts. Just tick your selection from the artists featured:



SIZE Please circle your chest size carefully

10 (80cm) 12 (85cm) 14 (90cm) 16 (95cm)

Please send me my t-shirt. I have indicated my size carefully and have enclosed my cheque/money order for \$9.50 plus 50¢ (postage and handling). **TOTAL - \$10.00**

NAME: .....

ADDRESS: .....

CITY: .....

STATE: ..... POSTCODE: .....

**SEND COUPON AND FUNDS TO:—  
"COUNTDOWN CLUB"  
P.O. BOX 2000  
LANE COVE NSW 2066**

## CULTURE CLUB

Culture Club T-shirt. This T-shirt has just arrived from London. Featuring flamboyant frontman Boy George in four colours on a black T-shirt. If you would like this Boy George/Culture Club T-shirt, simply tick your size and mail coupon as directed. Please assist us by checking your chest size carefully.



Please send my Culture Club T-shirt. I have indicated my size carefully and have enclosed my cheque/money order for \$9.50 plus 50¢ (postage and handling).

**TOTAL — \$10.00**

SIZE: Please circle your chest size carefully  
10(80cm) 12(85cm) 14(90cm) 16(95cm)

SEND TO "COUNTDOWN CLUB" PO BOX 2000, LANE COVE N.S.W. 2066

NAME: .....

ADDRESS: .....

CITY: .....

STATE: ..... POSTCODE: .....

## WIN A NIGHT AT THE AWARDS

How would you like to win one of forty double passes to the "COUNTDOWN AWARDS" night? Many of the superstars of Australian music from the past, present & future will be in attendance both performing and presenting. Fully televised across the nation, you and your friend/parent/guardian can, with us, enjoy a never to be forgotten experience on the night of the "COUNTDOWN AWARDS".

Well, because you're a member of the "COUNTDOWN CLUB", you are eligible to enter. All you have to do to enter your club's competition is to PRINT your full name, address and membership number on the BACK of an envelope and send your envelope to "COUNTDOWN AWARDS NIGHT COMPETITION" P.O. BOX 2000, LANE COVE NSW 2066. Inside your envelope include the "PARENT CONSENT FORM" below.

Winners will be notified by mail and their names will appear in the April issue. Hey, remember to get one of your parents to sign the consent form. The consent form is just in case one of your parents thinks you shouldn't go (why they wouldn't want you to come we don't know). However, we have made the tickets doubles so that your Mum or Dad could come with you if it's a hassle.

**THE PLACE:**  
Capitol Theatre,  
Sydney

**THE DATE:**  
17th April

**THE TIME:**  
5.30 P.M.

**HAVE YOU REMEMBERED TO:**  
\* INCLUDE YOUR NAME, ADDRESS & MEMBERSHIP NUMBER ON THE BACK OF YOUR ENVELOPE?  
\* INCLUDE YOUR PARENT CONSENT FORM?

### PARENT CONSENT FORM

My daughter/son is a member of the "COUNTDOWN CLUB". Should she/he win a **double pass** to the "COUNTDOWN AWARDS" I have no objection to her/him attending. I understand that the awards are on the 17th April at the CAPITOL THEATRE, SYDNEY, commencing at 5.30 PM.

PARENTS SIGNATURE: .....

Mr/Mrs .....  
(Please print name under signature)

**SEND TO: "COUNTDOWN AWARDS NIGHT COMPETITION"  
P.O. BOX 2000  
LANE COVE NSW 2066**