JOHN TAYLOR
INXS ROCK THE
ROYALS
THE CHURCH
FACES OF '86.

A-HA

POSTERS OF: JOHN TAYLOR,
MADONNA, A-HA AND DO-RE-MI.
COUNTDOWN AWARDS VOTING FORM INSIDE.
COKE IS A LIVE CONCERT

ANYTHING ELSE IS JUST A RECORD
WE . . . .

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

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

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

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

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

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

Prefab Sprout's second LP "Steve McQueen", which late last year shot into the Australian top 50 from 93, showed our brethren had acquired an appetite for the fab three. P.S. are now busily recording a new e.p.ee, but a tour here is unlikely considering chief songwriter Paddy McAloon's aversion to playing live...
Long time social satirist Frank Zappa has been having his say over the recent U.S. Senate hearing on censorship of rock records. Zappa, a stalwart critic of censorship moves, has released a rap record called Porn Wars. It features the voice of one politician rambling on about heavy metal bands' use of chains and fire as "objectionable tools of gratification in some twisted minds."

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

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

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

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

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

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

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

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

Quoth George afterwards: 'It was just ridiculous. The song contains old familiar chord patterns but it's not copied from anyone. "All the proceeds went to help feed the starving of Africa. So if they had won would they have asked the dying to give back the food?"
Tour rumours, we gottern! The much-awaited Sting tour originally set down for next month has been put back to March because of the overwhelming attention accorded the Dire Straits joust. Presumably this scotches rumours of the blond one guessing with Knopfler and crew...

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

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

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

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

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

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

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

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

It's a hard life being the manager of a cowboy band. Roger Grierson spends all day slavery over hot tacos for The Johnny's 'injun Joe' launch and all the band can do is laugh at his culinary efforts. (pic. Ian Greene/Cameratery).

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

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

What They Told The Press Dept: Midnight Oil, interviewed by American rock glossy Musician, explains how the band cut its teeth playing to the brutally honest surfing crowd which formed the core of its first following: "They wouldn't put up with any bullshit... You throw a slow song on, they exit the back door before the beer glasses start heading in your direction. It's a little bit like those Southern (US) clubs where they put up the chicken wire. It's a great apprenticeship for having records, because if you can survive those days, you can play anything." Maybe that explains Peter Garrett's missile (sic) deflecting hand movements...

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

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

Just a gigolo...

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

Talking not Singing Head...

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

He's Only Human...

David Bowie has the rare privilege of being one of only two humans in the film LABYRINTH. It's a $52 million gothic fairy tale directed by Muppet creator Jim Henson and executive producer by STAR WARS director George Lucas. It's an Alice in Wonderland tale starring 14 year old Jennifer Connelly as Sarah who must find her way to the heart of a maze to save her baby brother. Bowie gets to play nasty Jareth, the Goblin King. While Bowie is also contributing music to the film, he may still be overshadowed by the critics that populate the screen. Henson took two years to develop them. Henson said: "It's one thing to make a creature. It's quite another to make a star."

The Russians Are Coming...

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

The film WHITE NIGHTS to be released late February pits a Russian dancer (Mikhail Baryshnikov) against a black American tap dancer (Gregory Hines). This has a bit of a twist. The Russian has defected to the West, and the American suffering from disillusionment has high tailed it to Siberia. Even if the film isn't any good, director Taylor Hackford (AN OFFICER AND A GENTLEMAN, AGAINST ALL ODDS) probably can't go wrong. He always manages to lure a cinema audience with a hit song. He's got Phil Collins back on the job with the theme song SEPARATE LIVES and Lionel Richie with SAY YOU SAY ME. Question is will they make it to the U.S.S.R Top 40?

Battle of the Biceps...

Box office these days is counted in brown not talent with Sly Stallone, Chuck Norris and Arnold Schwarzenegger all vying for bigger muscle on star billing. Even geriatric Charles Bronson is hanging on to star in Death Wish 3. But the winner may be Schwarzenegger whose film COMMANDO has him shooting and naming everything in sight, eating heaps at the box office. After CONAN THE Barbarian and THE TERMINATOR one critic noted that he is a better actor than Norris (but who isn't?) but lacks the flamboyance of Stallone. Is Arnold worried? No. He's not interested in being a good actor or making artistic films. "I'm a businessman. I'm only interested in the movie making money." That's sound artistic integrity for you.

THE END

---

THE COCKROACHES
NEW SINGLE
ANOTHER NIGHT ALONE

Fan Club
1/22 Royston St.
Kings Cross, 2011

DISTRIBUTED BY EMI RECORDS
INXS and mates give the Prince and Princess a right royal rollicking.

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

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

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

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

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

By Donald Robertson
All photos: Serge Thomann

JANUARY '86
The Cairns, the Windsors and the (Ronald) Macdonalds.

COUNTDOWN JANUARY '86
AT THE HOP WITH CHUCK 'N' DI

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

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

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

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

JANUARY '86
Tim Farriss and Kirk Pengilly: duelling axemen running riot.

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

Scott Care out front of rather more kids than usual.

Sean and James: left everybody's ears ringing like a bell.
If I’m talking and kids had sound problems, the models had sound nightmares. Cad in white tuxedos with black bow ties and black pants, they came on loud and wild with Big On Love, but where was James’ voice? He obviously couldn’t hear himself either, for he kicked his monitor speaker off stage into the orchestra pit. Cool Fever and Ringing Like A Bell had the royalties reaching for the earplugs, but King Of Kings hung together well, Sean Kelly’s voice in fine form against the haunting musical backdrop.

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

During interval the audience in the foyer was treated to the amazing sight of Molly like a modern Pied Piper leading a river of damp kids from the underpass into the stadium area. As soon as INXS took stage — and hit it they did, with the almighty wall of Burn For You — the damp kids tramped the barriers, trounced the bongos (with some help from Molly) and turned a somewhat sturdy concert into a rock ‘n’ roll rage. INXS were simply brilliant. Great lights, great sound, great performance, they turned the night into an INXS show. Where the three opening acts seemed a touch overshadowed by the occasion, INXS made it their own.

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

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

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

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

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

---

**Rock Posters & Badges**

- AC/DC
- Beatles
- Billy Idol
- Bob Marley
- David Bowie
- Bruce Springsteen
- Culture Club
- Cyndy Lauper
- Duran Duran
- Elvis Presley
- George Michael
- Iron Maiden
- John Taylor
- Madonna
- Michael Jackson
- Midnight Oil
- Nik Kershaw
- Prince
- Twisted Sister
- U2
- Van Halen

**POSTERS**

1st poster - $7 posted

$6 for each additional poster

**BADGES**

1st badge - $2 posted

$1 for each extra badge

Also in badges only:

- Mad Max
- Motley Crue
- The Models
- Tears For Fears
- Uncanny X-Men
- Electric Pandas
- The Rads
- Go West

**Hey FANS!**

This mini-book is packed with everything you need to know to join and use fan clubs. Topics include — how to write to fan clubs, how to send money overseas, and much more. Included is the longest list of fan clubs worldwide you’ve ever seen! THE FAN CLUB BOOK.

Buy now and join in the fun!

**ROCK STICKER PACK**

OVER 200 STICKERS!

ASSORTED GROUPS

Only $5 per pack

Mail to

ROCK - MAIL

Box 20, Kingsgrove NSW 2208

Add Postage of $1 per order.

Please send items ticked above. Payment is enclosed.

Name:

Address:

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

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

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

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

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

How did you get involved with film music?

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

What do you think of the film?

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

And the song?

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

In what way?

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

So how did you deal with the problem?

"The original plan for the group was to deal in different mediums, with the best people for each job. Let it revolve around an idea, or a person. So Andy went off to Los Angeles (where he now lives) and started to do some production. There was talk of him doing '80s L.P. for Don Johnson, the star of Miami Vice. Tony must be one of the most in-demand session men in the business so he went off to Wade through a mountain of offers (there's talk of him joining the new re-formed Led Zeppelin)."

And Michael?

"He's joined me on the next project. You see, after the Commando thing the word got round Hollywood that we were up for work, and it didn't take long for another offer to turn up."
A View You'd A Kill (Fox): JT relaxes in his apartment against the panorama of New York's Central Park.

Who was this from?

"The producer of Flashdance, Adrian Lyons, is a good friend of actor Mickey Rourke's and so he got offered a script for Rourke's new film 98 Weeks (produced by Lyons and co-starring Kim Basinger — the girl in Never Say Never Again and Sean Connery's recent Bond movie). It's an absolutely beautiful movie. We got offered a five minute section of the film soundtrack. Michael does the vocals on this — it's kind of spoken very moody.

What do you actually do on the piece of music?

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

"And you hearing new instruments or anything?"

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

What is the film 98 Weeks like?

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

And what particular bit do you soundtrack?

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

"Will anything he released from that film?"

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

What else have you been up to?

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

How did you get that?"

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

What exactly did you do on it?"

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

So what's next?"

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

What is that about?

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

What do you have to do on that?"

"I helped we've got a 16-minute section. queen are doing the title track. We should start
work on it next week. I hope it all goes right.”

What music have you been listening to lately?

“A lot of classical stuff. I don’t pretend to know a lot about it but it struck me that there was a time in the early eighties when there were hardly any constraints. They didn’t have to put a note there because it was time for a chorus, they put it there because it fit.”

So where’s your been listening to?

“Mainly Holst and Shostakovich.”

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

“Yes, I suppose it has. For a while I’ve wanted to take a stand down from the idea of a pop song. What do you mean by that?”

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

So when will Duran Duran get back together?

“To be honest, not for quite a while. There’s Arcadia to promote and then there’s Simon’s round the world yacht thing. Then we’re talking May at the earliest. That’s why all this film stuff is so great for me.”

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

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

Have you considered acting then?

“Yes. I’ve given it a lot of thought. But I came to the conclusion that I shouldn’t bother.”

Why?

“Because I can’t act! I just think you should leave it to the professionals. We’ve all been playing acting for a while now, whether it be Bowie or Duran, with videos. But in music videos you can just get away with it.”

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

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

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

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

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

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

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

I think.”
“Tampons are easy with the Tampax applicator.”

“I'd been thinking about changing from pads for ages. I'd begun to wonder if I was the only girl at school using them. But I felt that starting on tampons was going to be a major hassle. Well, before you've tried tampons you don't know how to place them and at the time it's a bit difficult to ask a friend if you're doing it right.

So I'm happy to tell you that the special Tampax applicator helps make it simple. Just having it there made me feel more relaxed. It helped me put the tampon in straight to the right place, to the proper position for comfort. And it went in easily because of the applicator’s smooth outside surface. I thought it was a good idea too, how the applicator protected the tampon, keeping it clean. And I didn't have to touch it with my fingers when I put it in, so it was less messy.

Afterwards, I was amazed at how comfortable Tampax tampons are. Of course the applicator helps by placing them properly.

So, I say don't delay, it's easy to change to the applicator tampon.

We'll make it easier still by sending you, in a plain wrapper, a booklet that fully explains menstruation, plus Tampax samples and a handy purse pack to keep them in.

FREE BOOK, SAMPLE AND PURSE PACK OFFER!
Please tick your requirements:

Mail to: Educational Department, Cussons Pty. Limited, P.O. Box 29, Richmond, Victoria 3121

[Form for name and age]

Tampax Applicator Tampons.
So clean. So easy.

CDQ586
Take three cute Norwegian boys, a catchy pop single and an arresting, animated video. Whaddya get? That’s right — A-Ha. Rose Senese talks with Pal Waaktaar, a young man definitely not pining for the fjords.

A few months ago an unknown trio of young Norwegians invited the world to take them on. The response from the world was overwhelmingly positive. With a single racing up the charts, A-Ha dropped into Australia to satisfy the interest they had sparked and to pat a few marsupials. I spoke with Pal Waaktaar (pronounced Paul), keyboard and guitar player, good-looking blond, dapper dresser and fluent speaker of English, as he held forth on the band and its background.

A-Ha’s history begins with childhood friends Pal and Mags who had played, sometimes together, in a variety of bands in the Norwegian capital of Oslo since the age of twelve. I was curious to know what kind of musical influences they had been exposed to in a country whose most famous musical export to date has been the composer Grieg.

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

This is interesting: which Australian bands are Big in Norway?

“Icehouse, Men At Work” offers Pal. (Could have guessed at least one of those.)

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

Under those restrictions the brightest lights of London, only an hour from Oslo, beckoned as they do for Australian bands considerably further away. “London was like the Mecca of the music industry for us. And there seems to be a lot of opportunity. If you get a ‘no’ from a record company in Norway there’s nothing else to do. But in England there are a few ways to go about it. We knew that we had to go to England and starve a little and try to be at the right place at the right time.”

And did they starve in their Mecca?

“Yes, we starved — a lot!” remembers Pal with good-natured amusement. “London’s not a very nice place when you’ve got no money. But now we’re here,” he ends on a positive note.

Having tested the water in Britain, Mags and Pal returned briefly to Oslo to persuade a local singer who had impressed them to join the band. Back in London with Morton Harket on vocals, they faced a major obstacle.

They were denied the work permits which they needed to play live. The obstacle, however, turned out to be an incentive to success; they only way around it was “to start at the top! We had to get a recording contract and then get into the charts, and now we’re allowed to play...”

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

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

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

“The video... not a lot,” admits Pal. “You can tell them what you feel about videos and what kind you like and don’t like, and I suppose the people who made it were inspired by us. It took about 4 months to make and there are about 6000 drawings in it,” he reeled off from memory, “which one person had to do, so it’s a lot of work. But I like it. Most of the time I think it’s amazing that people spend money on boring videos, but this one I like. It’s quite original and it seems to complement the song, make it stronger. Instead of being totally different.”

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

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

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

“No,” replies Pal. “I think it’s the other way around. If you have a sax player, and a drummer, and a bass player, then you have to use those instruments in every song. Whereas in A-Ha, Mags and I play the
instruments and we play most of them half-good, so we can pick the type of instrumentation we need for each song.

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

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

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

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

Perhaps a new legion of Australian fans can console them in the meantime. After all, they’re here on the strength of an already realized chart success. And while they’re here, they’ve already been treated to a boating experience on a rather windy Sydney Harbour. What else were the Norwegian lads inspired to do at the other end of the world?

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

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

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

He’s right, some things are the same all over the world. Like an appreciation for a good sound and a fresh image. In which case A-Ha certainly travel well.
1985 was a good year for Mr. Ure. It started with the Ure/Geldof collaboration Do They Know It's Christmas? on top of the charts and ended with If I Was in the same spot. David Rowley finds out what went on in between.

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

“It floored me,” he admits. “I expected the single to possibly scrape in around the 20 mark and pop back out again, similar to a lot of Ultravox singles,” says the Scotsman, with disarming frankness.

“Because of the state of guys from bands doing solo albums this year, and because of the success or failure of so many of them, I had no reason to believe mine would be any different.”

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

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

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

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

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

Nestling amongst Midge’s compositions on ‘The Girl’ is a slow version of Living In The Past, originally a hit for the exceptionally unholy Jericho Tuffa a decade and a half ago. A curious choice, Midge?

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

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

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

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

“I prefer that, otherwise people might confuse the two issues. I’m not in the business of charity work.”

“Such a massive thing that can raise money to save lives. The money raises the profile and the profile raises the money. I’ve been曝光 on my part, but I’m not involved on the music side, just the business side.”

“Bob started it all to begin with and now he seems to have it going to have problems in the future.”

“But, with Midge’s current success and the steady, if unspectacular popularity of Ultravox, the Ure future looks secure. That security in sharp contrast to that contrast to that of his musical career he had points to Ultra.”

Midge Ure and co. are now writing new songs. “In a way to London and back again and then there’s more writing and more recording before the tour starts.”

“We were never short of material. We couldn’t keep up with the pace.”

“Sick was a lot. The taste was Music was a lot more then than now and maybe now we’re a little quieter. The tracks are more powerful now.”

“Twelve months ago I was living in London and now I’ve got a new house,” he says. “I’ve got a studio now and a new approach to everything.”

“Still, I’ll be touring with Ultravox. There’s a tour planned for Europe and one for North America. After that I’ll be going touring with the band.”

“I’ve got a thing called Rusty Egan and I’m forming a new concept band. I’ve been writing songs for people in the last few months.”

“I don’t want to be a lone wolf—maybe. I’d rather be touring with some other bands.”

“I’m having a lot of fun with this. The first thing you have to do is stop thinking about Ultravox. It’s an easy song to play but it’s not the same as a solo artist. But Ultravox continue? Will Ultravox continue?”

“Ultravox is a moment in Britain and Europe. It’s been a very successful project never been in the same spot. I think as long as the musicians in the band have something to offer we’ll carry on doing it.”

“As soon as it becomes stale in our eyes, we’ll stop.”
This month Brad Shepherd of Hoodoo Gurus gives some deep and meaningful answers to Donna Sterpa of Dee Why, NSW.

1. Does Hoodoo Gurus really mean 'Lend me your comb'?
   "Nah — we got sick of people asking us "What is a Hoodoo Guru?" so we invented this ridiculous explanation. 'Hoodoo' is magic treated by the Cajun folk of the Southern states of the U.S. and a guru is an Indian religious teacher ... a big deal. Lend Me Your Comb is a groovy song by Cali Perkins.
   The answer to the first question was 'No', then I feel like a stupid fool. Do you ever feel that way when playing live?
   Have you seen the Gurus Live? Sometimes I really act the goat. I have to ignore myself, otherwise I'd feel really dumb.

2. How old were you when you left Cairo?
   Never believe all that you read. I was actually born in Sydney, but I'm prone to tell the odd white lie.

3. If you ever move to the Mojave desert, would you live as close to or as far away as possible from Johnny Rotten?
   I believe Johnny Rotten lives in Los Angeles so I'd be a couple of hundred kilometres away. That suits me fine. I think Mr Lydon is a little too cynical for his own good.

4. Who, if you don't mind me asking, is Kerry Ray?
   How do I put this ... Kerry is part of my personal life. She also lives in L.A.

5. How long will you be out of Australia touring, and where?
   All things going according to schedule, we'll be away 3-4 months and the tour will take in New Zealand, the U.S., Canada, England plus various parts of Europe.

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

Thanks for answering my questions.
PREPARE YOURSELF FOR THE Hottest Summer on Record!
WITH THESE WORLD-CLASS AUSTRALIAN BANDS!

**MIDNIGHT OIL**
- NEW 4 TRACK EP
- SPECIES DECEASES
- FEATURING PICTURES, PROGRESS, HERCULES, BLOSSOM AND BLOOD

**EUROGLIDERS**
- THEIR BRILLIANT NEW ALBUM
- ABSOLUTELY
- FEATURING THE CITY OF SOUL
- CAN'T WAIT TO SEE YOU, WE WILL TOGETHER

**MENTAL AS ANYTHING**
- NEW 7” AND 12” SINGLE
- BIG WHEEL
- FROM THE ALBUM FUNDAMENTAL

**MI-SEX '79-'85 GREATEST HITS**
- NEW ALBUM FEATURING
- COMPUTER GAMES, CASTAWAY, PEOPLE AND MORE!

**REDGUM'S GREATEST**
- EVERYTHING'S LEGAL
- ANYTHING GOES
- A COLLECTION OF THEIR FINEST WORK

**PARTY BOYS**
- NEW LIVE ALBUM
- YOU NEED PROFESSIONAL HELP
- FEATURING KEVIN BORICH, MARC HUNTER, JOE WALSH, PAUL CHRISTIE, RICHARD HARVEY

**THE ANGELS GREATEST VOL. II**
- THEIR NEW ALBUM FEATURING
- EAT CITY, NO SECRETS, LIVE LADY LIVE
- PLUS 9 MORE TRACKS!
THE ROCKMELONS

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

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

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

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

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

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

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

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

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

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

Mark Bradridge.
LONE JUSTICE

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

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

McKee, who looks like a fresh-faced Madonna, is the younger sister of Bryan Maclean, former member of legendary psychedelic 60’s group Love. She began singing as a teenager, and by 18 had hooked up with guitarist Bryan Hedgecock, bassist Marvin Esoni and drummer Don Heffington. The fledgling group was adopted by roots rockers like the Blasters and Ronk and File and soon came to the attention of Tom Petty and his Heartbreakers, who penned LJ’s first single, Ways To Be Wicked, and provided musical backing.

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

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

Ethlie Ann Vare

THE UNTOUCHABLES

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

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

From a club performance based in Hollywood, the band started opening shows for the likes of UB40 and Frankie Goes To Hollywood. An independent video and record won acclaim and industry awards. Now they’re starting to headline halls themselves but their upbeat spontaneous shows have not lost that youthful exuberance.

“We still like to play”, says Grimes, “you still joke around. It hasn’t changed. It’s still fun.”

Ethlie Ann Vare

JANUARY ’86 27
Eighth Wonder are, it seems, destined to make some impression on the pop world over the coming 12 months.

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

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

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

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

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

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

“Does the group appeal to girls?”

“We’ve had quite a few girls along but at the moment, I’ve got to say, it is full of boys. Do you feel the sex symbol angle is being played a little too strong?”

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

Patsy Kensit is 18 in March and wants to be bigger than Madonna. We’ll see.
Mr. Mister

The chiseled features of Mr. Mister vocalist/bassist Page were not before the days of his U.S. hit "Broken Wings," but he probably heard many times. He only has he back up on albums by Rick Springfield, Al Jarreau, and Summer; but his written tracks for the Pointer Sisters, LaBelle, and Jeffrey Osborne. He and his bandmates were booked session musicians for years before finally gaining recognition for their RCA album. Welcome To The Real World.

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

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

Touring with Tina Turner, Mr. Mister have seen their daily routine changing rapidly. All are quiet family types at home, and have some adjusting to do. "We knew we were going to have to live our lives differently," says Page. "All of a sudden, it's do three interviews and walk on MTV, and try to write a song all on the same day. Then, come in '85, listen to my daughter say 'Goo-goo, ga-ga' on the phone. Before I knew it she had a college degree, and I just got accepted into graduate school!"

10,000 MANIACS

Certainly one of the freshest — not to say strongest — rock sounds this season, is emanating from a band based in Jamestown, New York, deceptively called the 10,000 Maniacs. The name is misleading, as the band plays a 60's style of psychedelic folk-rock, reminiscent of Fairport Convention rather than the rancid Iggy Pop style you'd assume from the moniker.

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

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

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

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

10,000 Maniacs: 60's style folk-rock, reminiscent of Fairport Convention.
Some come all pomp 'n' circumstance with a tomb full of Membens, while others just wear their cat on their sleeves. Sandwiched in there somewhere is Domino Theory. The rather striking video for their debut single "When The Thrill Is Gone" cites as its influences the 1917 Cubist ballet "Parade", a collaboration by Jean Cocteau, Eric Satie and Picasso, as well as the "Third Reich and Roll" video by US obscurantists The Residents.

So is the art school animal rearing its head again?

Only partially, according to frontman Stu Storm on a cocky line from the Deep South.

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

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

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

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

WER signed the group before they'd set foot on a stage, apparently seeing them as fitting in the Models, Machinations/105S bracket.

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

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

Storm's likes include The Beatles, Switzerland's Yello, Santeri Peltoni, Do-Rite-Me and RXS, while other group faves are Sly and the Family Stone and Ohio. Image-wise the packaging is very Melbourne, all flowing locks and cowboy shirts. How important is the Look?

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

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

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

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

"We're not half cocked about things," says Storm. "We keep moving on, even if some people don't like it. That's what makes for a longer lifespan." "A lot of Australian groups don't think for themselves. Maybe in the old days you could play like Ultravox and get away with it - cos they wouldn't be coming out here for a long time. But with so many overseas groups touring here so often it is just not good enough to be a copy."
JUMP INCORPORATED

A foursome who went to high school together in Sydney, formed an outfit called Moving Parts, recorded a few singles and promptly broke up. However, the lure of the biz proved irresistible for Mark Woods (singer, guitarist, principal songwriter), Geoffrey Grey (bass), Martin Sinkovic (drums) and Nada Sinkovic (keyboards). In '84 they re-united, got their act together and re-named it Jump Incorporated under which moniker they forged a new career on the live circuit. “A bit of anarchy for the conservative mid-eighties” runs their motto, and the single Sex And Fame points a way to the future.
SPAN DAU
BALLE T
THE SINGLES COLLECTION
"THE BEST OF!"

Special Limited Edition - Coloured Vinyl
Bonus 12" Collection
ALBUM OR BASF CHROME CASSETTE 52056
PERFORMERS OF THE MONTH
DIRE STRAITS

Welcome to our regular "TAKE 40-AUSTRALIA" page. Every month in Countdown Magazine you will find us bringing you features on your favourite performers, chances to win some prizes, and of course, I'll be keeping you posted on what's happening musically around Australia.

If you have caught up with "TAKE 40-AUSTRALIA", we've added a little extra to this programme. "TAKE 40-AUSTRALIA" is a radio show heard on more than 50 stations across the country every week. In the show we countdown the nation's 40 biggest hits. Preview albums of future hits and bid to the stars. "TAKE 40-AUSTRALIA" keeps up to date with what's happening to your favourite music right around the country.

The capital city radio stations broadcasting the programme are listed below and every month in Countdown Magazine we'll list all the radio stations around the country you can tune in to "TAKE 40-AUSTRALIA".

Catch "TAKE 40-AUSTRALIA" this month and you'll have the chance to win a superb Toshiba stereo system complete with Compact Disc Player or one of 50 consolation prizes including autographed Dire Straits albums and their official 1986 Australian Tour werchests. All you need to do is fill in the coupon below and tell us what was the number one song in your state in 1985, as nominated in the "TAKE 40-AUSTRALIA" year-end countdown. If you missed that show, keep listening because I'll remind you what that song is each week during January on "TAKE 40-AUSTRALIA".

SEND THIS ENTRY FORM TO: "TAKE 40 AUSTRALIA"
Countdown Magazine, PO Box 2000, Lane Cove
NSW 2066.

NAME.............................................PHONE
ADDRESS...........................POST CODE
STATE....................................
The Number One song for 1985 as nominated in "Take 40 Australia"'s year-end countdown is:
I'd like to win a Toshiba Complete Music Centre because (25 words or less)

FIRST PRIZE
A Toshiba Complete Music Centre
Featuring FM, MW & LW Radio, Dual Cassette, 5 Band Graphic Equalizer, 20W per channel power output and a Compact Disc Player valued at $12,999.00.

50 Consolation Prizes
Each consisting of:
A Dire Straits "Brothers In Arms" album (10 lucky winners will have their album autographed by the band)
A Dire Straits 1986 Australian Tour Wincester
An Advance Australia Prize Pack.

THIS COMPETITION CLOSES LAST MAIL 31ST JANUARY, 1986.
SO HURRY!
THE RESURRECTION SHUFFLE

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

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

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

"Not you, of course ... Gee, thanks. I'd also heard you'd left the group, Richard."

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

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

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

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

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

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

The album was produced by Peter Walsh, known for his work on Simple Minds' "New Gold Dream" and Scott Walker's much-ignored "Climate for Recepion."

"It's much more focussed," says Richard.

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

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

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

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

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

Are you amused to see similarly-inspired music now coming into favour? Marty: "Not really amused. More frustrated."

Richard: "In a way frustrated, but if we get out due respect and success which I think we deserve worldwide, then OK. If not, it would be unjust." It's likely The Church will be given "Paisley Pioneers" status, while the superlatives are directed at their US peers.

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

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

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

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

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

Like The Church? JANAUARY '86 35
WHAT'S IN THE C

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

In a smallish studio side off London's fashionable King's Road, site of Icehouse, sit around chatting, drinking soft drinks and perrier. They're listening to one of their tracks, Baby, You're So Strange - a sort of Ghost of Gary Glitter, tuned with an insistent snowkipping brass line.

Iva Davies rushes in, says his bellies and starts putting information into his Fairlight. A few seconds later a full song arrangement appears on the screen - out, complete with lyrics. Modern technology —

The band have spent three months of 1986 in England recording their new album, unmanned at that time of writing, and mixing music for their ballet, Baxx, which has just completed a small tour with the Sydney Dance Company and is now on tour in the beautiful Georgians and town done either at Bath (home of Tea & Fears and Peter Gabriel at Brian Eno's EG Studio with Rusty Davies producing).

For Iva, there's a lot of different things about the project, it's his first with co-writer, guitarist Bob Kretschmer, and his first (he claims) with producers he could get on with.

And for the first time in history - he announces - we've actually got more songs than we'll ever be able to use. I've been pushing for tracks because we've had an excess, it's created real problems and I'm learnt to give anything away.

There are 16 tracks and a lot of those are long songs.

Iva and his crew have really made themselves comfortable in E.G studios. For Iva, it's a real confession, her long-time Brian Eno fan, it's a bit like coming home. Fast is Brian Eno's latest, in Iva's words, winning the distance of the studio control room, into the man has popped to do some pottering around on the Icehouse project.
And his assessment of his new baby?

"The one thing I can say about this album is that apart from being the usual output of really serious and depressing冰冷的 material, it is even more seriously avant garde. There is also some quite flippancy stuff. But some of it is quite anarchic stuff, definitely not that tame. Real kamikaze stuff."

Nicks' house still have one of the highest international profiles of any Australian group, but there are no plans to attempt world domination.

"We have a similar situation in England to what we have in Australia. We've never been seen, except briefly, as the darlings of any particular era or age group. At the moment INXS have all the trappings on them to be the next conquerors of the world. I don't want to be heralded as the next ones who are going to do it because it's a terrible position to be in.

We have hits, but a lot of people respect us, and there's a very different thing to having a lot of people in love with us. It's the difference between Bryan Ferry putting out an album and Boy George putting out an album. Bryan Ferry doesn't buy the idea because they know it will be good, but they think it's happening. The average scene is happening in England but the average Australian is far more interested in music. I always use Australia as a gauge of the rest of the world rather than the other way around. It's a trash period - so is England. I can enjoy a trash period, but people like me don't rate, I'll never be able to prat around in a purple suit."

ERASINELLE
Members of Australia’s most exclusive banking club.

It’s called Club Australia. And what it offers is this.

Firstly, two high interest accounts. One helps you live today. The other helps you save for tomorrow.

You’ll get a Keycard. The card that does your banking for you.

Charge-free bank cheques.

And our Club newsletter, Newsbreaks, will be mailed to you regularly.

It’s full of straightforward advice on money and includes offers to help you get the most from your dollar.

There’s even a competition with great prizes.

You can join Club Australia by opening a Keycard Savings Account,

(if you haven’t already got one) at any Commonwealth Bank branch.

But there is a catch. Membership to Australia’s most exclusive banking club can only be yours if you are 21 or under.

COMMONWEALTH BANK.

Australia’s leading bank.
You may think that it's wrong to love me
That's why I believe you're just too late for anyone to believe
William!
I believe that maybe somewhere in the darkness
In the nighttime in the storm in the casino
Casino Spanish eyes
I believe no I can't believe
That every time you hear a newborn scream
You just can't see
The shaping of a life
The shaping of a life
It's too late baby now it's too late
Yeah Yeah
THE LODGERS

STYLE COUNCIL

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

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

Chorus
There's only room for those the same
Those who play the leeches game
Don't get settled in this place
The lodgers terms are in disgrace
An equal chance and an equal say
But equally there's no equal pay

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

Repeat Chorus

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

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

Words and music by Weller/Talbot
Reproduced by kind permission Castle Music Australia

+ + +

Fold here

MY LIFE IN THE KITCHEN

KIDS IN THE KITCHEN

Pick up fortune — though coming down
Those days were grand the memories were all so good
But how have we held this together so easily

Chorus
I've been put through all this
The voices were loud the memories were all so good
I'm here with love in my hand
Pick up fortune — though coming down

Voices of screams — fear of the future
But how have we held this together so easily

Repeat Chorus

Words and music by Cane/Hamish Currawong/Cora Coa

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

“You’ll get over $40* worth of famous-name cosmetics for only $8!”

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

This is how it’s possible

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

Send no money

Over one and a half million women in Australia and Europe have already joined Universal Beauty Club, and now you have the chance. Send for the Introductory Collection and examine it, free, for 14 days. It contains over $40 worth of famous-name cosmetics yet, if you decide to keep it, you pay only $8 plus $1.95 p&p.

A truly fabulous offer! But that’s not all. Every two months or so, you’ll receive another Collection worth over $40 (often much more) and another issue of Universal Beauty Guide. If you decide to keep it, you pay only $16.75 plus p&p. That’s a saving of over 50%!

No-risk Guarantee

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

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

Priceless beauty secrets – YOURS FREE!

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

Universal Beauty Club

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

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

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

ACT NOW! Fill in and post coupon today!

If under 16, signature of parent or guardian.

Name
(Mrs/Miss)
(please print)
Full
Postal Address
P/Code
Signature

My Age My Hair MySkin MySkin Type
16-19 Blonde Light Normal
20-25 Brown Medium Oily
26-35 Redhead Dark Dry
36 or over Black Combination Not sure

*At manufacturers’ recommended prices. TOTAL: UBC 026

Offer valid only in Australia

CD 186
the show must go on

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

Makes the most of what you've got

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

MAX FACTOR®

Available at selected Pharmacies, Department & Variety Stores

MAXI 185
PAUL YOUNG: Birthday — 17th January, "1986 is... an important and powerful year."

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

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

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

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

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

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

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

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

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

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

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

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

JANUARY '86 53
Feeling lonely is one of the millions of perfectly normal human emotions (even if it's not one of the fun ones). The thing is, to feel lonely ALL THE TIME is not so normal, and you might be needing some advice to help shake it off.

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

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

New Kid in Town?

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

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

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

Conversations

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

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

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

Mixed up, shook up girl (or guy)

During adolescence your body is changing, your emotions are changing and your ability to see things objectively is changing. Usually for the first time, young people are in judgement of their parents, adults and each other. Brothers and sisters suddenly seem too old or too young. Our parents often seem like enemies and it's hard to believe that anyone understands. EVERYBODY feels like this at some stage. It passes. An older friend, or a family relative (especially grandparents) can really save the day by reassuring you that everything is alright.

Inner fears

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

The best way to deal with this is to try and change ourselves. Not in a big way at first, but in small, easily accomplished ways. For example, if you think you are fat, set yourself a goal to lose a small amount of weight (a couple of kilos), or to go to an aerobics class with your mother (try to share activities) or maybe go for a walk with a friend. When you've done this, set yourself another simple, short-term goal. In no time, you'll be feeling better about yourself.

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

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

Family breakup

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

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

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

Migrant families

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

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

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

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

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

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

By Sheridan Jobbins

JANUARY '86 55
Dear Editor,

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

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

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

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

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

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

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

Yours sincerely,

Lisa Fearall, Coogee, NSW.
Want to be a rock clip maker?

Want to make a video clip for Mental As Anything?

Want to see your clip on the Countdown TV show?

Want Mental As Anything to play live at your own school concert?

You can!

Find out how in the February issue of Countdown Magazine.

The Countdown Magazine / Gold Crest Muesli Bar

Rock Video Project

Details in next month's issue of Countdown Magazine.
PEEK-A-BOO GUESS WHO

Last month our mystery Rock Shot was John Taylor. This month we've got another mystery Rock Star to identify and another Kodak Rock Shots gift package valued at over $160.00 to giveaway.

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

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

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

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

KODAK ROCK SHOTS COMPETITION

NAME ____________________________ ADDRESS ____________________________ POSTCODE

STATE ____________________________

The Mystery Rock Star is

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

58 COUNTDOWN JANUARY '86
This is your LAST chance to tell us what you really think. Have your say and leave your mark on the Countdown Awards '85.

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

COUNTDOWN Awards '85

Most Popular Australian Female Performer. 

Most Popular Australian Male Performer.

Most Popular Australian Group. 

Most Popular International Act (Not Australian). 

To be fair Price Waterhouse can only count one vote from each person.
OUT NOW ON VIRGIN

THE BLACK SORROWS
A Place in the World...
featuring single, Sons of the Sea

DO·RÉ·MI
Warnings Moving Clockwise...
from LP Domestic Harmony

SAMURAI TRASH

BEARGARDEN

WATCH OUT FOR HIT PACK?
VIDEOMANIA

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

BRITISH ROCK — THE FIRST WAVE

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

LAURA BRANIGAN

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

CHRIS de BURGH

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

RICK SPRINGFIELD — THE BEAT OF THE LIVE DRUM

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

ROCK BOOKS GALORE

ANSWER: SEAN PENN

Major winner: Wendy Berkley, Cane, NSW
6 runners up: Joie Stacey, Lohinna, TAS; Simone Hill, Mosmanbrook, NSW; Jamie Black, Ovelia, WA; Trudy Carl, Leigh Creek, SA; Ron Moran, Bright, VIC; Jenny Sue, Kingsgrove, NSW; Sonya Maclean, Southport, QLD; Narelle Gates, Glenmore, TAS; Stacey Ahtanassopolous, Fawkner, VIC; Kyle Hendle, Woody Point, QLD; Simon Hanau, Helenove, QLD; Val Squire, Woodside, SA; Michelle Muller, Rumpo Doo, NT; T. Tolle, Ferndale, WA; Sandra Welin, Tennant Creek, NT.

HOWARD JONES COMPETITION

ANSWER: JED HOYLE

Major winner: Nicola Druitt, Collombay, NSW
6 runners up: Helena Marijck, Milton, NT; Lisa Schmidt, Novar Gardens, SA; Garrett Hughes, Ashmore, QLD; Todd Sheildock, Kingslangley, NSW; Elizabeth Hussey, Canterbury, VIC; Cameron Adams, Bendigo, VIC.

MONUMENTAL COMPETITION

ANSWER: THE NIPHS ARE GETTING BIGGER

Major winner: Carmelina O’Dowd, Zealand, NSW
6 runners up: Vicky Thallas, Bingley, VIC; Dianne Patricia Cox, Rose Park, SA; Mark Winstanley, Essendon, WA; Jane Coleman, Campwin Beach, QLD; Chris Donald, Wendouree, VIC; Darren Smith, Goolalabah, NSW.

STEWART COPELAND — THE RHYTHMATIC

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

SEND ALL COMPETITION ENTRIES TO PO BOX 2000, LANE COVE, NSW 2066. REMEMBER ALL ENTRIES MUST BE ON A POSTCARD. ENVELOPES WILL NOT BE CONSIDERED. THIS COMPETITION CLOSES ON JANUARY 31, 1986 GOOD LUCK
ROCK ‘N’ ROLL MANAGERS

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

Chris Murphy, putting INXS on the international map, and taking Models to new chart heights.
KATHIE GRADY could have been the governor of Cell Block H! Her background was in criminal justice and before finding a niche in the music business via a temporary job, she was licensing foster homes for teenage felons in the US.

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

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

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

MOST EXCITING MOMENT: "We were playing in Queensland and staying with relatives of the band out of town. We were driving home in the middle of the night and as soon as we turned into the Walls of Jerusalem, the radio came on and we realized what we were out for there.

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

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

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

DIVINYS MANAGER

Vince Lovegrove, Divinyl's manager

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

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

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

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

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

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

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

IMAGE-MAKING: "What you see is what you get; but if there is an image I'd like to think I'd manoeuvred it properly, making sure they weren't exploited and burnt out by the media. It can chew you up, ride on your back then spit you out when it's finished."

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

IT TAKES ALL SORTS

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

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

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

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

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

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

PERKS: "There aren't any; the responsibility is immense. No one says 'Boo' when things are going right, but when they go wrong, it's all your fault!"
Joan Baez (60's folk singer), Dame Edna (50's comedienne) and Bob Geldof (70's punk rocker) meet backstage in Sydney in the 80's. As Vince Sorenti would say — "Unbelievable!!"

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

Morten of A-Ha in Los Angeles

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

Pictured from left are Dave Edmunds, George Harrison, Carl Perkins, Eric Clapton, two unidentified, Ringo Starr, Slim Jim Phantom and Lee Rocker (Stray Cats), unidentified, Earl Slick.
“Hey, heh — legless again Andy?” “Gurgle, slurp, hic, huh?”

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

3XY HOT HITS, EVEN HOTTER IN STEREO.

3XY HOT-HITS
1422 STEREO
THE AURA OF CALM

Debbie Byrne exudes these days a confidence that has a touch of inspiration about it. Her much-publicised victory over drugs may have given her plenty of media publicity, but it's not until you sit down with her to chat about her career, (yes, that's plural), her family and her ongoing struggle to drugs, that you fully comprehend how she has matured and blossomed.

Today, to refer to her as a former Queen of Pop seems totally inadequate. After more than six months in the hit musical Cats, her first theatrical venture, the release of her first feature film Rebel and her latest album, it's impossible not to label her a Singer, dancer, movie actress... entertainer.

It's little wonder that near the end of our chat in her dressing room she reveals she has contemplated doing a one-woman show in the vein of Shirley MacLaine. But that's in the future. And the future, she points out, is something she never really plans.

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

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

"It took about two weeks to do the vocals. The songs represent her eclectic style and range and deliberately avoid a singular taste in music.

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

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

I ask how she reacts to such criticism.

"I'll answer in the most diplomatic way I can because I'm not the producer or the director of the show," she says. "It was not my decision to make it a non-period piece. What I will defend is that, I thought I did good work in it. Musically I'm happy with it. I think there are limits of the 40s there, there is enough of the 40s."

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

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

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

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

She was a religious attender at 'cusses', the nightly screenings of footage from the previous day.

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

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

She admits Matt Dillon was a challenge to work with.

"He was far more experienced than I was with film, but not necessarily in film. And although I'd never acted in dialogue I'd act in singing. This time there is no band behind you and you have to create a rhythm," she said. "Film technique is far different from film. But Matt never stuck to the continuity of the script, so I found that unnerving at times. He was ad-libbing. There would be the line, but he wouldn't say where you remembered it did on the script and you'd be reacting a lot, and that brought out a great deal in me, made me work a lot harder. But I didn't allow it to fatten me. Quite often when he did it, it added something to the scene... it's just that he never bloody told you he was going to do it."

Her dressing room at the Theatre Royal is decorated with the traditional telegrams and flowers. But most importantly for Debbie are photos of her daughters, Aria and Lauren, without doubt the two most important people in her life.

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

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

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

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

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

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

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

COOKING WITH GEORGE mark too

6 LPs IN A LIMITED EDITION BOXED SET

SUPPORTING THE AUSTRALIAN MUSIC SCENE

COOKING WITH GEORGE

SPECIAL LIMITED EDITION BOXED SET
Featuring 6 LPs from bands around Australia.

* LOVES BLUR * THE TECHNICIANS * TOOTIEVILLE *
* ARCTIC CIRCLES * BOOM CRASH OPERA * BLAME STELLA *
* THE DUST COLLECTION * THE GARDEN PATH * PINK SLIPS * DANCE PARK *
* BAMBOOS * FEMME FATALE * MUTANTS OF DESIRE *
Hi! I'm a 16 year old female who is looking for males (or females) between 16-20 years old to write to. I like the 80s, The Smiths, Depeche Mode, Durian, INXS, Tears for Fears, and most other bands. My hobbies are listening to music, reading and writing letters. I would like to exchange pictures and see if we could be friends. My name is Lawrence Stone, 36 Jones Rd, Berri, SA, 5343. P.S. Send a photo if you can.

Attention: Are you over 13, crazy, into music and sport mad? If your answer is yes, then write to me. My hobbies include cooking, going to concerts, writing letters and playing tennis. I'm interested in meeting other people with similar interests. I'm looking for friends to correspond with. I send photos and would like to receive some in return. My name is Liv and I'm 14 yrs of age. I live in the town of East Lismore, New South Wales, P.O. Box 547, Lismore, NSW. 2480. P.S. Send a photo if you can.

Hi! My name is Ros on and I'm 16 years old. I love The Smiths, The Cure, Depeche Mode and Durian. My hobbies are reading, writing and listening to music. I would like to exchange letters and pictures with someone who likes the same things. My name is Ros on and I live at 33 Gordon St, Lismore, New South Wales, 2480. P.S. Send a photo if you can.

Hi! My name is Viv and I'm 18 years old. I love The Smiths, Depeche Mode and Durian. My hobbies include collecting stamps and reading. I would like to hear from someone who shares my interests. My name is Viv and I live at 134 Park Lane, Lismore, New South Wales, 2480. P.S. Send a photo if you can.

Hi! My name is Sam and I'm 16 years old. I love The Smiths, Durian and INXS. My hobbies include collecting stamps and reading. I would like to hear from someone who shares my interests. My name is Sam and I live at 134 Park Lane, Lismore, New South Wales, 2480. P.S. Send a photo if you can.

Hi! My name is John and I want to make friends with someone who likes The Smiths, Depeche Mode and Durian. My hobbies include collecting stamps and reading. I would like to hear from someone who shares my interests. My name is John and I live at 134 Park Lane, Lismore, New South Wales, 2480. P.S. Send a photo if you can.

Hi! My name is John and I want to make friends with someone who likes The Smiths, Depeche Mode and Durian. My hobbies include collecting stamps and reading. I would like to hear from someone who shares my interests. My name is John and I live at 134 Park Lane, Lismore, New South Wales, 2480. P.S. Send a photo if you can.
Dear Fascist Bully-Boys

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

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

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

Yours ever, Young, Rick.
P.S. Thank to Anna, Sam, Cathy & Lou - alias Kickaboots, for buying me the stamp to send this letter.

Dear Donald,

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

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

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

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

Yours sincerely,
Gregory Young,
Toora, Vic.

Dear Sir.

I am totally and utterly horrified! I bought Countdown Magazine October issue, for one reason, the U2 poster. There seems to be something rather lacking with it though, there are two members missing from it! Yes, Larry and Adam are not present, therefore the poster should be titled 'U' or '2' or Beno & Edge' but not 'U2'.

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

Signed, Bono's Black Hat,
Edge's Brown Suede Boots,
Adam's Chain,
Larry's Gaetlic T-shirt,
Cherrybrook, NSW.

Dear Editor

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

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

Paul Ordeman, Perth, W.A.

Dear Ed.

Did anyone realise that new up and coming terrific band A-Ha from Norway have the same name as what is printed on the sides of glasses in our local pubs?
Helen McLean, Shail Bay, NSW.
I've discovered the perfect formula for today's mega-successful pop group. If you want world domination, all you have to do is find someone who is a cross between John Taylor and George Michael.

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

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

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

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

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

Am immaculate person? P.S. Could Pop Music really only be Skin Deep? How about crossing Simon Le Bon and Madonna? This "Madonna" would supply its own "navel" rescue in case of sea disasters!

Dear Ed.

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

I don't know what you expected! Maybe we just don't like pools! I think I screamed too loud for too long, yes, you guessed it, I've lost my voice.

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

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

Sandra Whiting, 2 Ewan St, Coburg, VI. 3058.

I would like to sell "Australia's BEST Music And Images" (video) VHS tape (in stereo) has 60 mins of Eurodisco, INXS, Sleazy Crawl, Mondo Rock, Men At Work, Mental, Icehouse, Cold Chisel and only top five Australian bands. Used once before. It's OK.

I would like to sell "Three Culture Club records for sale. "It's A Miracle" Miss Me Blind" multimax "514. The War Song" (44) and "The Media Song" (52.50). Write to Karen Williams, 16 Lotty Avenue, Hartwell, Vic. 3124.

I am willing to part with my "Anabas Look Book" Series Culture Club book. It not only includes fall colour pictures (cover 10cm x 10cm) but also has all forty pages, each with a photo. A must for all Club fans. To take advantage of this once in a lifetime opportunity all you have to do is part with $10.00 and this brand new Culture Club Encyclopaedia will be yours. Don't dawdle! Start writing now to: R.B. 1 Bankia Drive, Forest Gla, QLD. 4050.

For sale: One white, size 12, Duran Duran T-shirt. "Duran Duran" written in blue and red with Chinese or Japanese style writing on it in pink. Good condition, I would like $10 or nearest offer. Also one 7" single of "Head Over Heels By Tears For Fears", only been played twice. My albums are anything on Bruce Springsteen as long as it's a reasonable offer. I have posters/stories on most groups which I would like to exchange for anything on Bruce Springsteen, Go West, Wham, Live Aid, USA for Africa, Band Aid etc. My books on the movie "The Outiders" Write to: Karen Williams, RFD 103, Milamina, TAS. 7270. P.S. Please enclose phone number.

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

JANUARY '86 71
I was watching Hey Hey It's Saturday and they showed a song which was sung by a group of people including Brian Mannix, David Simmons, Jason and Danno from 3AM. It was something about a world without music and I thought it was pretty good. Could you tell me what it's called and whether it's available as a single?

X-Maniac
Katoomba NSW

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

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

Natasha
Nerang, QLD

Hold on, it's it's it's not as impressive as Bone to Her Sounds down over ordinary.

Another Dublin band called The Virgin Prunes (which includes Dick Evans, brother of The Edge from U2) claims the credit for Blessing Phil with the tag of Bono Vox (daddy Loan for 'good voice').

The day before we were having an argument about how many Pointer Sisters there were. My Mum argued there were five but my source said no. Your answer will determine who gets an ice cream.

An Ice Cream Lover
VIC

Your mother probably remembers the first version of The Pointer Sisters, when the singing siblings lived indeed number four. They were known as The Amas. Bonnie and Ruthie remained the Pointer Sisters, as the last piece of bread broke in 1977 and all went their own ways for about a year. Upon reforming, Bonnie decided to join her sisters and pursued a career of her own. June Pointer has said that Bonnie would definitely not be rejoining the group in its present form. Now buy your Mum an ice cream and don't be stingy - make it the one she deserves the ice cream; pop it in a padded envelope and send it to this address.

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

Mark Pleasant, WA

INXS have produced six albums; in particular they have known as INXS 'Unravel', 'Shabooh Shoobee', 'The Swing' and 'Listen Like Thieves'. The last two of these distinguished themselves by the rare feat of hitting the top spot on the national charts.

STARCROSS

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

ACROSS
1. Sent a man overboard (2,2,2)
2. What Ann and Nancy Wilson have (5)
3. A Billy always of ants (5)
4. Blade Sobbeth goes solo (init) (2)
5. He got people ready with Jeff (3)
6. How you'd start a letter to Prudence (4)
7. Paul Weller's creation (3)
8. A Prince princess (init) (2)
9. The Kids made a current one (5)
10. Mi-Sex singer (init) (2)
11. What you can do with the Crouli (4)
12. She's Leon's Hoo-de-Toh (4)
13. Jim Kerr's colleagues have simple ones (5)
14. Guitar-toting Angel (init) (2)
15. Stuart Goddard's better-known first name (4)
16. In heaven over the summer of '69 (init) (4)
17. A star might buy a new one with royalties (5)
18. Rebel Yell Billy is (4)
19. And they danday (7)
20. What girls just want to have? (3)
21. Alcatraz had a nausious one (5)
22. Alligators berk (3)
23. Ozo US's just want to have? (3)
24. On the Electric Avenue (4,5)

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

“Step...step...kick...kick.

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

“Okay!

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

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

We’re centre stage of the famous Mark Hellinger Theatre on Broadway. Twenty superbly built men and women move as one back and forth in front of huge mirrors. It’s audition time. Or, if you like, elimination time.

“The rest”...well, they’re rejects. The kids who, 10 minutes before had come nervously to the theatre in a myriad of sweatshirts and tracksuits, cherishing a single hope — to be cast in the latest Broadway musical.

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

The choreographer, prowling between, calling the tune, knows exactly who he wants. This is the opening sequence from the film version of one of the most successful stage musicals of all time, *A Chorus Line*.

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

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

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

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

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

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

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

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

“The cast we’ve got is outstanding. Absolutely superb in every possible way.”
They include names and faces at best barely known to the public... with two exceptions.
Audrey Landers, from Dallas, and Michael Douglas, play two of the more identifiable characters.
Douglas, in particular, has the pivotal role of Zac, the upcoming show’s director.
And, as in the play, he tends to spend a lot of his time in the stalls, talking to the various aspirants.
Douglas’ casting was one of the surprises of the film.

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

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

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

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

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

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

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

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

JANUARY ’86 75
SEVERED HEADS
Stretcher (Vollition)**

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

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

LET’S ACTIVE
Cypress (IRS) ****

THE THREE O’CLOCK
Arrive Without Travelling (IRS) *
TORCH SONG
Wish Thing (IRS) **

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

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

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

Their backbone is the curiously-named William Orbit, who plays virtually all the instruments as well as programming a vast battery of high-tech gadgets. The other members are saxophonist/darinetist Grant Gilbert and American vocalist Laurie Mayer.

The album’s big surprise is a cover of Ode To Billy Joe, a tongue in cheek 80s reference by Mayer in a kind of evil Southern child semi-whisper.

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

Despite their moniker and paisley/satin image, The Three O’Clock are not the expected retro-psychedelic outfit, borrowing more from Merseybeat than San Francisco circa ‘67. Their name was apparently drawn from a line of novelist F. Scott Fitzgerald’s “In the darkest part of the mind, it’s always three o’clock”.

Curious then, that The Three O’Clock’s nose, for all its busy metal guitars and restrained energy, comes across as lightweight. Produced by Mike Hedges (Cura, Bananans, Beattie, ‘Arrive Without Travelling’ might have drawn on some of Hedges’ gothic touches, but instead owes more to mid-period Beatles, Hermans’ Hermits or The Move.

Alongside REM, Let’s Active are the most intriguing of the IRS bunch, and a good argument for the theory that Americans will rise again. Hailing from the tobacco county of Winston-Salem, North Carolina, Let’s Active were formed four years ago by mainman Mitch Easter, whose name graces the production credits on REM’s magnificent ‘Murmur’ and ‘Reckoning’ albums.

It was while working on REM’s debut single in his garage studio that Easter got together with bassist Faye Hunter and drummer Sara Romweber and the line-up eventually delivered the EP Afoot in 1983.

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

Standout tracks are Crows on a Phone Line, a moody constructed ‘country-Cure’ piece. Ring True with its psychedelic vocal treatment and falsetto, and Easy Does, a vibrant collage of acoustic and electric guitars. A must.

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

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

Glen A Baker's Rock Academy

GLEN A BAKER'S
Rock Academy

Available at all good Games Outlets.
SPORTING IMAGE GAMES PTY. LTD. (Inc. in Vic.)
467 Nicholson Street,
North Carlton 3054.
Phone: (03) 346 1562
MARC ALMOND
Stories of Johnny (Virgin) ****

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

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

STEVIE WONDER
In Square Circle (Motown) **

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

Mark Carey

SCATTERED ORDER
Career of the Silly Thing (Violation) ***

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

From apart from Mitch Jones' I Wake Up Next To Ronald Reagan urban lyrics, S.O. boast one of Australia's best rhythm sections, and a tasty collection of tapes, with everything from barking dogs to foreign films. Play it with the lights off.

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

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

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

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

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

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

JANUARY '86
BEVERLY HILLS COP
CIC ***
The new year starts off with a blockbuster. Eddie Murphy foulosmouths his way from Detroit to Los Angeles wreaking havoc as he goes, hindering police operations despite the fact he is a cop himself. Many would have seen this on the big screen and might recall the brilliant scene where Murphy attempts to talk his way into a high class restaurant, that's off limits to him. In Murphy's previous successes he has worked with a partner — Nick Nolte in 48 Hours, Dan Ackroyd in Trading Places. Now on his own he obviously misses someone feeding him the lines, as there is a limit to how often the words "74 or 75" bring on bouts of hysteria. Nevertheless, Murphy is a fine clown with a future. Beverly Hills Cop is a very funny film and whether or not it deserves all the hoopla surrounding it will probably be the video hit of '86.

SURVIVING
CBS Fox ***
Surviving shows how teenage suicide affects those close to the victims. Up and coming star Molly Ringwald is Lonnie, a girl who has attempted suicide once before. Gremlin's Zach Galligan is her boyfriend, Rick. The film pulls no punches — the fault of the tragedy is examined, each family is brought the other side blaming themselves. It is hard to find sympathy for any of the characters, who are all selfish and fail to notice anything is amiss.

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

FALLING IN LOVE
CIC ****
How can a film with no action, little story and a decidedly slow pace be a success? Easy. Just bring together two of the world's finest actors, Meryl Streep and Robert De Niro, and let the sparks of brilliance fly. The film's early sequences in the subway and New York department stores are brilliant — the two pass each other continuously, make phone calls from back to back telephones and never notice each other. It makes one wonder how often these little coincidences crop up in our day to day lives. In essence, this is what Falling In Love is about — real life. It is believable, and for this Streep and De Niro deserve the highest commendation.

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

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

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

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

FALCON AND THE SNOWMAN
Roadshow ****
Two bright young stars, Timothy Hutton and Sean Penn star together in a thrilling tale ofespionage full of suspense and emotion. "Falcon..." is the story of Christopher Boyce and Dalton Lee, two young Americans who start selling confidential secrets to the Soviet Union, only for the money, the other out of a moral duty. The film has references to Australia — alleged CIA activity behind the downfall of the Whitlam government — but this is just one twist in an engrossing film. The photography and direction are superb and the story moves along smoothly, but it is Penn and Hutton who dominate the production. Each one works off the other, forming a partnership that will hopefully flow on to other films. 'Falcon and the Snowman' is a great film and certainly the pick of the month.

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

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

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

The climax is a bit too cliched. In the words of the production notes, 'As Morgan arrives at the warehouse, the hour has arrived for the final confrontation with a heavily armed Nick and the Tuffs! Can you stand the suspense?'
Joe Morton plays an extraterrestrial who makes his way through Harlem in "The Brother From Another Planet".

**SILVERADO**

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

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

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

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

**BROTHER FROM ANOTHER PLANET**

"There's no shortage of movies about aliens visiting us." What makes 'The Brother From Another Planet' special is the brilliant, wordless performance of Joe Morton in the title role. Along with John Sayles' clever scripting and direction, it goes to make this low budget-SF-folk tale into a bizarre, humorous and perceptive film.

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

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

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

**PRIZZI'S HONOR**

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

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

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

Janet Cook

JANUARY '86 79
12” ERS

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

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

Anyway, as an attempt to redress a very weighty balance, here are 10 12” singles that should not have escaped your attention in 1983.

STEVE ARRINGTON FEELS SO REAL - WEA Import
DROPBEARS SHALL WE GO - WEA Import
MADNAS 1 - 10 Import
ROCKMELONS SWEAT IT OUT - TRUETONE Import
SCRITTIPOLITTI PERFECT WAY - VIRGIN
SHANNON STRONGER TOGETHER - POLYGRAM Import
SKIPWORTH & TURNER THINKING ABOUT YOUR LOVE - 4th + BROADWAY
SQUEEZE LAST TIME FOREVER - A&M Import
TEMPTATIONS TREAT HER LIKE A LADY - MOTOWN Import
WORKING WEEK SWEET NOTHING - VIRGIN

MAXI DARE TO BE DIFFERENT COMPETITION.

FIRST PRIZE: Donna Forlani, SA.
SECOND PRIZE: Tara Moore, NSW.

DECEMBER STAR CROSS SOLUTION

COUNTDOWN MAGAZINE
COUNTDOWN

30 Glen Street
Mirrors Point
NSW 2061
Telephone (02) 9222033
Telex AA75926

MANAGING EDITOR: Michael Moi
EDITOR: Donald Robertson
JOURNALIST ASSISTANT: Mark Bradbridge Rose Senece
DESIGN FAXE DIDS: Design Assistant: Judy Emanuel
PROMOTIONS MANAGER: Sandra Hook
EDITORIAL CONSULTANT: Ian (Molly) Meldrum
SECRETARY: Lisa McEllard

CONTRIBUTIONS: Shar Albrecht, Guy Allenby, Nik Brasch, Bleedyn Butter, Mark Carey, Janet Cook, Tamsin Cowling, Sherryn George, Andy Glitter, Vicki Goodman, Louise Graber, John Hamann, Recy Kypr, Debbie Martin, Vicky Mckeegan, Gabrielle Sneddon-Pike, Greg Taylor, Rhonda Thwaites, Samantha Trenouth, Ehiile Ann Vare, John Webber

Postal Address: P.O. Box 1000
Mirrors Point
NSW 2061

London Office: Associated Press House
12 Norwich St.
LONDON ECIA
Ph: (01) 3533920
Telex 26392

LONDON EDITOR: David Rowley


All subscription enquiries should be directed to Magazine Promotions P.O. Box 1000, Debe, NSW 2007.

85 COUNTDOWN JANUARY ‘86
3XY HOT-HITS
1422 STEREO

3XY HOT-HITS
1422 STEREO

3XY HOT-HITS
1422 STEREO

3XY HOT-HITS
1422 STEREO

3XY HOT-HITS
1422 STEREO

3XY HOT-HITS
1422 STEREO

3XY HOT-HITS
1422 STEREO

3XY HOT-HITS
1422 STEREO

3XY HOT-HITS
1422 STEREO
THE BYRDS

Just when you think you've finally turned the corner on the Byrds, the band pulls out another surprise. The new album, 'The Notorious Byrd Brothers,' is a departure from their usual folk-rock sound and features a more bluesy, electric-driven approach. The album includes covers of classic rock songs like 'Mr. Tambourine Man' and 'Hey Joe,' as well as new compositions that showcase the band's versatility. With lead singer Roger McGuinn's distinctive vocal style and the band's signature harmonies, 'The Notorious Byrd Brothers' is a must-listen for fans of both the band's past and their new direction.