3-1978

Roadrunner 1(1) March / April 1978

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Publisher
Norwood, South Australia, 24p

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“A staggering and awesome performance by Meat Loaf... the surprise album smash of '78.
— Power Play

Meat Loaf. “Bat Out of Hell.”
Hi there funky dudes
foxy chicks and
spaced out pension­
ers, Welcome to the
news and gossip page.
If YOU have any news
or gossip that you
think might interest
the people of South
Australia we'd love
to hear from you....
The big news of the
moment is, of course,
the imminent arrival
of those '60s heart­
throbs, the Beach Boy
Boys and the post of
the last generation
Bobby Zimmerman. Now
we ain't got much on
the Boys, they all
seem to be living a
fairly laid back
existence on the
American West Coast
due to the day, but we
have heard that the
reason there was such
a delay in the announc­
ement of Bobby's
backing band for his
tour was that the $5m
was offering a mere
$300 a week to prospect­
ive musos. Now we all
know that Sara is
squeezing Bobby for
her alimoney but S
mean even
Kevin Forridge gets
more than that.
The 'hooks were in
town last week (see
review later in mag)
and Shirl had some
juicy Countdown gossip
all of which is a bit
too juicy to print
here. However he did
say he wasn't so
impressed with Red
Symons' single......
and when you compare
it with the new
'hooks effort you can
see why......Band
break - up dept: Riff
Raff have split down
the middle, which is
bad news for all you
new wavers since they
were the hottest NW
combo around town,
Singer Danny Johnson
and bass guitarist
Geoff Stapleton have
gone to Melbourne to
try and break into
the scene there,
while guitarist Gregg
Webb and drummer Rob
Crossey are getting a
new band together but
it will probably be a
while before they
emerge from the re­
hearsal room....there
were rumour flying
around the Sphere
organisation that the
Joe Hooker Band may
have broken up but we
don't have anything
definite on that......
Run Jungle were
forced to cancel
their trip to Mel­
bourne due to slack
organisation from the
Melbourne end,
Apparently the venues
lined up for the band
were not really what
manager Ray Dyett had
in mind....The Lone
Dancers have split it up
- John White lead
singer has left due to
work pressure,
John Hyland pedal
steel player, has had
to leave due to
hearing troubles, Ian
Stellick has left to
form a boogie band
and Alex, the bass
player has also left
altogether! we don't
know why. Jo Moore, Tom
Stellick and Scott
Opie have got a new
band together called
Habit.....Soapbox Ork
going down a bomb at
their new residency,
The Crescent Hotel,
Despite losing steel
player Steve James....
With the Uni's going
back there are a
couple of good free
concerts coming up -
Young Modern will be
playing on the Barr
Smith lawns on 10th
March at 1.00pm and
Stiletto will be play­ing
at Fiddlers on the 9th of March in
the evening (in the
amphitheatre behind
the lake), Aust­
ralians overseas:
The Saints' new
single, 'Know Your
Product' getting
extensive airplay in
England......apparently
it's a little softer
than their killer
version of 'River
Deep, Mountain High',
their last single
release here.....Radio
Birdman have at last
left the country
after a protracted
delay while tours
were arranged from
New York. Birdman
will be touring
Europe with the
Flamin' Groovies
(which includes the UK)
and there is a possi­
bility they will do
some live work in the
States after that....
On the home front
tours coming up
include George Benson
at Apollo Stadium on
21st March, Foreigner
at Festival Theatre
on 16th April, Billy
Joel at Festival
Theatre on 25th April,
Dr Hook at Festivis
Theatre on 12th and
28th April and Joan
Armatrading some­
time in late May.....
Strong rumours that
Elvis Costello and
Ian Dury will be here
in June and perhaps
Patti Smith in July.
Big new supergroup
Dept: John Wetton
(ex King Crimson,
Family, Uriah Heep,
and Brian Ferry),
Bill Bruford (ex
Genesis, Yes, Crimson)
Alan Holdsworth (Soft
Machine, Gong, Jean­
Luc Ponty), and Eddie
Jobson (Roxy Music,
Zappa and Curved Air)
...they've got a band
together. They're
calling themselves UK
and are currently
recording their first
album together.....
that's all for now....

Festering Mick Malicious

The Roadrunner Playlist

Therby Stephan:
1. Aja - Steely Dan.
2. Buffalo Norton.
Neil (Modern Love Song)
1. Jesus of Cool - Nick
Love.
2. L.A.M.F. - Johnny
Thunders Heartbreakers.
3. Outrageous - Kim Fowley
Festering Mick Malicious
1. Anarchy in the U.K.
- Sex Pistols.
2. Roadrunner - Jonathon
Richman & the Modern
Lovers.
3. Semaphore Signals
- Kreckless Eric.
4. David Woodhall (Nocturnal)
1. Jesus of Cool - Nick
Love.

THE ROADRUNNER FREE SINGLE COMPETITION

We at Roadrunner have got FIVE autographed copies of Norman Gunston's classic punk opus
'I Might Be A Punk ( But I Love You Baby )' b/w his heartfelt rendition of Elvis' 'Love
Me Tender' to give away to five lucky people who can tell us which character Gary
McDonlad played most often in the Aunty Jack Show. The singles will go to the five
untidiest entries.

Entries, marked 'The Roadrunner 'I Might
Be A Punk ( But I Love You Baby)' Free Single
Competition' should be addressed to 14 Donegal
Steve, Norwood and the winners will be announced
in the next issue of Roadrunner.

Competition closes 1st April 1978.

Alex Ehlerfi:
1. Debutantes.
2. Wild in the Streets
- Garlard Jefferies.
3. Shake Some Action
- The Flamin' Groovies.

Stuart Coupe:
1. Jesus of Cool - Nick
Love.
2. Born To Run - Bruce
Springsteen.

Donald Robertson:
1. Women In Uniform
- Skyhooks.
2. New Boots & Panties
- Ian Dury.
3. Johnny Rotten on
Capital Radio - (private
tape).
WOODHALLS’ RADIO UNPLUGGED

"Finally he set fire to the radio. He piled some paper around it. He struck a match to the paper. We sat there watching it. I had never seen anyone set fire to a radio station before. As the radio gently burned away, the flames began to affect the songs that we were listening to. A record that was no. 1 on the Top 40 suddenly dropped to no. 13 inside of itself.

A song that was no. 9 became no. 27 in the middle of a chorus about loving somebody. They tumbled in popularity like broken birds.

Then it was too late for all of them."

Such was Richard Brautigan’s fictional description of the demise of a radio station from his short piece, Pacific Radio Fire. Now, in Australia there’s been another radio burning but this time the listeners have been burnt too. The ABC in its infinite wisdom, and upper class good taste decided to remove from its precious FM airwaves that derange collaboration of noise claiming to be music - rock ‘n’ roll. By the time you read this Rocturnal, David Woodhall’s radio show is no more and in its place will no doubt be more classical music. Not to suggest we’ve got anything against classical music - but 24 fucking hours a day????

When FM, first began Rocturnal was programmed in the timeslot of 10.30 on Saturday night until 5.30 on Sunday morning. Over the same – nocturnal rock becomes Rocturnal – very good. This time slot came about despite repeated pleas from rock, folk and jazz announcers that they be given regular time. Midday programmes allowed them to be available each night at the same time, but no - that was much too logistical. And too much time for the ‘unice don’t you know people want to chew, Bach and Stravinsky, et al at that time of night to see if the $200 tuners working and if the sound blends well with the furniture.

The next step was the recent decision to axe Rocturnal completely. As a response, if there is any hope of it being brought back, people who listen to the program or simply feel that there should be a variety on the FM station (the only one available to South Aust listners) should phone, write or call at the ABC and registrar some disapproval of the stations measures – and make it heard. There is also a petition protecled against the axing being circulated by Andrew McHugh.

Rocturnal On Teevee

Even though the Rocturnal radio show is no more, the ABC is going ahead with the planned 13 week television series. The Rocturnal TV Show began on February 28th at 10.40 in all states except Victoria where it has missed two months whilst they organize a time in the programming.

If you were at Sports or somewhere else for the first program of the 13 week series of 40 minute programs, you missed a rather excellent program beginning with Richard Clapton’s short lived band and featuring former McKenzie Theory members drummer Greg Cheatham and violinist Cleis Pearce. There was an excellent series of paintings by British surgislist Woodroffe. These provided visuals for Scarlet Rivera’s music. Good stuff although I suspect it may have seemed a little wishy-washy on those archaic black and white things. Unlike Countdown they showed the full clip of Handy Newman doing Short People – with the intro of Newman giving to well known gesture to people in the music business like our Molly.

The Sultam Brothers played one song - why they didn’t use an Eagles film clip instead amazes me - with the only difference is that the Eagles don’t look so stupid - they’re not posting away out west country rock musicians - or at least they’re closer than the Sultans. Dutch Tilders was his usual competent self - he should be black and 60 remarked someone next to me - in a retro show.

Some Dream, and Mickey Finn. Also included in each program will be overseas artists. The first program was on Monday, Van Morrison, Van Morrisson, and Bette Midler.

To gain some celluloid fodder for future programs a late night concert was organized early in February at which 300 insomniac individuals watched live in the studio on a bloody hard floor, the Sultan Brothers, Some Dream, and an inspired set from Jo Jo Zep, without doubt the best performance I’ve seen from him anywhere. The whole band really firing after a show at the Marryatville earlier in the night.

Twenty shows in four days” as Joe Camerlerrri put it as he dedicated his King of Fools to Ray Bryant.

So that’s it. Do yourself a favour and try to keep away from the excellent Tuesday night Tivoli show to see a few of the Rocturnal shows. I suggest they’re the best tele-

(continued on page 22)
For a band that has been together for only four months Young Modern have received a lot of media attention. Articles in RAM, Juke, the Advertiser and Adelaide Uni's On Dit, I caught up with singer John Dowler, guitarist Vic Yates and drummer Mark Kohler at John's North Adelaide flat the night after they played the Marrryattville as support to Rum Jungle (my second viewing of the band), Why all the interest? I asked John, "I've got a lot of loyal friends," he laughed. "But no, I think it's because we're a rock'n'roll band and there aren't any other rock'n'roll bands in Adelaide."

Now there are some people who would perhaps dispute that but there is no denying that the Young Modern brand of music is melodic, catchy, irresistibly danceable and the most refreshing sound to be heard around Adelaide since, oh, The Twilights? (Those of you too young to remember the Twilights, and four-fifths of Young Modern fall into that category, ask your older brothers and sisters.)

Young Modern came together last year when John Dowler left Melbourne and his band Spare Change, and returned to Adelaide. (The rest of Spare Change resurfaced recently in Parachute,) John said he left Spare Change after disputes within the band (he admits to being somewhat of an egotist) and returned to Adelaide to get something new together. In his own words, "There's less pressure here. A band has time to develop."

John had a friend whose brother played in a high school band called Suggestion who were looking for a singer and as they say in the trades, the rest is history.

Apart from three songs the Young Modern repertoire is completely original. The three non-originals are an obscure Stones number, 'The Singer Not The Song,' John Mayall's 'On Top of The World' and a surprise novelty song, "I Got A Lot Of Loyal Friends," Vic told me that his musical inspiration came from the period when rock supposedly died, the era of insipid pop, one hit wonders and Phil Spector's Wall of Sound.

"We were trying for a sixties sound then," John answered. "No," answered John, "that's just the way we play. None of us are brilliant musicians."

Tell me about your song 'Wanna Be A Birdman.' You introduce the song 'New Wave' as a surf song on stage. Are you taking a poke at the new wave? "It's an affectionate parody." answered John. "There's a lot of good stuff come out of the new wave - a lot of really bad stuff too. Some people are calling us a new wave band, which I don't mind because its the thing of the moment. We are still going to be playing the same thing whether its called new wave or not.

Young Modern usually finish their set with an old Spare Change single called 'The Big Beat.' John played me the version recorded by Spare Change last year. Virtually the only resemblance is in the lyrics. Young Modern have taken out the tempo changes and the elaborate musical embroidery and replaced them with straight-ahead rhythm and a foot tapping beat that is the perfect backdrop for John's lilting voice.

I could go on because all the songs are good. Automatic, My Favorite Drug, Red Dress On (I don't know how I feel/When you come around/ You got that red dress on - sounding like the Velvets as the music builds, peaks and ebbs) and the band's tour de force, 'I Got So Excited,' a long slow poignant opus of lost love. Its the only slow song the band do and in such the same way as Elvis Costello's 'Alison' acts as a reflective counterpart to the rest of their set.

And what of the future? The band has plans to make some demo tapes soon and with them as a basis, try to get a single out. They are playing about once a week at the moment, occasionally supporting interstate acts at the Marrryattville and there is a possibility of them getting a residency at a hotel in Elizabeth. Its early days yet but with John's undoubted stage charisma and his experience in the music business the group have a great chance of negotiating the many hurdles faced by up and coming Adelaide bands. If there is to be a renaissance in Australian rock then my money is on Young Modern to be right there on the front line. See them while you can - Adelaide might not be able to hang on to them anymore.

Donald Robertson.
It was one of those times that you look at your watch. You know, like the moon landing or Kennedy getting shot. Larry came in from the A.M.C.

"Hey, have you heard the news?"

"No."

"The Sex Pistols have broken up."

"What?"

"Yeah, it's in the News."

"Have you got it there?"

"I'll go and get it."

I looked at my watch. It was 4:33 p.m., the 19th of January. Larry read the article over the phone.

New York, Wed: Punk rock singer—er Johnny Rotten says he has left the Sex Pistols for good. Oh shit. Oh fuck, I thought. Rotten said, I am sick of working with the Sex Pistols, I never want to appear with them again.

Oh no, I don't believe it.

Talking of the reason behind the break-up, he said, 'We had gone as far as we could go. Everyone was trying to turn us into a big band group and I hated that. They wanted to make up another version of the Rolling Stones. On the last night in San Francisco there were 5,000 people and I knew it was getting out of hand.

And then I thought, yeah, Per-fect, Brilliant, Good on you Johnny, you didn't compromise. The Sex Pistols said when they started that they were going to play their music for themselves and their friends. To resurrect that intimate bond between audience and performer that superstar image, but they deliberately set themselves outside the star/money gratification system—in fact they dedicated themselves to smashing that system. An impossible goal perhaps, but they gave the business the biggest shake up it has had in years.

The first clash with the powerful men at the top of the organization was their refusal to compromise on their music in any way. They deliberately ditched by E.M.I., their record company, shortly afterwards. They didn't last long with their second record company, A&M either, Established artists like Rick Wakeman kicked up a fuss about the band, and the Faceless men at the top of the organization (who are more concerned with money than music) withdrew their contract. (There were reports of the Pistols paying offices and indulging in their favorite sport, destruction, but even if that really happened, what else did A&M expect from a band whose first single ended with the words, "I wanna be/ Anarchist/ Get pissed/ Destroy." Did they think the Pistols were kidding?)

Unfortunately that's in the attitude that the gutter press has taken from the start. The Everyone loves sensation. You don't have to think about sensation like you do with facts. But by whipping up public hysteria about punk the British press got it banned all over the U.K. made Johnny Rotten into public enemy No. 1 and created the atmosphere of violence that resulted in Rotten and Paul Cook of the Pistols, not to mention many others, getting jumped and beaten up on the street. They made Johnny Rotten into a bogey man—a monster.

So for most people the Sex Pistols weren't real. They had a great gimmick going with their rebel image, but they were just adopting a pose. People in Australia were prejudiced about punk before they ever heard any music. So to sensational media coverage, I know people who say they hate punk rock yet they have never heard any punk. To them it was never heard and maybe the Sex Pistols breaking up for the reasons Johnny Rotten outlined, i.e., that they were getting too popular, will make those people think again.

Well, what DOES the break-up of the Sex Pistols mean? It means that Johnny Rotten was sincere when he said he didn't want to live his life as a holiday in the sun. That he meant it when he said he didn't want to be a superstar. And Most importantly, ifyou want to hear good exciting rock music—DO IT YOURSELF. For punk is at heart 1970's urban folk music. Not folk as in three pullovers singing about the Wild Rover, but folk in the sense of music with a human scale—a people's music strongly rooted in social realities.

The rock business is a very powerful machine. If you want to take it on for your own ends without it gobbling you up you have to throw a spanner in the works every chance that you get.

Johnny Rotten had no intention of getting gobbled up. He proved himself a man of principle by his action. He has sacrificed himself in order that the music will survive.

The Sex Pistols may be no more but that ain't the end of punk rock—oh no! Like Obi Wan Kenobi in Star Wars, the force will be even stronger by their self inflicted demise. "We can be Heroes."

Donald Robertson
Our patience was beginning to wear a bit thin. We had been told to be at the Hotel Australia at 2.00 p.m. for an interview with Gary McDonald, alias Norman Gunston, but the android receptionist was saying that Garry was still in Melbourne with Molly Meldrum, the roadies said that yes, he was here, he had just finished rehearsing with his band but no, they didn’t know his room number and the cleaning ladies knew the number but they weren’t telling.

The guys from 5KA and the News didn’t seem too concerned as they lounged around the foyer so I said, what the hell, we’ll wait here with them. And as we were getting into tales of prima donna pop stars (well now take Van Morrison, there’s a temperamental guy for you...) in strode Gary McDonald carrying a tuna sandwich and a carton of orange juice.

"Oh, hi," he said, a little nonplussed by the seven pairs of eyes focused on him. "Ah yes, the interviews. Well where shall we do them? Here? My room?"

"How about your room," said the man from 5KA.

"Righto then," and we all piled into the lift and up to the 6th floor.

The room was the same as a million other motel rooms except for the magnificence of the view. "Terrible wallpaper isn’t it?" said Gary. Vile, we all agreed. The man from 5KA was first off the mark after we all settled down, Gary on the bed, the guys from the News standing around looking awkward and us all sitting on the floor.

"I wonder if you could do a few spots for the show tomorrow night (the 5KA Music To The World Concert).

"Yeah, sure."

"Well what can I tell you about it? There’s John Vincent, Ken Noake and his Ocker Orchestra, LRB, Cheetah, Dick Clapton—" Dick Clapton? (laughter)

"Can you do something with that?"

Gary pauses for a moment, collects his thoughts and hey presto! It’s Norman Gunston talking out of the radio at you—

"Ricky Nelson and the fandooly Hi swingers, this is Norman Gunston reminding you that tomorrow night I’m going to be at the Australian Music to the World concert (shows how powerful the PA is, eh? - I’ve

I liked the idea of doing a number where you spat at the audience and dropped your daks....

I usually do ‘Liza With a Z’ in my cabaret act. Cabaret act, sounds great doesn’t it?
got some friends in Sweden who are gonna be listening to it - I don't want to drop any names but I bet you can guess who they are!) Yeah, its going to be a really far out concert. I'm going to be performing and Kooath and the Uckr Orchestra - that's one of the reasons to come late - and also Cheetah, a fabulous singing duo from Melbourne - a couple of young ladies with beat in their eyes (I predict, and also LKB, Little River Band. Sounds pretty good eh? Tickets at the door, Hurry though, only 15,000 left!

Yeah great, do you think you could do another one without the 15,000 left though?

Without the 15,000 left? OK, ( pause ) Hi funky dudes, foxy chicks and spaced out pensioners...

I was amazed. Rather, I would have been if I hadn't been laughing so hard. Gary proceeded to reel off four radio spots in a row, each one funnier than the last. Then began the funniest part of the show when he mentioned that he couldn't do any ads.

Gary went on to talk about his new contract with Channel 7 which is for four one hour Norman Gunston specials over the next ten months. The first of the shows will be on your screens sometime in early April. The format is basically going to be the same as the old Gunston shows, with a mixture of interviews and sketches. There is going to be a "How To Get A Job" sketch and a spoof on the Restful Years of the pensioners unable to get work as babysitters.

What got you interested in punk rock? asked the man from the audience. "Good singer is he?"

"Yeah, very nervous on stage."

"AWW ( sounds hurt ) New wave doesn't appeal to me at all. In theory I think it's fine, I just don't like the sound of it."

"So the 2 'I Might Be A Punk, But I Love You Baby! single was just a send up?"

"Yeah."

"Whovas in the backing band? It sounds like Ross Wilson was there."

"Yeah you can hear him. He was saying to Ross Hannaford-Sing loud you can hear my voice too well, Ross Hannaford played guitar on 'Love Me Tender'."

"That's a great song."

I had to drop it from my act."

"Angus Young from AC/DC."

"Yeah, Punk never really took off here, thank goodness. It's only the trendies that have picked it up. A lot of queens like punk rock. They seem to like that aggressive, macho stance, I don't like punk rock."

What are your tastes in music?

"I've got really MOR tastes. I like Steely Dan, though I wouldn't call them MOR."

"Good singer is he?"

"Yeah."

"A lot of new wave songs like 'Delilah' ( laughter ) Its about a guy who couldn't get a job. That's why I was walking past her house, 'Salute To Abba' - you know, that single sold 35,000 copies and I didn't get a penny. The company went bankrupt. Anyway, what else? Sherbet's 'Howzat', 'Jailhouse Rock', 'Send In The Clowns', 'Rio', and then 'Punk'. 'Punk' sold really well here. Now Gary a copy of Street Fever the punk fanzine Stuart and I brought out last year."

"Oh my god, a punk magazine - how many have you ever seen?"

Gary flicked through the mag with interest. Who is Wreckless Eric he asks.

"I saw him in England last year." I say. "He reminded me of a cross between Norman and Johnny Rotten."

"Good singer is he?"

"Yeah, very nervous on stage."

"What songs do you do on the fandooleyc..."

"Well I was reading a lot about it and it sounded pretty boring. I liked the idea of doing -a number where you spot at the audience and dropped your daks, like, who's that guy..."

expresses concern about his camera which he had dropped at rehearsal. He and Steve, our intrepid photographer, indulge in some fancy camera talk, spotted with references to split image viewfinders, central weighted spot meters, 1.4 lenses and other mysterious terms.

At that juncture we had to leave it as Gary had an appointment at Channel 7. We all left with smiles that lasted for most of the day. Gary McDonald may not be Australia's first punk rock superstar, but he is the best and funniest entertainer operating in Australia today. Ask anyone who went to the 3KA Music To The World concert at Memorial Drive. Somebody ought to bring Barry Humphries back from wherever he's hanging out these days and set up a 'Battle Of The Champions' TV Special featuring Australia's two great alter-egos, Norman Gunston and Dame Edna Everage. That would be something to see! Are you listening Channel 7?

Donald Robertson, Stuart Coupe and Alex Ehler.

"Why? Too many people getting upset?"

"Yeah, I used to say in my cabaret act, are there any Elvis fans in the audience? Pretty upsetting isn't it? Not knowing if there's a dry tear on my face."

"Really, wool ( shak's head ) I dropped that because it was a bit heavy. I don't have any idols you see. I just used to sing the song after that. Then at one club someone called out, "Aw, give me a rest mate." And I thought, yeah I think I will."

"How did you feel when Elvis died?"

"Well I was never an Elvis fan. What upset me was thinking about the sort of life he'd led. Poor bastard, dying at 42 and being found naked in the bathroom hanging over the toilet."

"What songs do you do on stage these days?"

"A lot of new wave songs like 'Delilah' ( laughter ) Its about a guy who couldn't get a job. That's why I was walking past her house, 'Salute To Abba' - you know, that single sold 35,000 copies and I didn't get a penny. The company went bankrupt. Anyway, what else? Sherbet's 'Howzat', 'Jailhouse Rock', 'Send In The Clowns', 'Rio', and then 'Punk'. 'Punk' sold really well here. Now Gary a copy of Street Fever the punk fanzine Stuart and I brought out last year."

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"Well I was reading a lot about it and it sounded pretty boring. I liked the idea of doing -a number where you spot at the audience and dropped your daks, like, who's that guy..."
Mickey Finn have been attracting increasingly large audiences to their Thursday night residency at the Tivoli Hotel. All the band members have been playing around Adelaide longer than they care to remember — with varying amounts of success.

The band line up is Mauri Berg (guitar), Jeff Hateman (drums), Bill McMahon (bass) and the legendary "Uncle" on harmonica and vocals. Mauri played in yesteryear Adelaide bands Headband and Fraternity, Jeff just with Headband and "Uncle" with both.

Musically the band combines raucous country rock, with a late sixties Hendrix/Cream feel, topped off with "Uncle's" vocals and stage movements lend in themselves to Captain Beefheart comparisons as he growls, crouches, struggles and falls about on stage uttering more sounds than words.

Roadrunner decided to find out more about Mickey Finn.

R.R. How long has Mickey Finn been on stage?
U. M/F, since December last,
R.R. How long were you together before that?
U. We were together for at least 18 months before that. But for the first 6 months to a year it was more or less writing songs, mucking around and having a blow. I was a reluctant singer. We were looking for a singer but we couldn't find one, so process of elimination and that's how I got the job.

R.R. Is it all original?
U. Yeh we wrote 'em all
R.R. Do you do most of the song-writing?
U. Mauri starts off with the guitar ideas and I add so-called words and melodies to that. Then we get down in cellar and I put the harp bits on top and Jeff plays along. But it's Mauri who comes up with the riff, the idea and that's how it starts off.

R.R. How would you describe the band. You seem to be getting an older audience at the Tiv You're the type of music they remember from the early seventies?
U. I don't know. I find it a bit hard to pigeon-hole our music. I suppose we just try and create a bit of energy and make it danceable. That's pretty important if you're doing the kind of gigs we are doing.

R.R. Seems to working, at the Tiv especially.
U. Well, they've been incredible... I'd really like to play the Tiv to 400 people. You know play under sardine conditions. If you get the firing, if everybody is a sardine then it sorta goes FLASH through the crowd. If you get 200 people you gotta pick each person up individually. If you get a mob it is easy to spark them off.

R.R. What about the possibility of getting a record out?
U. Just that Alberts have said come up to Sydney and spend some time in the studio and see how we work as a team. Once we have a product maybe we can work out a contract if everybody is happy which is brilliant! We couldn't ask for any more.

R.R. Any intention of working interstate or are you just going up to record?
U. Well, we'd love to play all 'round the world — don't get me wrong but we'd love to get an L.P. down and get airplay before we go - then (Continued on page 22)
"No more heroes" sang the Stranglers on their last single - no more Lenin, Trotsky, Stalin, Marx or Engels. To the "punks" there are no more heroes - dethroning of the Jaguars, Ferrys, Frampsons, Scaggs' Elton Johns and if you're going to be fair, the Bob Dynals of the rock world. Those figures who now play ten concerts a year and demand from the loyal ever increasing fees for their presence on a distant stage for 60-90 minutes.

But why the strange sight on the 19th of February, when even the punks arrived to queue 12 hours in order to get front row tickets for the forthcoming Dylan visit? I mean here you have a rock star asking $12.50 a ticket, playing an atrocious outdoor venue and no doubt performing a minimum of new material in the midst of his past hits (some of which stretch back 15 years) most of which will be ground out the way that Presley used to grind out 'Heartbreak Hotel' and The Beatles, if they were with us today, would probably sing 'I Wanna Hold Your Hand.'

Why the exception for Dylan? The man who revolutionized rock music in the sixties in that legendary marriage between God and the Devil, poetry and electricity, is hardly a world shatterer these days in terms of innovation - a Neil Diamond num Sinatra for the less trendy under 30's or even 40's (the 18 year olds who are retiring their lives changed by 'Blowin' in the Wind' would now be 35 years old probably married/suburbanised with the mandatory two kids who will come along too.)

The reasons for his attraction are hard to fathom, but like the one in eight Americans who applied for tickets for Dylan's 1974 tour, a majority of Australians will go to the concerts as an event - not a concert, but a gathering - a social occasion - something like popular culture's answer to the first night at the Opera.

Throughout all the years he's been a rockstar Dylan has manage to keep a sense of mystery - an aura of unknowing surrounds his movements, his material, and most significant of all - his person and personality. What does he look like? Why is he so influential? Is he really so small? I just want to see him - to have experienced a Dylan concert - be there with the man who created a myth without the aid of the media - hidden as effectively as Howard Hughes after his motorbike accident - fleeting concert appearances - Bangla Dash - Guthrie memorial - Chilean benefits - then total 1974 tour exposure - surprise visits with the Rolling Thunder Review - even the president wasn't sometimes stand naked - but what's Dylan really like when he hops under the shower? - is this self created God really flesh and bones or is it bread blood and water?

When he came to Australia in 1966 Dylan was a tired, tormented creature ravaged by drugs and the pressures of touring - touring for audiences prone to heckling, slow handclapping, booing, and walking out as he staggered out to begin the second half of his concerts - that was the electric half - a betrayal - a sellout to the rock music world of the Beatles and the Rolling Stones - wasn't Dylan purer than that? Craig McGregor described him in Australia as being baby like - fathered by the Band - treated with respect but ultimately fathered - playing on a revolving stage in Sydney - breaking his guitar in Melbourne - playing rock 'n' roll like no-one had ever heard it played before - Greil Marcuses description of the on stage appearance sounds like a description of Status Quo. "On stage they MOVED; Dylan and Robertson charged across the stage, playing head to head, while Rick Danko rocked back and forth...to open their numbers, Dylan, Robbie, and Danko would turn and face the drummer - he would raise his sticks high, suddenly bring it down with a crash as the three guitarists leaped into the air, kicking the song off as they hit the ground." - maybe it ain't that exciting anymore - maybe he's just a boring old fart trying desperately to raise some money to live after Sarah's done a Britt Ekland to him - and he probably deserves it all - whatever happens he's coming - he probably won't come again and the experience of being THERE - AT A BOB DYLAN CONCERT - is probably not worth missing - even if you are sceptical - and anyhow, what will your friends say if they go and you don't - it really isn't a good thing for your social standing not to go - you might even get on the Advertiser's social pages - you know - seen at the Bob Dylan concert wearing a lovely...yes I suppose it's all come down to that - it probably is all over now baby blue.

Stuart Coupe
Leif Garrett probably wasn't born when I heard my first Beach Boys song on Adelaide radio. A friend of mine says that he was sitting on a combine harvester, 500 km inland, when he heard his first, and wondered what they meant by "sea". Another friend says he was living in a choked grey industrial city in northern England when he heard his first and wondered what they meant by surfing. Yet another switched the radio off thinking it was an ad, for washing powder.

All of which goes to show that tracing back the roots of your very own Beach Boys Experience can be an ontologically pretty far out experience. 1962, and where were you?

Just before I begin by dividing this article into two parts - i.e. the sociological and divine aspects of the music of this heliophilic quintet, I'd just like to point out to Donald and Stuart that I do want a copy of '20 Golden Greats' for writing this. Because you see, all you dearest patrons of the true rock journalism genre - I love surf music, and always have. I knew about the Winos and 'Savage Surf' even before it was played on Rocturnal. And I had a copy of the Sunrays' 'I Live For The Sun' in lower high school. I used to sing, "I live for the sun because it means fun." I actually had Beach Boys singles as well because, you see, I went to a college - albeit a catholic one - and thus qualified for a place in the middle class - albeit the lower part. So it's not surprising that their music appealed to me, being middle class rock.

When the Stones were still spititng and the Beatles hadn't been fitted out in Beatle jackets, the Beach Boys were already the damnest nicest bunch of kids any parent could meet. Oh sure, so they drove Daddy's T-Bird at 95 on the drag at midnight, and they disappeared all summer from their own beach to go on a surfin' safari all about the States (well probably to the next beach 5 miles down the coast and used to ring Mom and Pop every afternoon as they finished work at the gas station so's they could take Patty to the drive-in to see Gone With The Wind and Rebel Without A Cause reruns in the borrowed T-Bird)... But really, you couldn't hope to meet a nicer bunch of kids anywhere in Marlin County. They were true to their school, they kept clean by surfing every day, the girls told their parents the beach parties were Fun and the boys told their parents the beach parties were Fun, and they Believed in the Dream. And why shouldn't they? JFK was still alive, he'd stopped the Cubans and Russians hadn't he? The price of ice-cream at Disneyland was as stable as the price of gas, the long summer evenings seemed to stay twilight forever, and as Herbie Marcuse used to tell his band, Then the real was rational and the system delivered the goods. Which it doesn't any more.

So just as a socio-cultural relic, the Beach Boys music is pretty with-it stuff. And if you too were a blond, blue-eyed, tanned, surfing, middle-class Australian in the sixties then you'll know what I mean when I say they were white soul, they were talking to us, they knew what hangin' five was and how it felt to get dumped and the feeling of a great V8 coupe the windows down and the smell of hamburger blowin' in as you cruise the strip checkin' things out. (Actually my Mum only had an A-40 and I didn't get to drive it till 1969, which was a bit small and a bit late but...
avage old wave!

Nevertheless I intuited the bit about cars in their early stuff. Their first record, 'Surfin', got to number ten in L.A. and after that it was all clear glass for the Boys. The white middle class youth of the world loved them even if the others didn't have the faintest idea what they were singing about. And even for them the harmonies were nice.

But there's also a divine aspect to the Beach Boys. They were sun worshippers and we all know sun worship has been popular everywhere but England for a long time. And even in England we're told about Stonehenge the sun used to be stronger than it is today. In Egypt, of course, sun worship was the big thing for a lot of fashion cycles. It's not a widely known fact that the Chosen People were actually held as slaves in Egypt for a very specific purpose. Recent archaeological finds in the Nile delta have now been accredited as polystyrene kickboards, and with the help of common sense guesswork, scientists have reconstructed some of the marvels of this ancient sun-worshiping country.

They now believe the Chosen People were lined up along one bank of the Nile and instructed to kick with their kickboards, thus creating vast waves that moved across the river.

And we all know the really great waves that Moses and Jehovah finally made for them in the Red Sea.

American middle class youths the West Coasters who were to become the Hippies, were the inheritors of this tradition of sun and surf worship, and in the mid 1960's they all lived for the sun.

I actually had some publicity material about the Beach Boys that Donald gave me. It was from C.B.S. and some Hollywood Public Relations Agency, and told me all about the Wilson boys and their relative and friend who comprised the group.

(I also learned that the Captain and Tenille and Glen Campbell were in the band at different stages!)

But unfortunately I left the handouts on top of the washing machine, and we must have lost them the other day when we washed our clothes. So I can't really tell you anything about the Beach Boys. Larry Buttrose.
The following is an interview with Deniz Tek, the Guitarist in Radio Birdman, and Johnny Kannis, who toured with Birdman and who is starting a new band in Sydney called Johnny and the Hit Men. The interview took place after the Radio Birdman concert at the Unley Town Hall — the last time Birdman played in S.A. before going overseas.

If you start wondering why there are so many questions about audiences and their reactions I'd better make it clear right now that I believe that audiences are second in importance only to music in rock'n'roll and music is something to be listened to, not talked about.
ADELAIDE

GIG-GUIDE

MONDAY 6TH MARCH, 1978
CROSSFIRE
TIVOLI HOTEL
TUESDAY 7TH MARCH, 1978
STILETTO
WEDNESDAY 8TH MARCH, 1978
KEVIN BORICH EXPRESS
JOHN VINCENT - KEN NORTH ORCHESTRA
CROSSFIRE
BREAKAWAY
STILETTO
BIG BROADCAST '78 - GLITTER SISTERS
TOTAL DISCO TILL DAWN
STILETTO
THURSDAY 9TH MARCH, 1978
KEVIN BORICH EXPRESS
MICKEY FINN
GAMBLE
BREAKAWAY
CRISIS
CROSSFIRE
CLEAN CUT
BIG BROADCAST '78 - GLITTER SISTERS
TOTAL DISCO TILL DAWN
FRIDAY 10TH MARCH, 1978
KEVIN BORICH EXPRESS
THE FOUR REASONS
MUSKAT
MUSKAT
TOMLIN
THE RAIDERS
CROSSFIRE
SOAPBOX ORCHESTRA
CLEAN CUT
SIDEWINDER
STILETTO

SADTURDAY 11TH MARCH, 1978
KEVIN BORICH EXPRESS
STATIC
AXIS
THE RAIDERS
SHAMROCK
STILETTO
THE HABIT

SUNDAY 12TH MARCH, 1978
ROCK NIGHT
KEVIN BORICH EXPRESS
SOAPBOX ORCHESTRA
BIG BROADCAST '78 - GLITTER SISTERS
TOTAL DISCO TILL DAWN
STILETTO

TUESDAY 14 MARCH
ROSS WILSONS HONDO ROCK
FEATHER

WEDNESDAY 15TH MARCH
FEATHER
JOHNATON COURT - IN MEMORY OF ELVIS
CHRIS FINNAN
TREVOR WHITE & THE MARCI A HINES BAND
THE ECHOES
BIG BROADCAST '78 - GLITTER SISTERS
TOTAL DISCO TILL DAWN
ROSS WILSONS MIRACLE MINDS

THURSDAY 16TH MARCH
FEATHER
MICKEY FINN
THE RAIDERS
ARROW

ROADRUNNER GIG GUIDE PAGE A.
TREVOR WHITE & THE MARCIA HINES BAND
BIG BROADCAST '78 - GLITTER SISTERS
TOTAL DISCO TILL DAWN
ROSS WILSONS MONDO ROCK
THE HAIDA
FRIDAY 17TH MARCH
FEATHER
RHAPSODIES
TOMLIN
GABLE
SHARROCK
TREVOR WHITE & THE MARCIA HINES BAND
THE ECHOS
BEN
TOTAL DISCO TILL DAWN
ANDY UPTON & CRISIS
ROSS WILSONS MONDO ROCK
SOAPBOX ORCHESTRA
CLEAN CUT
SATURDAY 18TH MARCH
FEATHER
ROCK 'N' ROLL NIGHT
HOTIE BAND
STATIC
THE ECHOS
TREVOR WHITE & THE MARCIA HINES BAND
HAIRY Ef
TOTAL DISCO TILL DAWN
TOMLIN
THE HAIDA
ROSS WILSONS MONDO ROCK
NORMS
SUNDAY 19TH MARCH
FEATHER
FERRETTES
SOAPBOX ORCHESTRA
TOTAL DISCO TILL DAWN
ROSS WILSONS MONDO ROCK
TUESDAY 21ST MARCH
SIDE WIND
MOONLIGHT
WEDNESDAY 22ND MARCH
MOONLIGHT

ROSS WILSON'S MONDO ROCK.

ROADRUNNER GIG GUIDE PAGE 8.
WEDNESDAY 29TH MARCH
THE MANNING BAND
CHRIS FINNEN
PETER DEAN & THE DEAN BROTHERS BAND
MUSKAT
TOTAL DISCO TILL DAWN
BILLY T

THURSDAY 30TH MARCH
THE MANNING BAND
CHRIS FINNEN
PETER DEAN & THE DEAN BROTHERS BAND
MU SKAT
TOTAL DISCO TILL DAWN
BILLY T

FRIDAY 31ST MARCH
THE MANNING BAND
RHAPSODY
HARVEST
PETER DEAN & THE DEAN BROTHERS BAND
DELUX
MUSKAT
TOTAL DISCO TILL DAWN
BEN
BILLY T
SOAPBOX ORCHESTRA

SATURDAY 1ST APRIL
THE MANNING BAND
MUSIC MACHINE
PETER DEAN & THE DEAN BROTHERS BAND
SKY
THE RAIDERS
TOTAL DISCO TILL DAWN
BEN
BILLY T

SUNDAY 2ND APRIL
THE MANNING BAND
SOAPBOX ORCHESTRA
TOTAL DISCO TILL DAWN
BILLY T

TUESDAY 4TH APRIL
TEXAS

ARKABA HOTEL, TOP ROOM
TIVOLI HOTEL
OLD LION HOTEL DISCO
FIESTA VILLA, FINDON
BLAZES 2, OLD MARINER HOTEL
ST. LEONARDS INN

ARKABA HOTEL, TOP ROOM
TIVOLI HOTEL
LEGTRAP HOTEL
OLD LION HOTEL DISCO
BLAZES 2, OLD MARINER HOTEL
MARRATVILLE HOTEL

ARKABA HOTEL, TOP ROOM
BRIGHTON HOTEL
HIGHLANDER HOTEL
OLD LION HOTEL DISCO
FIESTA VILLA, FINDON HOTEL
POORAKA HOTEL
BLAZES 2, OLD MARINER HOTEL
RED HOUSE DISCO
MARRATVILLE HOTEL
CREMORNE HOTEL

ARKABA HOTEL, TOP ROOM
BRIGHTON HOTEL
OLD LION HOTEL DISCO
FIESTA VILLA, FINDON HOTEL
HIGHLANDER HOTEL
BLAZES 2, OLD MARINER HOTEL
POORAKA HOTEL
MARRATVILLE HOTEL

ARKABA HOTEL, TOP ROOM
REET HOTEL
HIGHLANDER HOTEL
OLD LION HOTEL DISCO
FIESTA VILLA, FINDON HOTEL
HIGHLANDER HOTEL
POORAKA HOTEL
MARRATVILLE HOTEL

ARKABA HOTEL, TOP ROOM
TIVOLI HOTEL
OLD LION HOTEL DISCO
FIESTA VILLA, FINDON HOTEL
BLAZES 2, OLD MARINER HOTEL

TEXAS

ARKABA HOTEL, TOP ROOM
TIVOLI HOTEL
OLD LION HOTEL DISCO
FIESTA VILLA, FINDON HOTEL
BLAZES 2, OLD MARINER HOTEL

TEXAS

ARKABA HOTEL, TOP ROOM
TIVOLI HOTEL
OLD LION HOTEL DISCO
FIESTA VILLA, FINDON HOTEL
BLAZES 2, OLD MARINER HOTEL

TEXAS

ARKABA HOTEL, TOP ROOM
TIVOLI HOTEL
OLD LION HOTEL DISCO
FIESTA VILLA, FINDON HOTEL
BLAZES 2, OLD MARINER HOTEL

ARKABA HOTEL, TOP ROOM
TEXAS

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ARKABA HOTEL, TOP ROOM
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ARKABA HOTEL, TOP ROOM
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**Arkaba Hotel, Top Room**
- Tivoli Hotel
- Legtrap Hotel
- Old Lion Hotel Disco
- Blazes 2, Old Mariner Hotel
TALKS

Denzl: You've gotta ask the questions - come on.
Q: OK. Tell me what audiences you like, what people you get in Sydney and how they compare with here.
D: In Sydney it's turned into a trend. A lot of people go there not for the music but because its hip... We hate 'em.
Q: Why?
D: Because they're not putting anything into it. They are just energy parasites.
Johnny: After an encore they yell out because all their friends yell out - its cool.
Q: How do you feel about requests?
D: We never do them. The sets are carefully programmed and we can't accommodate requests.
The audiences like most are the ones who come to have fun.
Q: The people who dance and get right into it?
D: Yeah - the ones that have fun in anyway they like to have fun and not just show up as part of a scene.
Q: How do you tell them apart?
D: You can tell. We like hostile audiences too.
Q: Because they make you work harder?
D: They make you work harder, they make you extend yourself - they make you do things you couldn't do otherwise. It also helps band spirit to have enemies.
Q: How?
D: Well it brings the band together. If everyone loves the band all the time its bad for the band.
Q: What about the punk followings - because of your song 'New Race',
D: I don't understand that because... The lyrics of that song have got nothing about fascism in them. We're not into any kind of socialism, National or otherwise.
Q: And the "yay hup" chant?
D: What's that got to do with fascism?
Q: I don't know. But some people seem to think that when the kids go "yay hup" and raise their arms that's fascist,
D: But they usually raise clenched fists - that's a communist salute.
J: It just goes with the ya-a-a-y up - its something cool to do.
D: It makes them feel like they are part of it if they can participate by screaming and jump-
Talking Heads: 77 (Phonogram)

This album is an example of just how varied the music being labelled 'new wave' is. I mean putting this in the same category as the Sex Pistols is the same as putting Mai Fraser in the same category as Fidel Castro.

Musically this record is as fresh and innovative as the first Roxy Music album. There is that sense of freedom, of space as the band veer off on melodic tangents and tempo changes. The taut earnestness of the music is mirrored in the singing and lyrics of David Byrne who walks the thin line between edginess and control.

Love or confusion is the theme running through a lot of the songs especially on 'Tentative Decisions' -

"Decide, decide, I told you what to say/Confuse, confuse, describe what I found" and on the opening track, 'Uh-Oh, Love Comes to Town' -

"Jet pilot gone out of control/ship captain run aground/Stockbroker make a bad investment/when love has come to town."

The confusion becomes too much to handle on 'Psycho Killer' -

"I can't seem to face up to the facts/I'm tense and nervous and I can't relax/I can't sleep 'cause my bed's on fire/Don't touch me/I'm a real live wire."

This album is the work of a man whose rage and frustration is imprisoned behind the bars and restraints of a comfortable upbringing and college education.

On 'Don't worry about the Government' he is trying to convince himself of the worth of society's institutions, and when he says, "Don't you worry about me" you feel his uncertainty brimming over.

The New York tension is there on every track controlled, directed but never tamed. This is an addictive album. Even if it sounds odd the first time you hear it I guarantee that after a few playings it will get inside your head and it won't leave you alone. You have been warned.

Ian Dury: New Boots and Panties! (Stiff)

This has to be one of the all time bizarre and brilliant records. Although it has London dripping from every groove, by writing from his direct personal experience Dury has managed to create a set of individual characters (Billericay Dickie, Clever Trevor, Plastow Patricia) who embody something of the
universal. If you listen hard enough there is something of you in all his songs.
And what an amazing variety of topics he tackles! Apart from the character studies there is a raging requiem to 'Sweet Gene Vincent', a saxy entreaty to 'Wake up and make love', - "You come awake/In a horny morning mood." - a deeply moving and quietly respectful song about his father, "My old man was fairly 'ansome/ 'E smoked too many cigs/Lived in one room in Victoria/ 'E was tidy in 'is digs."

Donald Robertson, Richard Hell and the Voidoids: Blank Generation ( Phonogram )
Love comes in spurts. Oh it hurts. Richard Hell comes in spurts on this his first released album in Australia. This band exude barely controlled nervous excitement "New pleasure" - strong Velvets influence. "Betrayal" is slower, the control is there but the wired up paranoia is deep in Hell's voice and in the fractured guitar. This is a New York record, "Down at the Rock and Roll club"...Where love ricochets off the walls and the crowd are getting excited and the boys are looking hungrily at the girls
Blank Generation has rightly been called the anthem of the new wave in the same way that "My Generation" was the anthem of the mods in England in the Sixties. By blank Hell don't mean stupid but you define it or don't define it/ do what you like with it/ its yours. "The plan" is about a guy's scheme to raise a child by himself without the interference of the outside world. The theme of alienated romanticism is carried over into "Another World? (I could live with you in another world /Not this one) and if you were living in New York wouldn't you want to live in another world. Come to think of it, if you live live anywhere it'd still be a great idea. Its about control of your life and how much of that have any of us got?"
Festering Nick Malicious
Nick Lowe: Jesus of Cool ( Radar Records - U.K. import )
When I first heard this record, it was playing three rooms away. The second time I was actually in the room but with only five minutes to write this review. Someone in Modernlove Songs called it the record of the decade (70s I hope). Maybe another person will say, " This is the greatest record released since Elvis Presley cut Mystery Train on a Sun 78" (before I was born). 'Another person' would be exaggerating - slightly but 'someone' would be closer to the mark.
Jesus of Cool ( isn't he ) is the first release on Radar Records the label that has grown out of Stiff Records. Love left Stiff late last year and took the real Elvis with him. (N.B. The second Elvis album, 'Mod of the Year' is expected in import shops soon.) As Lowe was Stiff's resident producer, with 'My Aim Is True', Graham Parker and the Rumour the Damned album and a whole host of brilliant singles to his credit, it would be fairly accurate to say that Stiff have been rendered limp by his departure.
It would be giving Spector and Wilson their dues (at last) to compare them with Lowe. Like both he has the capacity for constructing the 'hit' single - concise, catchy and ooh so memorable.
Ah yes, the record. A few brief observations, bearing in mind that this is an objectively viewed brilliant album. (continued on page 23)
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21/3 to 27/3 - SIDEWINDER
28/3 to 2/4 - BILLY, T.

The Lion Disco
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WEEK 3 TREVOR WHITE backed by The Marcia Hines Band
WEEK 4 Englands Top Comedian Returns To The Lion

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'Marie Provost' (also on the 'Bowi' E.P. - Lowe figured if Bowie could put out an album called 'Low', then he had right of reply) is included here - a great, macabre song about Marie P., who died in her flat (alone and friendless in Hollywood - sob) without leaving enough food for her dogs. Of course the little nits had to eat and you can guess the rest. "She was a winner/That became a doggie dinner/She never meant that much to me/ Poor Marie."

'Shake and Pop' is about the pop process, hit records and the making of pop stars. The whole album is really exciting, varied rock'n'roll with Lowe utilising his background in various influences and concerns and ends with a rousing, thundering live version of 'The Art of the City' - "Looking for a heart/in the heart of the city," - and what else is rock'n'roll all about? As was said about Costello - BUY IT BUY IT BUY IT BUY IT BUY IT (C.B.S.)

Stuart Coupe.

Billy T: No Definitions
(C.U.S.)
Reviewed by Mahraj Ji

This is a pretty divine record, with a lot of groovy karma contained in its many sacred grooves. These followers of mine and my faith have obviously been absorbing some of the consciousness of mine and my faith's friends and sisters getting their beautiful heads pulsed in Jamaica. Oh how we feel for their plight. And those lyrics my friend, Billy T have successfully assimilated all those post-Woodstock peace, love and happiness sentiments so lacking in all this rock music today, I conclude by reinforcing the grooviness of this record and thank CBS for getting their heads together so I could feel the vibes of an advance copy - thank you all.

Translated from the original by Stuart Coupe.

Leonard Cohen: Death of a Ladies Man. (WEA)

Leonard Cohen's sixth album brings together four of the most prominent sixties figureheads, Phil Spector, Bob Dylan, Allan Ginsberg and Cohen himself. Spector produced the album and it has his distinctive touch, Bob Dylan sings back-up vocals on the rausch 'Don't Go Home With Your Hard - On', and supposedly Ginsberg is in there somewhere, still not having realised that to become a competent musician you have to do a little more than be a groupie for those that are.

Musically the album runs through country rock, singalongs, melodramatic extravaganzas, and sparse, almost Pink Floyd-like sounds. Spector's hand is evident throughout, what he has in fact done is turned the album into a Phil Spector album - the emphasis having been taken from Cohen's lyrics and voice and Cohen's presence becomes merely a vehicle for Spector's production. Cohen's lyrical concerns haven't changed, although they do seem a little more accessible than usual. Spector gets co-writing credit on some songs so maybe he's teaching Cohen the art of popular song writing. In fact the lyrics are some of the best Cohen has ever written and it's unfortunate that they are lost and blurred by the grandiose production. Maybe Cohen sums up the rather disappointing effect of this album in the last verse of the title track:

"So the great affair is over/but who would have guessed/it would leave us so vacant/to that other star/" I guess you go for nothing/If you really want to go that far" Or as some wit remarked, "It sounds like the Ronettes singing at a funeral."

A curious album that leaves me a little cold and deeply unimpressed. Will Denison.
SPORTS
TIVOLI HOTEL
1st MARCH

First impressions were that, as Buzz was the Buzz that was where everyone was. The place was quieter than a morgue on a slow night. Some Neil Young sound alike on first and then...... SPORTS. Straight into a speedy rock 'n' roll number. They look real good and exciting. Steve Cummings thrusting himself around like a demented hood, and looking tough and menacing. Ed Bates, resplendent in purple shirt playing some really neat licks, etc. What I'm trying to say is that the whole band was hot and firing right from the start. They did 'In Trouble With The Girl' from the 'Debutantes' album, some Flamin' Groovies stuff, a couple of Graham Parkers - great version of 'White Honey', oops, that's it. They finished with 'Gloria'. A great night. A great band.

Stuart Coupe

SKYHOOKS
TIVOLI HOTEL
21st FEB

Skyhooks blasted into The Tivoli last week and proved they still are a force to be reckoned with. The band looked happy on stage, with Greg Macainsh and Freddie Straubs sharing the limelight with Shirley and the whole band swapping jokes between songs.

The 'hooks previewed their new single, 'Women in Uniform', which is so close to punk it doesn't matter, plus a bag of new material from their forthcoming album, 'Guilty Until Proven Insane' that sounded real gutsy. Shirley reckons that the album could be the shot in the arm that the Ozrockscene needs. He may well be right. In any case the crowd loved it and there was pogoing in the aisles and bedlam in the balcony as 'Carlton,' 'Ego', 'Wild in the Streets' and 'Brown Sugar' totalled the Tiv. Nice!

Donald Robertson
Richard Clapton is over 21, in fact I'd say he's been pushing the old fart stakes for some years now. He is well-schooled in the sixties era and remebers it fondly.

Onstage Richard Clapton has fun, there are some contradictions here...

In the past Clapton remained a part of the "thoughtful singer-song writer" ethos. The contrived "Prussian Blue" was a part of this, as were some fine songs like "Strange Days in Chippendale". People still call for him to do these songs; they don't realise that he has moved past them. Clapton smiles and says "times change, anyway this band doesn't know any of those songs."

The new songs, "Deep Water", "Down in the lucky Country" and "Goodbye Tiger" especially, are the centrepiece of his live performance. They all look back into the past and they all look to Australia - rock 'n' roll bands, dancing with "Sweet Christine" beaches, brown-skinned girls, horse races, the old, good times. When he plays these songs live he does so with a venom that sometimes belies his love of Jackson Browne and the rest of the west-coast crew, and shows that a good deal of Bowery has rubbed off from his recent trip to New York. The point is here he is singing songs involved with the past and picture the Australia we know of the last fifteen years while his music is growing stronger, moving along with current influences, and making money today.

There must be something in this nostalgia but it's more than just that.

In live performance Clapton is real disproof of the claim made in "Goodbye Tiger" - "the bands don't seem to play 'round here no more."

Good times live on I'm afraid, and the sixties weren't so surprising after all. There are plenty of kids and plenty of bands doing the same thing Richard laments about. One band these kids can see is the Richard Clapton Band. Clapton professes that he's out to give a good show, Demented-gorilla style he races about the stage with his Telecaster, microphone and singer Diane McLennan in tow. Once or twice he ends up in a heap on the floor, mostly he makes it to the microphone to get out the required words. Mostly too, the audience dances. On this night we even had a few punks trying to pogo. That's ridiculous; Clapton's music is stranger and louder but it ain't new wave. With Clapton on one side we have Diane McLennan on the other.

For better or for worse she became a performer. She now stage manages her pouts and smiles to the crowd perfectly. Males respond in a Knee-Jerk style - "she's spunk" - Dianne loves it all.

Ray Dyett, at the shows end, calls them number one band in the country, just like he does with most other bands he brings in. Nevertheless they are good popular fun and danceable. They're really just kids who didn't retire at 21.

Mark Burford
ROCTURNAL (continued from page 4)
vision has offered in the rock music field since GTK. What we have at last is the "alternative Countdown" - and it's great. All the ABC has to do now is bring back the Rocturnal FM radio show and continue the TV show permanently.

Frank Carmody (We made him do it - ED)

MICKEY FINN (continued from page 10)
ike can be done quite sensibly. If you haven't got an L.P., then it's standard fare - discos, trucks etc. and the whole thing is in the red, whereas if you've had airplay you've got the work guaranteed before you go.

R.R. How much longer do you have at the Tivoli? U. Well as long as we keep drawing the crowds we can have the venue...

Alex Ehler and Stuart Coupe.

TEK TALKS (CONTINUED FROM PAGE 19)
Q: What sort of things would that be? D: Well they pre-empt your stuff so fast that it's difficult to do stuff they don't like these days, but... I suppose just not to patronise them in any way.

Heather Venn

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