
Description

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As the year draws to a close it seems that rock'n'roll in NSW is once more under attack. You may recall earlier this year that Section 57(A) of the NSW Licensing Act was going to be changed such that all hotels putting on live entertainment were going to have their hours severely cut. Well that proposition was postponed until after the summer but it seems that the Licensing authorities still haven't found it in their hearts to love rock'n'roll. Two of the biggest proposed events of the summer in NSW, the Tananel Festival, which was to be held on the Australia Day weekend and was expected to attract 100,000 people, and Cold Chisel's New Years Eve show at the Cronulla Rugby Ground, have both been cancelled due to the failure of either promoter to obtain a liquor licence.

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### Australian Top 20 Singles

1. **GUILTY** - Barry Manilow
2. **FOOLISH BEHAVIOR** - John Lennon
3. **LIVE** - Fleetwood Mac
4. **ICONIC** - Chicago
5. **BACK IN BLACK** - AC/DC
6. **BETTY** - Cyndi Lauper
7. **BETTY** - Cyndi Lauper
8. **BETTY** - Cyndi Lauper
9. **BAD** - Queen
10. **BAD** - Queen

### U.K. Singles

1. **SUPER TRIPPER** - Alice
2. **THERE IS A LIGHT** - Genesis
3. **SURF'S UP** - Australian Cane Bay
4. **TWO DESTINIES** - Genesis
5. **GO ROSES** - Australian Cane Bay
6. **SAME OLD SCENE** - Australian Cane Bay
7. **SAME OLD SCENE** - Australian Cane Bay
8. **SAME OLD SCENE** - Australian Cane Bay
9. **SAME OLD SCENE** - Australian Cane Bay
10. **SAME OLD SCENE** - Australian Cane Bay
11. **SAME OLD SCENE** - Australian Cane Bay
12. **SAME OLD SCENE** - Australian Cane Bay
13. **SAME OLD SCENE** - Australian Cane Bay
14. **SAME OLD SCENE** - Australian Cane Bay
15. **SAME OLD SCENE** - Australian Cane Bay

### U.S. Singles

1. **MASTER BLASTER** - Barry Manilow
2. **MASTER BLASTER** - Barry Manilow
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8. **MASTER BLASTER** - Barry Manilow
9. **MASTER BLASTER** - Barry Manilow
10. **MASTER BLASTER** - Barry Manilow

### Australian Top 20 Albums

1. **THUNDERBIRD** - AC/DC
2. **CHAIR POISON** - AC/DC
3. **BACK IN BLACK** - AC/DC
4. **REASON TO LIVE** - AC/DC
5. **TWO DESTINIES** - AC/DC
6. **BETTY** - AC/DC
7. **BETTY** - AC/DC
8. **BAD** - AC/DC
9. **BAD** - AC/DC
10. **BAD** - AC/DC
11. **BAD** - AC/DC
12. **BAD** - AC/DC
13. **BAD** - AC/DC
14. **BAD** - AC/DC
15. **BAD** - AC/DC
16. **BAD** - AC/DC
17. **BAD** - AC/DC
18. **BAD** - AC/DC
19. **BAD** - AC/DC
20. **BAD** - AC/DC

### U.K. Albums

1. **SUPERTROUPER** - Dire Straits
2. **MASTER BLASTER** - Dire Straits
3. **MASTER BLASTER** - Dire Straits
4. **MASTER BLASTER** - Dire Straits
5. **MASTER BLASTER** - Dire Straits
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9. **MASTER BLASTER** - Dire Straits
10. **MASTER BLASTER** - Dire Straits

### SAD

1. **SHADOW YOU FACE** - John Lennon
2. **TIME WARP** - John Lennon
3. **THE TIME WARP** - John Lennon
4. **THE TIME WARP** - John Lennon
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### 3XY

1. **THE TIME WARP** - John Lennon
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10. **THE TIME WARP** - John Lennon

### 4BK

1. **SHADOW YOU FACE** - John Lennon
2. **TIME WARP** - John Lennon
3. **THE TIME WARP** - John Lennon
4. **THE TIME WARP** - John Lennon
5. **THE TIME WARP** - John Lennon
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9. **THE TIME WARP** - John Lennon
10. **THE TIME WARP** - John Lennon

### 6PM

1. **SHADOW YOU FACE** - John Lennon
2. **TIME WARP** - John Lennon
3. **THE TIME WARP** - John Lennon
4. **THE TIME WARP** - John Lennon
5. **THE TIME WARP** - John Lennon
6. **THE TIME WARP** - John Lennon
7. **THE TIME WARP** - John Lennon
8. **THE TIME WARP** - John Lennon
9. **THE TIME WARP** - John Lennon
10. **THE TIME WARP** - John Lennon
On Disc & Tape

COLD CHISEL Summer Offensive Tour

The First Assault

DEC

☆ 16th FAMILY INN, RYDALMERE NSW
☆ 18th MELBOURNE SHOWGROUNDS
☆ 20th ADELAIDE UNIVERSITY
27th WOLLONGONG LEAGUES CLUB
28th BRIGHTON HOTEL, SYDNEY
29th SYDNEY
30th SYDNEY

JAN 3rd—13th
16th SYDNEY
17th SYDNEY
18th BRUCE STADIUM, CANBERRA

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The immortality of the Beatles was shattered by four bullets from a screwball on a New York street a few days ago. All of you reading this will know that already. The Beatles, just full ten years after they went their individual ways still had the power to touch almost everybody and for a few hours the whole ‘western’ world was united in its shock. The radio and TV blared the news, dailies bannered their headlines, people struggled to come to terms with what had happened. For however much they protested and demonstrated their humanity, the Beatles were gods. In the mid sixties John Lennon said, “We are the messiahs. We are Chasjus, and for a lot of people that statement made perfect sense. Every religion has its high priests and rock’n’roll is ours.”

But, as he has often been said, the Beatles as a group were greater than the sum of its parts. When the Beatles split up, the solo works of the individual Beatles in the seventies had the same impact, perhaps even of equal or even greater importance of the group work of the sixties. John Lennon is being mourned more, I think, for being an icon of rock’n’roll than his work as an English composer/singer living in New York, a husband to Yoko, or a father to Julian and Sean.

Any explanation of John Lennon’s career as an artist has to take into account the myth of the Beatles and how Lennon brought to this and formed and asserted himself. John himself will have you believe the impact, power and assertion of the group work of the sixties. Although he suffered pain and torment and misunderstanding during the mid sixties, he took five years of living the life of a recluse as “househusband” as he describes it in the excellent and comprehensive interview in Australian Playboy, July 1980. John Lennon is a diabetic man I think. The personal tragedy is that the myth he got away with made him feel like an obsessive fan, before he could enjoy it.

The Beatles

The Beatles were a four man revolution. A music and youth revolution that with a little help from their friends, changed the face of Western culture in the sixties. The N.M.E. Book of Rock put it fairly succinctly: “The Beatles were recorded work in the shaping of contemporary rock is incalculable and is approached in significance only by the career of Bob Dylan. So far the best songwriting team in the field, Lennon-McCartney, supported increasingly by Harrison after 1965, held the high-water mark for a series of periods...”

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What was Beatlemania? Hunter Davies in “The Beatles—Epitaph for a working class hero” explained: “It is impossible to exaggerate Beatlemania because Beatlemania was an exaggeration. For those who can’t believe it, every member of the Fab Four was written about and pictured in its own cuttings library giving blow by blow accounts of what had happened in the week the Beatles descended on their part of the world.”

“...it didn’t last for three years. By which time it had covered the whole world. There was perpetually screaming and yelling from hysterical teenagers of every class and colour, few of whom could hear what was going on for the noise their were making. They became emotionally, mentally or sexually excited. They foamed at the mouth, burst into tears, hurled themselves like lemmings in the sea...”

Throughout the whole of the three years it was happening, everyone was either over it or wanted it to go on as long as possible. No one could imagine it would end. The Beatles revolution was well documented. Apart from the millions of words and pictures written in the press, there are countless television programmes and films. No one can imagine it will ever again offer the claustrophobic, hot-house urgency of the condition of the late 60’s. The Beatles revolution is over.

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The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s. The Beatles were a collage of nostalgia, reaching back for 50s rock & roll and country music; for the innocence of the first years of the 70s; for the great bands of the 50s; for the social and political disorder of the 70s; for the tin Pan Alley tunes of the 60s; for the pop singers of the 60s; for the rock bands of the 60s.
In 1980 in Sydney, the beginning of a new decade and all that stuff. But this year was really little more than a revulsion of venues closing and bands losing recording contracts with major companies, the emergence of several independent labels and a depressing amount of unfilled potential and real music-scene. O.K., so the local industry has never flourished better than it did this year, but there's just so much still remains of unfulfilled power never seems to achieve real quality. Sydney has built a reputation over the last few years, through its own little efforts in providing the best of underground top and the censorship and the lifestyle which resulted in a repeal of the record. The other venues have(yes, if you can still believe it), which is a small but not insignificant mercy even if this writer has been non-ferocious; and a slightly intriguing phenomenon has been the rise and fall of a new, young Melbourne band. The other band with the persistence to make something of their own, The Dots, who were formed from the mostly underground, but the promise has proved a mirage. Many of the other bands of young boys who stormed the stages of such events as the much-lamented Champion were the Fabulous Marching Girls, who for a while looked like achieving a pop-knock-out force; the original qualities of primitive Ramones in the Undertones. Industry indifference and their own stubbornness tell them to a premium death, but their Au-Go-Go single is still available if you want to invest in a future collector's item. The local live circuit saw the spawning of countless new bands throughout the 1980's. The B52s, Magazine, B52s, Tom Petty & The Heartbreakers but rarely if ever at the inner city venues. Such a separation is a hallmark of our city's culture that gave Melbourne its most vital 70's music. Perhaps not, after all the time they shambled onto even the most godforsaken stage. Enjoy, and onwards into an exciting new album. Terrific!...
HEROES' NEW ALBUM

Featuring

BABY'S HAD A TASTE
If the Birthday Party had spent nine months in Alice Springs they would have received the attention on their return as was evident in the Crystal Ballroom on Sat 22nd? Would car loads of South Australians have seen fit to travel 1000 miles for their return to Melbourne?

It was inevitable The Birthday Party could've played garbage and brought the roof down. Hordes of people lined Fitzroy St to eventually be packed into the Ballroom. Even the Full House sign appeared. Seeing The Birthday Party for the first time for me was rewarding. Nearly two weeks later I spoke to guitarist Rowland Howard long distance.

How did you feel about the Crystal Ballroom gig?
R: I was pretty apprehensive. I didn't know what to expect.

What you got was fanatical response to a brilliant suit . . .
R: It was very funny. It seemed to get out of hand a bit. The crowd liked us too much or something.

When Nick walked on stage, hysterical cheers, something that's never happened before. Or not before we went overseas.
But it does seem that in their absence they have won a stronger following in Australia. I suggest to Roland that people appear to respect their music more intensely now.
R: That's actually quite true. Like previously, well at least in Sydney, people did treat us like drunk fools.

You've been back to Sydney now. How was it this time?
R: Really good! We are treated more respectfully which is much better. We played at the Paris Theatre with the Laughing Clowns. I think they are wonderful.

Do the band as a whole enjoy playing live?
R: No, well actually The Birthday Party album was originally compiled to be released in America on Ralph. At the time they had no money. It was never intended to come out in Australia.

Are you pleased to be back in Australia?
R: Yes, we are.

For those of you who haven't yet seen this great band, take the pleasure.

FRANKIE
(legal advice: John Doe)

In an environment where so much of a band's drawing power is directly attributable to a media approval, The Units have learnt a lot about self-determination. In 11 months of regular gigs in their present form, they have fought a David vs Goliath battle against general indifference, one which they are now on the verge of burning off their own backs.

Bassist Lucky Stiff qualifies: "Adelaide's a bit of a cultural backwater, because it constantly produces brilliant bands which generally break up after playing 12 months to half empty houses. If, say, the Stiffies had started Adelaide they never would have got anywhere."

As a whole, the Units is a whole is acutely aware of what's involved in the process of travelling under their own steam and managing it. And they approach this with a festival realism. Singer Guitartist Al Sheen: "You've got that in a way that we're like "This is it". And they do."

Singers are the only band in Adelaide capable of producing that ominous rumble which is essential to good rock'n'roll. They play with a sufficient super quip which combines with some- times SNL, some secondary vocals to produce their own, compelling B-side energy music.

The playlist is made up largely of original material. The material is diverse and energetic.

I try to establish the source of the styles, but it's a difficult business. Nailing it down to anything simple and economical is an imposs­ible business. We discuss some English bands over the last four years. But then we come to the afternoon in which my conversation with Lucky Stiff had wandered onto the subject of Johnny Burnetta and other southern rockabilly speed freaks. (The Units) version of Lonesome Train, although not for punters, will knock down tall buildings from some distance.

We settle for discussing context. The band makes passion­ate emotional music, yet punctuates this with some quite light hearted songs.

Al: "A song like On The Other Side (a pointed joke at shoves in control) covers one aspect like not fitting in with the musical establishment, while Listen, Make Love is just taking the Mickie out of something." Which happens to be French (6-movies on live night TV). I was sleeping on Mudon Rouge And the gentleman came up and said: Hey you! Move! I offered him Chabis and a Honeymoon and Backstreet, and drum­mer Vince Grisoli, Vince's secret ambition is to do 'one quire' every used car yard on the Crystal Ballroom a week later, the band are looking at basing themselves there permanently as of January. They're expecting a good response, "assuming we play well, and that the audience treat us honestly."

Vince: "It'll give us a chance to do something we can't do here — we can play six nights a week if we want to."

At: "Yes, more competition. It'll have to make us better.

Lucky: "We're not going to Melbourne to make a fortune, but to play and get better.

They're not compromising. After heading for Melbourne to play the Efead Hotel on December 13 and the Crystal Ballroom a week later, the band are looking at basing themselves there permanently as of January. They're expecting a good reception, "assuming we play well, and that the audience treat us honestly."

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Lucky: "We're not going to Melbourne to make a fortune, but to play and get better. We won't make the mistakes other bands have made.

Simply the units are a band who are very close, who look, for the fimsaint of reasons, at far too many people. If you happen to be someone with trendy, pre­conceived prejudices, leave them home when you go to see The Units. Who you will, you will . . .

JOHN DOE
DIRTY POOL ITS BANDS AND STAFF WOULD LIKE TO EXTEND TO EVERYONE THEIR BEST WISHES FOR THE FESTIVE SEASON AND THANKS FOR A PLATINUM PLATED '80.

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ARTIST MANAGEMENT

69 OXFORD ST., BONDI JUNCTION, NSW. 2022 AUSTRALIA.
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Cut to a Tuesday night in Sydney. I scamp...
FLOWERS
ICEHOUSE

with
CAN'T HELP MYSELF

WE CAN GET TOGETHER

OUT NOW

RECORDS & TAPES
ORIGINAL PLANED AS AN INTERVIEW WITH JERRY HARRISON, DUE TO A COCK-UP IT EVENTUATED AS A LONG TALK WITH TINA WEMYSS. A WEEK LATER.

Can I speak to Tina Wemyss please?

Yes. Yes, yes... Hello, that's Australia?

Yes. I thought I had stayed you up.

It's afternoon in New York. Talking Heads have just completed their U.S. tour. We start with Tina Wemyss.

How's it going in U.S.?

"Well, very, very well - by our standards, much better than radio display would indicate. It seems to us we have a good following now. Following that, I transposed the album to No. 21 on the ladder.

You recorded the basic tracks in the Bahamas - at Compass Point. How long did that take?

"About three weeks.

"Yes, I think we could have made three more records, but we decided we had our work cut out, bit figure it all out."

The enlarged line-up now incorporates a second guitar and second bass, with a fresh head of things. This time, the vocals were written by David Byrne and Tina Wemyss - the vocal arrangements - and all the music by all of you.

There's more black music on this album, African sounds. I think because of Eno & Byrne's interest in this area, where we all have it, I'm partly exposed to African music and so having him live up for us the last four years we've absorbed a lot, and rhythms that we thought were worth paying attention to. We did the song 'Go' which was written before the album even came out. Whether it was the right thing to do... A bunch of white kids trying to play in the style of African musicians, Eno said it and was instrumental in finding the words of a Delta poet & David & Eno arranged the vocal line. . . . We also had another African track that didn't make it on the album.

We turn our attention to the European tour. Tina takes off the cities. Ten Heads T-shirts next to find, ending with Rome, Florence, Amsterdam..." a four week tour...

"Any plans for Australia?

"Well, as you can imagine, touring a band is very expensive, with so many people. We've always been a station wagon band rather than a limousine band, but the cost is still high. . . ." It would have to take in Japan, New Zealand...

"You, and Chris Frantz are married?

"Yes, that's correct."

"Banging this rhythm section of Talking Heads working, living together; does that create problems?

"Laughter. We get along just fine. Of course, we're only human. It can be stressful...

"You won't have much time for housework?

"Laughter. "Oh yes, yes I do laugh"

"You're cooking?

"Yes, a little - we eat out a lot!

Do you get to see other bands?

"Yes, but I try not to see too many. It's best if you see about one a month. Then you can get excited about it, but still be honest as a fan a dozen.

Tina mentions the Urban Village in the States as two she has seen recently. We didn't back towards the Eno/Byrne Life In The Bush Of Ghosts album delayed until next year, the concern for African music, the different perception by musicians & audience, African musicians apprenticeship, and Eno's forthcoming visit to Africa.

I read somewhere Eno has a whole new psychiatric view of Africa (laughter). I don't doubt it! Right after we'd done the basic tracks for R.I.L., he took off for a month in England with his acid queen.

. . . and he gets very excited when he works on a project, he gets completely immersed, but before that he's completely sick, try totwist his arm two days before you start recording. This happens very every record it's because he wouldn't be tied down, it's that in term phase between one project & the next. Once it's under way, he gets emotionally involved, his enthusiasm gets loose and I really appreciate his enthusiasm when he says this is revolutionary. Well, it may be for Heads, but it's not really, not like a scale that hasn't been played before. But I think it's about his interactions. That's his prescriptive as an artist, to make flamboyant gestures.

He's a little nutty?

"Yes, very much nutty, that's why he doesn't give him so much authority on the records we've done. We want them to be the best possible.

GEORGE KAY

TWO HEADS TALKING

"The new enlarged band has been going really well with people like Butch Trucks on bass, Bernie Worrell from Funkadelics and Steve Scales, Nora Hendrix isn't with us, but David McDaniels is, she's done independent studio vocals around New York.

So how does it feel fronting a much enlarged line-up?

"There's less emphasis on personal credentials on stage, there are more people doing different things and the nature of the music has more of an ecstatic celebratory feeling but I still have to come forward and sort of conduct Tina. Cot we always base in as she sways over and plays synthesiser and percussion. Everyone is there to be enjoying themselves."

The line-up appeared as a recent "new wave" Toronto Festival, backed with some luminaries as The Pretenders, Costello and Rockpile. Byrne said that Talking Heads "Struck out as not fitting in with the style of music but that didn't concern me." The new look Heads would be recorded.

"Remain in Light" getting in, especially on the "African sounding" (Byrne's terminology) three songs of the first side, will cause apprehension in those who think of me, like we were happily conditioned to the sparse arrangements of the structure of the earlier albums. Norbertally, the new Heads make their own demands, and Byrne's angel, although less personalised, is still the crucial element in the music's power.

"Take a look at the band" he yells as Born Under Punches and the song takes off with a real funkadelic chorus of riffs and vocals.

And the heat goes on..."
A: Hello Barry (worse Birmingham accent). Who’s that?
RR: My name’s Mark. I’m in the band; I’m the manager.
A: I listen to Jamaican reggae basically; I like British reggae to a degree.
RR: What kind of reggae do you actually like, specifically bands and so on?
A: I listen to Jamaican reggae basically; I like British reggae, but I listen mostly to Jamaican bands like the Revolutionaries, Gregory Isaacs, Burning Spear, Big Youth, Culture.
AA: We’re going to do that with Police but I don’t think we are now.
RR: I’m Mark Thomson, I’m in the band. I pass you over to Ali (Campbell) who’s our vocalist.
A: Sorry (guffaw), this is Ali.
RR: Aren’t you doing an American tour with them?
A: America? We’re still sussing it out in America. We went through a real lot of shit trying to get our gear together when we were all on the dole; basically down to stealing, as I said.
RR: It would be great if you could come out here.
A: Well, we want to play everywhere, really, everywhere our records are selling (short boring discussion on record sales).
RR: Bass heavy sound, or more classic dub?
A: More classic dub, but we’re hoping for a new kind of sophisticated production?
RR: What kind of reggae do you actually like, specific bands and so on.
A: Oh, yeah, I can’t say how we’re going to go, it’s going to be reggae, but it’ll have all sorts of influences as we listen to more music.
RR: Do you write about things that are relevant to you or have been in the past?
A: There’s a whole feeling, worldwide, I think, a youthful feeling, that the youth aren’t prepared to work away their lives. It’s the same all over Europe.
RR: How do you feel about bands such as yourself who start off without having been in 50 bands or waiting till you’re 35?
A: There’s a whole feeling, worldwide, I think, a youthful feeling, that the youth aren’t prepared to work away their lives. It’s the same all over Europe.
RR: Have you ever run into problems with Rastafarians accusing you of nicking reggae from black people?
A: I don’t know, but my end of the world, people are really rethinking the way of life.
RR: It’s hard to get equipment and all those hassles.
A: You steal, you just steal what you need.
RR: How do you feel about bands such as yours starting out without having been in 50 bands or waiting till you’re 35?
A: Well, there’s been a few reports that we are coming out with the Police but that’s not true. We were going to do that with Police but I don’t think we are now.
RR: Bass heavy sound, or more classic dub?
A: It’s fabulous!
RR: Do you see yourself continuing to write political lyrics?
A: Yeah. We used to do some Latin stuff... Afro-jazz it was, sort of funk. That was because there was an African member of the band at the time but he got deported. He was from Nigeria.
RR: How do you stand on dope; you have a few barneys with some other dreads. They’re racist guys and he doesn’t have dealings with them anymore. There are racial blacks. I’m white and I’m singing reggae. All I can say is that it’s not black music, because I’m making it and I’m white.
RR: Are you interested in progressing out of dub into, say, South American music?
A: I don’t know. A few. We’re still sussing it out in America. We went through a real lot of shit trying to get our gear together when we were all on the dole; basically down to stealing, as I said.
RR: What’s your opinion of the teenage status of the Police?
A: Great! There’s a whole feeling, worldwide, I think. A youthful feeling.
A: It’s, well our new 12 inch of The Earth Died Screaming, that’s our present single in England. It’s number ten at the moment. The other side’s called Dream A Lie. We’re pretty pleased with that, it’s quite over-the-top dub as I call it. We’re verging towards a heavier sound.
RR: Bass heavy sound, or more classic dub?
A: Yeah. We used to do some Latin stuff... Afro-jazz it was, sort of funk. That was because there was an African member of the band at the time but he got deported. He was from Nigeria.
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A: Great.
RR: See ya.
A: Amazing... Amazing.
RR: Do you see yourself continuing to write political lyrics?
A: Basically we’re producing music, and the music is to be commercially viable at the moment has got to have lyrics; and if there’s got to be lyrics we don’t really want to have stupid lyrics. Though we do sing a few silly songs, love songs, things like that though I’m not saying that love songs are silly — our own ones are, anymore. As long as we’re writing songs, I’m sure they’re going to be political in some way. We write about things that are relevant to us or have been in the past.
RR: How do you feel about bands such as yourself who start off without having been in 50 bands or waiting till you’re 35?
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A: Amazing... Amazing.
THE CLASH

THE CALL-UP

IT'S UP TO YOU NOT TO HEED THE CALL-UP,
WASN'T THE WAY YOU WERE BROUGHT UP,
WHO KNOWS THE REASONS WHY YOU HAVE GROWN UP?
WHO KNOWS THE PLANS... OR WHY THEY WERE DRAWN UP?
IT'S UP TO YOU NOT TO HEED THE CALL-UP,
I DON'T WANNA DIE!
IT'S UP TO YOU NOT TO HEAR THE CALL-UP,
I DON'T WANNA DIE!
FOR HE WHO WILL DIE,
IS HE WHO WILL KILL,
MAYBE I WANNA SEE THE WHEATFIELDS...
OVER RIES AND DOWN TO THE SEA,
ALL THE YOUNG PEOPLE DOWN THE AGES,
THEY GLADLY MARCHED OFF TO DIE,
PROUD CITY FATHERS USED TO WATCH THEM...
TEARS IN THEIR EYES,
THERE IS A ROSE THAT I WANT TO LIVE FOR,
ALTHOUGH GOD KNOWS, I MAY NOT HAVE MET HER,
THERE IS A DANCE, AND I SHOULD BE WITH HER,
THERE IS A DANCE - UNLIKE ANY OTHER,
IT'S UP TO YOU NOT TO HEED THE CALL-UP,
IF YOU MUST NOT AT THE WAY YOU WERE BROUGHT UP
WHO GIVES YOU WORK AND WHY SHOULD YOU DO IT?
AT 5.5 MINUTES PAST ELEVEN,
THERE IS A ROSE.

SANDINISTA!

FEATURING THE SINGLE THE CALL-UP

THE CLASH-SANDINISTA! 2 LP SET INCLUDES FREE BONUS LP. ALL FOR ONLY $14.99! AVAILABLE NOW
"LIVING IN A FANTASY"
Leo Sayer's latest

Featuring
"MORE THAN I CAN SAY"
K 7947

Chrysalis
RECORDS & TAPES
Yes, here it is — our second readers' poll, expanded from last year's which was such a great success, particularly the presentation night at Melbourne’s Crystal Ballroom with the Sports, Boys Next Door, Lemmy Caution, MEO 245, The Kevins and Bush Turkey and comperes (didn’t they give ’em heaps!) Red Symons & Wilbur Wilde (I see they’ve graduated to Countdown these days — ah well, everyone’s gotta start somewhere).

So get your pens out & get your forms into: P.O. Box 90, EASTWOOD, S.A. 5063.

### ADELAIDE
- Group ________
- Live Group ________
- Radio Station ________
- D.J. ________

### MELBOURNE
- Group ________
- Live Group ________
- Radio Station ________
- D.J. ________

### BRISBANE
- Group ________
- Live Group ________
- Radio Station ________
- D.J. ________

### SYDNEY
- Group ________
- Live Group ________
- Radio Station ________
- D.J. ________

### PERTH
- Group ________
- Live Group ________
- Radio Station ________
- D.J. ________

### HOBART
- Group ________
- Live Group ________
- Radio Station ________
- D.J. ________

### AUSTRALIAN SECTION
- Male Vocalist ______________
- Female Vocalist ______________
- Group ______________________
- Album ______________
- Single ______________________
- Live ________________________
- Songwriter ________________
- Tip for 1981 ________________
- TV Show ________________

### WORLD SECTION
- Male Vocalist ______________
- Female Vocalist ______________
- Group ______________________
- Album ______________
- Single ______________________
- Live ________________________
- Songwriter ________________
- Tip for 1981 ________________

### BRITISH SECTION
- Male Vocalist ______________
- Female Vocalist ______________
- Group ______________________
- Album ______________
- Single ______________________
- Live ________________________
- Songwriter ________________
- Tip for 1981 ________________

### U.S. SECTION
- Male Vocalist ______________
- Female Vocalist ______________
- Group ______________________
- Album ______________
- Single ______________________
- Live ________________________
- Songwriter ________________
- Tip for 1981 ________________
Record One
Opening
Hardway
Catch Me Now I'm Falling
Where Have All The Good Times
Gone
Intro: Lola
Lola
Pressure
All Day And All Of The Night
20th Century Man
Misfits
Prince Of The Punks
Stop Your Sobbing

Record Two
Low Budget
Attitude
Superman
National Health
'Till The End Of The Day
Celluloid Heroes
You Really Got Me
Victoria
David Watts

ONE FOR THE ROAD 70161/2

"They survived because they are good, and for no other reason."
— Andy Wickham, The Live Kinks sleevenotes

ARISTA RECORD AND TAPE
Until their single “Play Africa” came along about a month ago, most of us had never heard of Matt Finish. I’d heard the band’s name, seen it on Sydney posters, but hadn’t really known anything about Matt Finish. I’d heard the band’s name, seen it on Sydney posters, but hadn’t really known anything about Matt Finish. I’d heard the band’s name, seen it on Sydney posters, but hadn’t really known anything about Matt Finish. I’d heard the band’s name, seen it on Sydney posters, but hadn’t really known anything about Matt Finish. I’d heard the band’s name, seen it on Sydney posters, but hadn’t really known anything about Matt Finish. I’d heard the band’s name, seen it on Sydney posters, but hadn’t really known anything about Matt Finish. I’d heard the band’s name, seen it on Sydney posters, but hadn’t really known anything about Matt Finish. I’d heard the band’s name, seen it on Sydney posters, but hadn’t really known anything about Matt Finish. 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THIS IS TO ADVISE

GOODTIMES ARE ASSURED

[Image of various music album covers and text]

GIVE THE GIFT
OF MUSIC.

[Text and images related to music albums]

COMRADES

[Text and images related to music albums]

APPROVED

ADVISORY COUNCIL

SPORTING DIVISION
THE BIRTHDAY PARTY
THE LAUGHING CLOWNS
THE GO BETWEENS

Paris Theatre, Sydney.

The Birthday Party, essentially, commit the body to movement. If you saw the band’s audiences at the Paris or the Rock Garden in Sydney however you wouldn’t have guessed it.

The Paris is an old theatre. The seats cancel out any real chance people have of dancing and at the Rock Garden, well, that venue contained an audience full of people who wouldn’t have been out of place in England circa 1976.

It never ceases to amaze me how punk, such a catalyst for change, could manage to leave such a residue of conservatism in people’s minds. Surely punk meant to break down all institutions, including itself, eventually. It generally did and it’s a shame so many of the people I saw at these two Birthday Party gigs haven’t recognised this. From some of the songs rowdies thrown at the band it seemed as though a lot of people would have preferred to have seen the Boys Next Door.

Brisbane band the Go Betweens began the Paris gig. It was their first southern performance. Considering this, and the reputation of the following two bands, their set excelled confidence.

What impressed most about the Go Betweens is their dynamic use of space. This technique leaves the song hanging hungrily in the air, and leaves the audience squirming uncomfortably in their seats.

This mix tended to leave the guitar textures a little flat, though its jangling collision with the sharp, concise drum sound was a real joy. Simple bass notes which were plonked here, there and everywhere were often the most effective moment.

According to that catalyst for change, the New Musical Express, the Go Betweens hit Australia has produced (there’s a record on their way into the dirty thing, though it was the most fluid performance I’ve seen from them. It will be interesting to see the Laughing Clowns after their Christmas lay off. They must break the frontiers they’ve recently forged to remain an innovative band, and hopefully be welcomed in Sydney and they should be-

The Laughing Clowns topped the bill (played last actually tonight as this was their final show of the year and they had played under the Birthday Party the previous night. Their set was, as usual, remarkable. Perhaps not as colourful as I’ve heard them but it was the most fluid performance I’ve seen from them. It will be interesting to see the Laughing Clowns after their Christmas lay off. They must break the frontiers they’ve recently forged to remain an innovative band, and hopefully be welcomed in Sydney and they should be-

Second on the bill and generally speaking number one hot tip to be the most artistically acceptable band Australia has produced according to that catalyst for change, the New Musical Express was the Birthday Party.

Merging with a hungry menace, at times stalking the stage with gillty guitar motifs that protrude from the heart’s flesh and at times filling the cavern with huge, screaming moans that rolled down over the gazing masses it’s quite obvious the Birthday Party should be worried that their sound won’t withstand the creation of the monolith that seems almost larger than life.

When Nick Cave’s vocals aren’t juxtaposing atonal with huge, screaming moans that rolled down over the gazing masses it’s quite obvious the Birthday Party should be worried that their sound won’t withstand the creation of the monolith that seems almost larger than life.

When Nick Cave’s vocals aren’t juxtaposing atonal

It was as if an implosion occurred on stage at the Party. After all the right things were happening, the band seemed to be pushing inwards looking for an escape route. As the vocals go to a seemingly endless limit, especially during the course of the night the crowd were introduced to some of the new material which was recorded in London during the BBC John Peel ses-

DURING THE COURSE OF THE NIGHT THE CROWD WERE INTRODUCED TO SOME OF THE NEW MATERIAL WHICH WAS RECORDED IN LONDON DURING THE BBC JOHN PEEL SESSIONS. SONGS SUCH AS "DANCE TO THE RHYTHM OF THE CITY" AND "KING OF THE HILL" all executed with a certain nonchalant skill. Rowland Howard would have to be one of the most inventive and visual bands Australia has produced according to that catalyst for change, the New Musical Express.

Rowland Howard would have to be one of the most

So now, nine months, one excellent E.P., two equally as good singles, and a lauded fanfare album the Birthday Party return, very dubious towards the near capacity crowd. People looking around the country there had been views that the Birthday Party couldn’t put it together genre.

The mix tended to leave the guitar textures a little flat, though its jangling collision with the sharp, concise drum sound was a real joy. Simple bass notes which were plonked here, there and everywhere were often the most effective moment.

During the course of the night the crowd were introduced to some of the new material which was recorded in London during the BBC John Peel ses-

NO QUESTIONS CAN BE RAISED CONCERNING THE SOUND because upon hearing the songs all answers are dawned to pristine. Just large rocks and shattered window panes.

The Birthday Party’s development has been a rewarding one. Soon, though, their musical collisions will tire and in their dissolute become so

THE BIRTHDAY PARTY

The Crystal Ballroom, Melbourne.

I don’t think Keith Glass (The Birthday Party’s manager) could believe his eyes as he walked down the entrance steps to the Crystal Ballroom to see the queue meandering its way almost down to the corner. A few of the Birthday Party themselves may have thought they’d come to the wrong place as they made their way through the line and in through the front door. For it was only in February this year that the Birthday Party had left Australia for the U.K. to break new

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Ashley Ragg
As a rule I usually avoid categorising the music I see. However tonight I didn't have much of a choice. Three bands, three well defined musical styles and a resultant audience of punks, mods and scenesters new wavers out for a slam at the Paradise Lounge.

I arrived about half way through 2-Cars set and soon found myself waking 'I 10 missed a few more sets of lights along the way. This is a pity as 2-Cars are a very good punk band (Category #1) but this was a rather poor night with neither band nor audience looking particularly interested. Backseat was O.K., then single was passable, their cover of 'I'm Shonbon' was great, but the usual ball-breaker and page-inducer, 'Wires' (2-Cars), was sloppily even by punk standards. Even so I might add that 2-Cars are usually the best punk band on the circuit.

Next up were the Exiles Scooter, who I was seeing fully for the first time mainly to see if a band could get away with playing Mod music (category number #2) on a serious basis. They began really well with numbers like 'So So Far', 'So Near', and especially 'Talk.' The drummer had an admirably fast Keith Moon approach, and the guitarist who resembled Oliver Reed, executed beautiful 135 degree Townsend powerwings. Then just as everything was heating up, their sound fell to pieces, particularly the vocals. "Pictures On A Door" was the only other decent song they did. The rest of their set degenerated into a muck of badly stormy reefs, overplayed vocals, and generally mixed time playing. Titles like 'David Bailey', 'Lam song David Watts) and Stephanies (character from Quadrophenia) kept us amused but only just. Personally I have always viewed Mods and their music as a fashionable lifestyle relevant to a particular era only; therefore any Mod revival band like the Scooter would be much more entertaining if they restricted themselves to Mod covers with a few originals thrown in. This would also make the audience as the Lambrettas and everything else just that little bit less corny.

The final band on the bill were International Exiles who I'd previously avoided on account of their first giveaway single. I changed my mind on the strength of their latest 'Let's be Sophisticated'. I.e. are a rather colourful band, slightly artsy, who play catchy, danceable pop tunes (category #3) now and again. Aside from the poorly mixed vocals, Mugpled, Lover Boys, Barzaka and Someone New were all good songs. They are very 60's influenced really, especially the churchy keyboards and backing vocals, but never to the extreme of being derivative. Their problem proved to be the rhythm section becoming just a little more familiar with each song, and too heavy a reliance on a keyboardist who lacked the necessary confidence and timing to make each song an enjoyable entity.

I suspected their single would prove to be the highlight of their set, which it was. They then finished off with a couple of amusing ditties featuring Blue Sooters on backing vocals and various other drunken pseudo-celebrities wandering around on stage.

So why wasn't an exactly scintillating night's music, that didn't seem to be the point really. The fact that three bands from Mod through Punk to Pop could climb onstage and perform without taking themselves overly seriously really seemed to be the most important thing. - M I C H A E L L Y N C H

THE SCIENTISTS
Broadway Tavern, Perth

Call it pop or call it rock'n'roll. The Scientists have their pitch together to such an extent at the moment that they are almost impossible to flaw. The band operate as a three-piece now that rhythm guitarist Ben Juniper has left for India, and actually sound better for it. Many of The Scientists' older songs have been re-worked (notably Shake Together Tonight) and each member can now be appreciated much more, particularly Ian Sharples who plays his bass like a rhythm guitarist on Making A Scene. This improvement in Ian Sharples' bass playing is complemented by James Baker's propellant drumming which has never sounded better. And the area in the band's sound which could be expected to suffer as a result of Juniper's departure is full and faultless due to the sheer talent of Kim Salmon. His literate, sweet guitar work leaves no gaps in The Scientists' guitar sound and his superb vocals give a tough but tender edge to each song. He is also a pop craftsman with an uncanny sense of melody and timing to make each song an enjoyable entity. I'm not sure I will ever cease to be amazed by the sheer brilliance of his songs such as 'It's So Easy' and 'The Things She Says'. I've never seen The Scientists perform better and their reward was for the management to replace them the week after this review, the venue was hopelessly overcrowded.

If the older songs performed, 'She Said She Loves Me' remains a favorite but it's 'Far Real and Last Night' (from the group's last E.P.), 'Girl, Franki, Romantic, and That Girl' are just as inappaseable. It seems that in terms of creativity, the band are currently at a zenith because the new songs are both inspired and inspirational. Shadows Of The People is an empire built on a foundation put down by Bob Dylan. It's So Easy is an incisive 'anti-anthem' song. And then there are gems like 'Teenage Dreamer', 'I've Been Stood Up, Larry, The Things She Says and the emotional 'I Don't Want To Sing Another Love Song'. I could go on and on... and I will.

The Scientists are a very rare band in Australia nowadays. They are one of the very few groups to be breaking new ground while retaining a healthy respect for the roots of rock'n'roll. They are a West Coast pop band in the best sense of the term and their music is in the tradition of The Ventures, Big Star, and The Last. Quite simply, they are the best thing around at the moment.

But here's the tragic twist. The night I saw the band for this review, the venue was hopelessly empty. Perhaps forty people were there to experience nirvana in sound. I've never seen The Scientists perform better and their reward was for the management to replace them the week after because they didn't draw a big enough crowd. Now they play only one gig a week.

I wonder if The Beatles had been playing that night, and if the people would have turned up. They just don't realise... - K I M W I L L I A M S
Memories of Adelaide rock'n'roll. Gee wil. Three years I lived there and it’s two more since left. In that time I’ve returned once (about a month ago) for a visit where I saw virtually no local bands but heard lots about the ones I didn’t see.

If there was one thing that stuck in my memory about the last trip it was hearing Nuvo Bloc’s independently single. Can Australian records be that good? Atomic Fiction was enough to make me re-evaluate everything that excites me about Sydney rock’n’roll.

I now regret not taking a friend’s persuasive advice and staying an extra night. But that’s the way it goes.

And what do I remember about the rock’n’roll scene in Adelaide? Mostly the days of the first explosion of punk. The arts. The tom t-shirt. The Sex Pistols. Their heroes are made at night but as far as I’m concerned heroes were made in Modern Love, Adelaide’s only new wave record shop.

There was Street Fever. Ms. Donald (Roadrunner editor, you fool), Alex Elhert and the Adelaide gang. These were the days of Young Modern’s first performance at the Unity Town Hall and Chuckie Suicide was on hand to report on the “support band,” the Young Moderns, played to an audience of a single drunk sneering on the floor in time to the (music)? I didn’t like them either.”

The support band, the Young Moderns, played to the (music)? I didn’t like them either.”

And Roadrunner circled in the pits and around.

People said Neun Hart were worth watching, and The Sultan Brothers pretended to be the Eagles and talked about how much flying into Adelaide was like flying into Los Angeles. We kept a straight face and laughed inside.

Then there was a press invitation to the launching of this new female singer. We all went. Her name was Christia Allen. We still yawn but she’s rich and we aren’t.

The Spots, Dragon, Do Jo Zep and The Fetlons, Shylocks, Cold Caramel, and stacks of other interstate bands played the suburban and city circuit. Everyone went to the Manyunlike or the Twix. Ray Dwyer called himself the Lone Star and made lots of money.

The Suicide Package — Boys Next Door, Teenage Radio Stars and X Ray Z arrived. Barrie Earl threatened to sue Roadrunner “cause we suggested things about the way he ran his business.”

Young Modern kept playing through all this. Dennis Atkins wrote that it wasn’t a Friday night in Adelaide if Young Modern weren’t playing.

The Lord Melbourne started having rock’n’roll bands. They revisited there was life after the Lone Star’s bank account.

Roadrunner received an ad “cause it was sexist. Can’t play around the place.”

Mickey Finn destroyed soundmen but people murmured about them being part of Adelaide’s rock’n’roll heritage. “Can’t see it myself.”

Two Way Garden came to town and gave Young Modern a run for their money.

Stiffles played.

The U Bombs brought their distinctive brand of punk to the masses. They played on the lawns at the Lord Melbourne where I saw virtually no local bands but heard lots about the ones I didn’t see.

These were the days when half the population of Adelaide aged under 25 were in Moil. They were interviewed in the first Street Fever which was laid in time to the (music)? I didn’t like them either.”

I’m concerned heroes were made in Modern Love — and The Lord Melbourne started having rock’n’roll.

And what do I remember about the rock’n’roll music? I was enough to make me re-evaluate everything that excites me about Sydney rock’n’roll.

The Warm Jets started playing David Bowie songs.

This was the time of Stid, Adelaide’s own Mr Mivicous. The only men we ever get his head further into a speaker box than the main singer. Did the packet ever come off? Still? Did you finish your higher school certificate? And did you ever actually get to play that band?

And Roadrunner put a questionaire into the middle of its July 1978 issue to see the help the people who were just starting to plan for a FM station in Adelaide, its name was NUVO.

Then the phone came. Would you like to work for RAM? I caught the plane four days later.

Gee mate, those were the days he says, sipping Hunter Thompson says that writing is like fucking — it’s only fun for amateurs and something that’s been said zillion of times before.

And what do I remember about the rock’n’roll life in Adelaide? How much flying into Adelaide was like flying into Los Angeles. We kept a straight face and laughed inside. And it finishes rather quick. State your idea and it’s more straight forward, simple

Stateside sure doesn’t. And this album omits some of the finest products of the city — No RXed Address

More life in Adelaide than what people in the eastern states realise.

So let’s start with some of the finest products of the city — No RXed Address

With the exception of an incarnation of the

The 5MMM compilation contains 13 tracks from the

The Dagoes’ *First Wave* was pretty cool.

Red Light On that mooey feel of Suicidal — the new punk rock’n’roll, not the act itself, clearly moody, more indulgent than this article but very effective. A live performance through I’m thinking “coolness chaps, get a move on.” Runs out of ideas midway through and doesn’t quite have what it takes to sustain itself over any longer. I’ll buy the single when it’s cut down for radio play. Out of 10.

Jumper’s 1986 goodies sound like hell but fun. They’re the less esteemed, least ripped-off off cuts of songs and bands but it’s a great dance tune. Far out.

The Warm Jets made some of the best albums in Adelaide rock’n’roll.

Lounge’s *Nico’s Blvd* (what a silly name) is an absolute bargain and action packed — a Sunday afternoon and the Suburbazzazzazzazzazz. Starts off like a funeral and then discovers 1978 punk rock. Nice please! 0 out of 10 for the first minute; 5 out of 10 for the second.

I Quantum Foundation from Manics has neat words about someone’s love being unification and is reasonably paced. Predictable but quite reasonable.

The Warm Jets’ *Getting It Together* have a cool little rock’n’roll that isn’t too overrated.

Out of 10. 

Desperate Measures: *Billions of Breaks Oranges of a Circus that spins and sofars, oors of a lung, mem. 2 out of 10.

Chuckie George, people don’t pay money to see this, do they??

Hawaii *Pennydream*, ignore, aggressive rock’n’roll with confusing lyrics but some pretty cool instrumental bridges. Far from spectacular. 

Life On The Dole from The Brats, now that’s a band!* Out Of 10.

Still, it has pretty good guitar playing and a vocalist who’s plenty cool. But who’s got the idea that it’s a cool idea to call your song

Nontasha Koodrass is quite a departure from the album. The song is Woman Break Out and it’s more straightforward, simple rock’n’roll than most of the other tracks. Its message is simple — women break out, it’s not over yet. Lighty, jazzy backing and the whole track stands out “cause it’s more direct and open than any other song on the album. Out of 10.

Blow Back’s track, Never After, is a little loose percussive excursion with emphasis on flutes, harmonicas, saxophone but not even a patch on the three tracks released on their single. Out of 2.

And that’s the end of side 2. Like any album of good music it goes on to new and interesting territory, a degree, some more so others, but there’s very few ideas that have 14 great bands.

Sydney sure doesn’t. And this album omits some of the finest products of the city — No RXed Address

New York band, not the act you idiot. Morbid, though I’m not sure. The only man ever to get his head further into a speaker box than the main singer. Did the packet ever come off, Sid? And did you finish your higher school certificate? And did you ever actually get to play that band?

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The Dagoes’ *First Wave* was pretty cool.
Virgin Ground is the first album they've produced for their new label. It's by far the most interesting record produced in Australia this year — and the most important, for a number of reasons.

Redgum are explicitly political. They write about issues — like wait, uranium, exploitation. They are unashamedly Australian, and they attack their work directly. This album shows great development in nearly all the fields of endeavour from last year's If You Don't Like You Can. They're still direct, but now their music is just as much more polished, and their message more accessible.

This well-produced album means that Redgum are now fully Redgum as recording artists. The music is good, varied, uncharacteristic beyond something like "folk rock"... but a definite improvement from the first album. Above all, Redgum are humorous as well as political, sweetening their bitter pill of Australian social ills with our national wit.

— LARRY BUTTROSE

THE NEW ALBUM - OUT NOW!
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THE BIRTHDAY PARTY
The Birthday Party (Missing Link)

Like the Boys Next Door debut this album catches the Birthday Party between two points on an underground music journey that has no clear destination.

It was recorded in late '79 and early '80, and any rabid followers will already have most of it in single or EP form, but there's a dark cohesion to the album that suggests notice to be taken of it. It's more than a document of the sea changes that this band went through in 1979 as they escaped from the claustrophobia of their punk origins and the harsh confines that marked their sound on the above-mentioned debut '78 release. Now Howard and Jones join the band. Nona Hendryx and Brilleaux's vocals and the Big Figure's drums, no longer that harsh, with Hendryx's velvet vocals and Brilleaux's moody, deep basslines, there's something very appealing and the band which includes Figure, Brilleaux croons, there's not the least of the urbane, cool sophistication that so many of the Birthday Party's overseas contemporaries play with. If this record is as rewarding as its essential, it's the band's openness and adventure with the sounds which are made. In their Boys Next Door incarnation this band showed they could plot the conventional with ease — this time around there are a lot more adventures to try and it's one which may make them the most important Australian band of the eighties.

ADRIAN RYAN

CHEAP TRICK
All Shook Up

Lovers of heavy metal ariete! Lovers of sublimity! The Dead Kennedys, Brilleaux and Hendryx, the "Groove" we notice that they are no longer willing to help his behind their old devices of zany humour, Brian and the "Oz"....

Most Likely To 'tag doesn't really apply any more. Strip away all this and all that is the realisation and the dramatic, high drama, and Hendryx have always played some pretty loud & heavy stuff. Made more palatable perhaps, by the fact that they were always good for a few laughts, that Robin Zander was too cute to be true, but could sound like Paul McCartney (also too cute to be true) at the flick of a Rick Nelson moulded platinum record. But heavy stuff just the same.

Adrian Ryan

THIRTY THREES THIRTY THREES THIRTY

DOCTOR FEELGOOD
A Case Of The Shakes

(United Artists)

How can I exploit the virtues of this magic piece of vinyl without resorting to cliches? If you enjoyed the band live sharing their Australian tour, you'll love this. If you didn't go and see them, you'd better have a good excuse. I hate pikers!

From the opening bars of Jumpin' From Love To Love it's obvious that Nick Lowe has heavily applied his usual production techniques, and as you'd expect he again works wonders — one of two of the Feelgoods' pop! Whop albums have been convicted by a murky sameness. Not this time. Loads of reverb on Lee Brilleaux's vocals and the Big Figure's drums, pulsing bass and Oss Mapes's razor-sharp choruses combined with Lowe's brand of kick-hoofin' add a new dimension to a tried and true genre.

MARK CROWELL

JOHN LENNON/YOKO ONO
Double Fantasy

(Geffen Records)

Newcomers to the '80s rock scene John Lennon and Yoko Ono have placed together a heart 'Play of simple charm

loving song, ranging from the grossly sentimental through the whimsical to the brutally frank. The songs have been written and performed separately, seven each, but are presented in a

alternative sequence to give a collaborative effect.

Throughout the two sides I would have to say that Yoko's songs are the more adventurous, sounding at times like some Japanese version of Van Lofchid. Kiss Kiss Kiss, the first of her songs to be presented, and the B side of the single, is a lightweight but infectious little number which, I imagine, could have wide disc appeal. It concludes with a series of Donna Summer-like riffs and groans which suggest in the Japanese may know more about kissing than is obvious from the song. Yoko's other two songs on side one, Give Me Somethin' and I'm Moving On, are quite good indeed. Both are brief and to the point, have got good lyrical ideas, and are even sung quite beautifully.

Save your sweet talk for when you score...

I want the truth and nothing more. I'm Movin' On.

Yoko begins her side two efforts on a light note with I'm Your Angel! An intro of soft rock, built on a bit of funk, with the bounds of taste with a toon stolen from the thirties, embellished with fairy tale lyrics. Takes a lot of self-confidence to attempt to pull this sort of thing off these days. Next up is Beautiful Boy, a dance/rock ballad, which just goes to show. Every Man Has A Woman Who Loves Him should have been a truly wonderful song sung by somebody fairly melodic etc. Unfortunately it doesn't suit her voice at all. Indeed with Never Times Are Over, a gospel style song which doesn't go close to working for her. This is unfortunate, as it's the last track on the album. It may leave you a bit flat, wondering whether perhaps your turntable could have been put to better use.

I have a feeling that though it will be John Len

nons contribution that will prove most popular. Lou's ballads, his lyrics are for the most part trite (except, for example, for a tender lullaby in which he tells his son his "Life is what happens to you while you're busy making other plans". His melodies are simple and totally captivating, his voice uniquely appealing and the band which includes guitarists Earl Slick and Hugh McCracken, bassist Tony Levin and drummer Andy Newmark, sounds more at home with the more traditional rock'n'roll vein of Lennon. Album opener is the single I've Lost You. Like I'm Losing You, which, like other Lennon tracks on this album, stands up very well to repeated listenings — once you get over the initial discovery that nothing startling or new or unexpected has been done or heard. Owens more to the age of Holly and...
BLONDIE
Auto American
(Chrysalis)

Concept albums either work brilliantly or fall flat on their plastic faces. Blondie are the latest to try and conceive a concept and test our perception. Their latest fiasco is one of these pointless concept trips. Auto American is about the fantastic pleasures of living in a land where class and culture are two different things. Only in an ambiguous way is there any metaphor which at least attempts to join those two poles together.

Auto American can clearly be divided into exciting and really dull. There are a few scraps which dribble out as so-called songs. Also the album completely supports the myth or truth in the statement that disco music is mostly dull and lifeless.

Blondie have made the mistake of recording some great non-original songs. The Tide Is High and Follow Me against the group's own pointless compositions. Just because they are as famous as they are does not give them the right to waste precious black plastic.

Auto American is the disco extravaganza that the group said they would someday release (and we all though they were joking). Live It Up is one of the nondescript disco pieces. Nothing really happens. The only new thing is hearing how badly Dee Harry does voiceovers (she would make a bad actress).

Blondie venture into cool 20s jazz with a few numbers. Here's Looking At You is really ironic. Singing about being drunk and falling in love, the two worst subjects ever to write another song about. Sometimes live songs can be truly wonderful. But this time, no way. The music is great, though.

As with Lene's Looking At You, alcohol and romance again rear their ugly little heads. One line sums up Blondie's attitude to all this, "I love you Honey, give me a beer". All this happens in Go Through It.

The only time the group really fires is on The Tide Is High. This is a fantastic song and the arrangement is even better. Great to dance to and even better to hear on the radio. But it's really just another song sung by a foolish romantic. Walk Like Me pertains to that trend of last year called rock music. You can also dance to this, just another pop song though.

Rapture deals with the entire collective Harry/Star knowledge about the planet Mars. Obviously they still read comics because when you write lines like "the man from Mars, stopped eating cars, now he eats guitars", you have to be dumb or else you'd feel embarrassed. This song also contains another definitive Blondie message, "Flash is fast, flash is cool". Why Auto American isn't.

— DIRK WARHOL

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RARE/THIRTY THREES/THIRTY THREES/THIRTY

THIRTY/THIRTY
**THE EASYBEATS Absolute Anthology**

Alberts

Why Australian record companies don’t generally make music of this stature available in its original form is beyond me. Copies of Easybeats albums have been changing hands under the notorious bidding system for three years or so. There is no justification for having kept this music under wraps for so long. One wonders if it would have ever seen the light of day but for Glenn Baker’s admirable fanaticism.

People of my age are encountering some of this material for the first time, and a little authenticity would add to the fun (for instance, the superb Raven re-issue series); not to mention the end of disgraceful practices like bidding and hoarding.

Listening to this compilation is like stumbling upon the dead sea scrolls. It’s a document of huge importance, literally. Apart from being a superb chronology of the Easybeats’ finest minutes, it contains a detailed history of the band. “Utterances of Terminal Easyfever,” penned by the redoubtable Glenn Baker. He doesn’t merely sing praise on their behalf; the personal tragedies of several of the members, their treatment at the hands of brutally opportunistic management; the lot. Really, it’s almost worth grabbing for Baker’s biography alone.

Read it. You’ll never need ask again why good bands bust up. The three singles are:

1. **Someone That I Knew**
2. **New King Jack**
3. **You Get The Picture**

The high point is undoubtedly *Friday On My Mind* ensured it the classic status it now enjoys, although his relationship with the Easybeats was to be short-lived. One of the most powerful tracks on the anthology is *Oh You Never A Soul?*, which was reportedly dedicated to Talmy.

Easybeats were such a trademark of Alberts; some have credited Talmy with giving The Who that stuttering, falsetto harmonies which were such a trademark of Happy Jack and the like. His work on *Friday On My Mind* ensured it the classic status it now enjoys, although his relationship with the Easybeats was to be short-lived. One of the most powerful tracks on the anthology is *Oh You Never A Soul?*, which was reportedly dedicated to Talmy.

Friday On My Mind also saw the virtual end of Steve Wright’s career as a lyricist, and the beginning of Henry Vanda and George Young’s empire of rock royalty.

For My Woman, the band evolved in a historic viewpoint, songs like *Sorry, I’ll Make You Happy* and *Little Pattie* and Brian Henderson. I still shudder at the memory.

much of the later Easybeats’ material sounds derivative, and lacks continuity. Bits and pieces of Motown, Sesame Street and Magical Mystery Tour all seem to float in and out of the arrangements and melodies. This is not to say that they didn’t really sound comfortable with big productions in that stage. Apart from that, their manager was still arranging crazy publicity stunts which made the Monkees look like the Royal Shakespeare Company.

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Aussie rock history is notoriously patchy and unreliable. When somebody goes to the trouble of putting it all into perspective it’s definitely worth a second look. What a record. Hoping you buy it before you get old.

— MARK CORNWALL

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**5MMF-FM**

**POPULAR MECHANICS**
MENTAL AS ANYTHING: Romeo & Juliet (Regular)
A catchy, classically oriented album with injected with the Mental's irresistible sense of bounce and fun. It sounds so right for the kids they could almost have written it themselves. At 12 mins, 12 secs, it's a real success length tool! Rip, Bil Down is a traditional Sydney boogie stomp.

Mental As Anything: Romeo And Juliet
The magnificent Saints have done it again! After the superior excellence of the Psychadelics, Tonight EP comes a rough hewn gem which brings us to . . . Five dusty relics from the Vaults of Albert Productions, dug out, as usual by Glenn A. Baker. If Glenn's marvellous Easyliver's Absolute Anthology doesn't completely satiate your craving then these five cuts, one of which is an "impossibly rare" Coca Cola ad, originally issued on a Coke promo EP, might provide a petty thrill. Recording quality is very passable, and the songs - well they're all fantastic of course.

Midnight Oil: Go Down
Midnight Oil went to the Music Farm near Byron Bay to: 1. Record some tracks for an EP; 2. Have a break and a bit of a muck around in the studio; 3. Do this EP. One step ahead to: 1. Record some tracks for an EP; 2. Have a break and a bit of a muck around in the studio; 3. Do this EP. 

Midnight Oil: A Circuit Like Me
Midnight Oil went to the Music Farm near Byron Bay to: 1. Record some tracks for an EP; 2. Have a break and a bit of a muck around in the studio; 3. Do this EP.

The Metronomes: A Circuit Like Me (Missing Link)
A modern song full of intended modern words. Clicks and beeps scurry from speaker to speaker. This was probably good fun to make, slightly less so to listen to.

Sekret Secret: New King Jack (Basil)
For some unaccountable reason this disc drops into consciousness. Johnny's Young's Dave Finn is a Barry Gidds song that was an almost British hit in 1987. However the pirate stations who were playing it were closed down by the Government before it could make the crossover to the BBC. So nowadays Johnny hosts "Young Talent Time" and Sekret Secret have tapped that same ethereal whimsy that made the Barry Gass so wonderful in '86 and '87. This is a very intriguing and powerful single. New psychedelia anyone?

- Donald Robertson

The Products: Flower Plant (Method Records)
Another synthesizer disc / Powerpoppy vagabond clarity and uplifting (must be in the whistling too). This is a riprovably good fun to make, slightly less so to listen to.

The Saints: Always (Lamkin)
The magnificent Saints have done it again! After the superior excellence of the Psychadelics, Tonight EP comes a rough hewn gem which brings us to . . . Five dusty relics from the Vaults of Albert Productions, dug out, as usual by Glenn A. Baker. If Glenn's marvellous Easyliver's Absolute Anthology doesn't completely satiate your craving then these five cuts, one of which is an "impossibly rare" Coca Cola ad, originally issued on a Coke promo EP, might provide a petty thrill. Recording quality is very passable, and the songs - well they're all fantastic of course.

The Saints: Someone That I Knew (Easyliver)
Rapic this guitar, mutated propulsive rhythm and catchy choruses - another mutant 80's pop single from Sydney. Interestingly skeletal production - if Specter invented the wall of sound, Basilah have just come up with the wire fence of sound. It's odd compelling - a new idea.

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STUART COUPE

It’s time again for that fabulously useful, if somewhat ritual aspect, rock’n’roll critics, writers, reviewers and hacks sit down to list their favourite/best records for the year.

And what does it all mean Johnny? Who’s to say whether Springsteen’s The River is better than Dey’s Searching For The Young Soul Rebels? How do you decide? And does it matter?

What follows is an unordered list of records that’ve affected me over the past year. They’re records that, for me, have the spirit and passion that keeps my love affair with rock’n’roll from disintegration. If they affected you too then that’s great. If you can’t hear ‘em then maybe you will and if you did hear ‘em and nothing happened to your heart, feet, spine or brain then they’ve broken. Better luck next time.

ALBUMS

Bruce Springsteen — The River
Dexy’s Midnight Runners — Sewing For The Young Soul Rebels
Mink DeVille — Le Chat Bleu
Marianne Faithfull — Broken English
Iron City Houserockers — Have a Good Time But Get Out Alive
Carolee Mas — Hold On
Elvis Costello — Breaking Through
Southside Johnny and The Ashbury Jukes — Love Is A Sacrifice
Ronnie Spector — Ricochet
Smokie Robinson — Warm Thoughts
Dead Kennedy’s — Fresh Fruit From Rotting Vegetables
Gang Of Four — Entertainment
Mark Gillespie — Only Human
Flowers — Icehouse
Redgum — Virgin Ground
Pebbles — all 10 volumes of classic mid-Sixties punk, surf and psych/rock
The Cramps — Songs The Lord Taught Us
Joy Division — Closer
Jim Carroll — Catholic Boy
Lou Reed — Growing Up In Public

SINGLES

As for singles — they’re something I can never begin to list. Totally off the top of my head the ones I remember most are both Saints releases, the Barracudas singles, all the Phantom releases, City Glory from Sonic’s Rendezvous Band, Joy Division’s Love Will Tear Us Apart, Nuvo Bloc’s single, the 60s single on the Mosie label, and dozens of others which had varying periods of obsessive playing.

LIVE

The best concerts and live perform-ances — Roy Orbison at the Capitol Theatre, Magazine at Chequers, The Flaming Hands most times, The Inter- trovers on their good nights, The Motels surprisingly, Sports in the pubs, Paul Kelly and The Dots at the Manzil Room, Broderick Smith at the Manzil Room, The Riptides most nights, Leonard Cohen every night, Tactico sometimes, Flowers sometimes...

MISCELLANEOY

The best rock’n’roll book published in 1980 was Dick Hebdige’s Subcultures: The Meaning of Style. The saddest event of the year was the death of one of rock’n’roll’s seminal figures. You know his name.

As, as Raymond Chandler wrote, “Goodnight, goodbye and I’d hate to be you...” Just joking, honest...

Sports — Suddenly
Talking Heads — Remain In Light
Eric Carmen — Tonight You’re Mine
Steely Dan — Gaucho
Jore Eli — Live Shots
The Cure — 17 Seconds

And I’m sure there’s a zillion others but I can’t even begin to list the recent releases that come to mind. The thing that excited me most last year was discovering the wonderful nature of so much soul music — there really isn’t much rock’n’roll that matches James Brown, Aretha Franklin, Otis Redding, Smokey Robinson, Sam Cooke, The Temptations, Al Green, etc.

DONALD ROBERTSON

ALBUMS

(No particular order)

The Clash — London Calling
Bruce Springsteen — The River
Lyonn Kessi Johnson — Bass Culture
Models — AlphaBravoCharlie etc.
Flowers — Icehouse
Cold Chisel — East
Easybeats — Absolute Anthology
The Associates — The Affectation
Gang Of Four — Entertainment
The Cure — Seventeen Seconds
Magazine — The Correct Use Of Soap
UB40 — Signing Off
Marianne Faithfull — Broken English
Absolute Anthology

SINGLES

Dead Kennedy’s — Holiday in Cambodia
Joy Division’s Love Will Tear Us Apart
Flowers — Can’t Help Myself
Birthday Party — Friend Cat- cher
Nuvo Bloc — Atomic Fiction
Numbers — Modern Song
Saints — Paralytic Tonight & Always
Split Enz — I Got You

LIVE

Magazine — Thebarton Town Hall, Adelaide
Clash — Setting Sons, The Jam
Bruce Springsteen — The River
Link Wray — Bullshot

SINGLES

Lips Inc. — Funkytown
Roy Orbison/Emmylou Harris — That Lovin You Feelin Again
Joy Division — Love Will Tear Us Apart
Cuban Heals — Little Girl
Birthday Party — Happy Birthday
The Jam — Start
Cliff Richard — We Don’t Talk Anymore

LIVE

Dots — Hearts, late November

MISCELLANEOUS

BOOK: I didn’t get the chance to read any new ones.

FILM: Quadrophenia

Let’s hope ’81 is even better.

ADRIAN RYAN

ALBUMS

The Jam — Setting Sons
Clash — London Calling
Bruce Springsteen — The River
Link Wray — Bullshot

SINGLES

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LIVE

Dots — Hearts, late November

MISCELLANEOUS

Books: Ian McEwan, Concrete Garden
Film: Blood Money
ALPHABRAVOCHARLIEDELTAECHOFOXOTROTGOLF

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