# Lobby Loyde:
# the G.O.D.father of Australian rock

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**'Ghost Song'** (poem accompanying Fran Callen's original sketches)

How to listen for the ghost song hidden in these bones?
To see what can only be seen with eyes closed
To face what can only be faced with back turned
Reached with fingers dipped in rippling thunder
…holes filled with possibilities.

Written by Paul Oldham 2010.

## *Abstract*

This thesis contends that the influence of Australian rock musician Lobby Loyde has been overlooked by Australia's popular music scholarship. The research examines Loyde's significance and influence through the neglected sphere of his work (1966-1980) with The Coloured Balls, The Purple Hearts, The Wild Cherries, The Aztecs, Southern Electric, Sudden Electric and Rose Tattoo, and his role as producer in the late-1970s and into the 1980s. This thesis will investigate these contentions through the loci of popular music and culture scholarship.

Chapter One investigates the dominant narrative of Australian popular music and culture, particularly the historical, geographical and cultural context of the Australian pub rock and Oz Rock identity.

Chapter Two details Loyde's musical origins and work with early bands The Purple Hearts, Wild Cherries and The Aztecs; the period in which he was first referred to as Australia's first guitar hero.

Chapter Three analyses the career and influence of The Coloured Balls, and their relationship with the little-explored 1970s youth subculture known as the 'sharpies'. It also explores the media-fuelled moral panic which surrounded both the band and the sharpies.

Chapter Four looks at Loyde's work as a producer in the 1980s; and analyses the extent to which his legacy pervades contemporary Australian music. Drawing on 15 years experience in the rock journalism industry, this research employs Gilles Deleuze and Félix Guattari's concepts of event and rhizome; and draws on Stanley Cohen's critique of moral panic. It also utilises a contemporary cultural critique and archival search of information taken from interviews, articles, reviews, opinion pieces, record sleeve notes; and critical studies drawn from industry experts in books, Australian music encyclopaedias, journals, magazines, newspapers, radio interviews, documentaries and online resources.

In summation, the thesis argues that Loyde deserves greater recognition in Australian popular culture; and suggests that a much deeper investigation into his legacy is warranted.

## *Statement of Authorship*

This thesis contains no material which has been accepted for the award of any other degree or diploma in any tertiary institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Paul Oldham

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## *Chapter One: Overture*

**Figure 1 (Callen 2010):**

**How to listen for the ghost song hidden in these bones? (Oldham 2010)**

*The performers that I have written about appeal to me partly because they are more ambitious and because they take more risks than most. They risk artistic disaster (in rock terms, pretentiousness), or the alienation of an audience that can be soothed far more easily than it can be provoked; their ambitions [are that] "Music should never be harmless."* Greil Marcus (2000, p. 4)

## Introduction: Lobby Loyde 1941 - 2007

The aim of this thesis is to review the career of Australian musician Lobby Loyde in order to assess his importance to popular music history. The thesis argues that Loyde was an unorthodox, mercurial and highly skilled musician whose contributions have been, on the one hand revered by a small but significant faction of the music industry and, on the other, largely overlooked by the public imaginary[1] which is in turn reflected in his absence from many popular music discourses. This disparity will be explored and the gap in public knowledge about Loyde, addressed. The thesis also examines the academic attention thus far given to Loyde's contributions.

Lobby Loyde was one of the most enigmatic and mythologised figures in Australian rock lore. His eventful and anomalous musical career spans from 1964-2007 where he was active as a musician and record producer. Between 1964-1980 Loyde worked with such bands as Brisbane rhythm and blues act The Purple Hearts [1964-1967], psychedelic act The Wild Cherries [1967-1968; 1971], the first blues rock incarnation of Billy Thorpe and The Aztecs [1968-1971], proto-punk group, The Coloured Balls [1972-1974], as well as prog rock acts Southern Electric [1974-1979] and Sudden Electric [1979-1980]. Though he was born as John Baslington Lyde, he earned the stage-name Lobby Loyde because:

> I used to talk the leg off an iron chair and Bob Dames [bassist in The Purple Hearts] said I was a lobbyist. …If a promoter wouldn't let us have a gig, I'd talk them into it. I'd talk guys into playing hard and rough when that's never been their way. …They'd say, let Lob get 'em. [I put on 'O' into Lyde to make sure it didn't sound like 'lied'] Lobby Lyde … sounds like you're lobbying but you're bullshitting.' (Loyde in Crone & Penhall 2006)[2]

[1] The imaginary refers to set of values, institutions, laws and symbols common to a particular social group and corresponding society (Castoriadis 1975).
[2] See Appendix IV, track three.

Loyde's signature song was a freeform instrumental called *G.O.D.* (*Guitar Over Drive*) which was introduced during the second incarnation of The Wild Cherries in 1971 and would become a musical staple of most of his subsequent bands. Loyde dabbled in record production as far back as the early 1970s. From 1979-2007 he side-lined his own musical career to focus on producing young, up-and-coming bands such as X, the Sunnyboys, Painters & Dockers, Machinations and Michael Fein [1979-2007] (Beilharz 2007; McFarlane 1999c; Spencer & Nowara 1993b). Loyde was inducted into the Australian Recorded Industry Association's (ARIA) Hall of Fame in 2006 and has been credited by many music experts as one of Australia's pioneering guitar heroes (Cockington 2001; Walker 2002; McFarlane 2008a; Whitten 2005). On his death in 2007, news and music media referred to him as the 'godfather of Australian rock' (Cashmere 2007; Donovan & Carman 2007; Eliezer 2007; *News weekend* 2007[3]). Even in light of these accolades and achievements, Loyde's legacy has largely eluded the public imaginary. This absence is reproduced to some degree in both academic and non-academic studies of Australian music and popular culture. The disparity between the high levels of praise Loyde receives in some quarters of the Australian music industry while being overlooked by others is a problem this thesis will address. The thesis asks two central questions. First, how significant was Lobby Loyde to Australia's popular music industry and what was the nature of his contribution? Secondly, if Loyde was the 'godfather of Australian rock', why is he only known to strong but small fraction of the Australian public?

To assess Loyde's contributions, it is necessary to examine his mercurial career. Tracing out Loyde's legacy is problematic because, even though there are numerous mentions of him throughout in popular music literature, most are brief, incomplete or, at best, career snapshots. As a result it has been necessary to reconstruct Loyde's biography as a bricolage using archival material canvassed from sources including books, statements from peers, Australian music encyclopaedias, liner notes from records, journals, magazines, newspapers, radio interviews, documentaries and online resources. The resulting biographical historiography of Loyde's life and music will enable this thesis to offer a critical evaluation of the importance of Loyde's work to the overall history of Australian popular music. It will also be able to explore the

[3] See <http://www.youtube.com/watch?gl=TW&hl=zh-TW&v=bsHFfFZU49o>.

reasons why he has remained invisible to discourses of Australian popular music, outside of the small but vocal number of popular music insiders who laud him so strongly.

To highlight the difference between Loyde's absences from some stories of Australian rock and his high standing in others, the first chapter will explore the genre of Australian popular music writing and highlight some of its key players. It will then establish the dominant narratives of Australian rock history, and discuss musical form and its icons. This will offer the context against which Loyde's absence can be examined. The research will then turn to popular music and culture academia to see what it has had to say about Loyde and his work. It will then augment these findings with testimonials taken from Loyde's peers and the writings of non-academic music experts. This will be the starting position from which the thesis will examine to what extent Loyde is (or is not) 'the godfather of Australian rock' (Cashmere 2007; Donovan & Carman 2007; Eliezer 2007).

**It is written: The dominant narrative of Australian Rock formation**

The serious study of popular music in Australia is a relatively new and small field. Despite acknowledging antecedents which span much of Australia's popular music history, both Jon Stratton (2007a) and Shane Homan and Tony Mitchell (2008) indicate the consolidation of serious studies began in 1992 with Philip Hayward's *From pop to punk to postmodernism* (1992), a collection of 13 essays focusing on Australian music from the 1950s-1990s, and with the establishment of the bi-annual Australasian-oriented research journal *Perfect Beat: the Pacific Journal for Research into Contemporary Music and Popular Culture*. Studies of Australian popular music and culture have also appeared in such journals as *Continuum: Journal of Media & Cultural Studies*, *Popular Music*, *Theory Culture Society*, *Journal of Australian Studies*, and *Thesis 11*. Some of Australian music's key contemporary academic writers include Craig McGregor, Graeme Turner, Andy Bennett, Tara Brazabon, Lawrence Zion and Andrew Stafford. The most recent authoritative accounts to emerge on Australian rock are Stratton's 2007 *Australian rock: essays on popular music*; and Homan and Mitchell's 2008 edited collection *Sounds of then, sounds of now: popular music in Australia*. Important shifts in the studies of musicology must also be recognised,

particularly the field of popular musicology which appeared in the 1990s to emphasise:

> cultural context, reception and subject position. A need has arisen, also, to recognise and address the emergence of crossovers, mixed and new genres… and to offer a critique of musical practice as the product of free, individual expression' (Scott in Stratton 2010, p. vii).

These studies have been augmented in the non-academic sphere by authoritative encyclopedia reference books on Australian popular music such as Ian McFarlane's *Encyclopedia of Australian Rock and Pop* (1999), and Craig Spencer and Zbig Nowara's *Who's Who in Australian Rock* (1987). Also noteworthy are the proliferation of autobiographies and biographies of veteran pop and rock stars which have appeared in recent years, and studies of Australian music aimed at the popular audiences. These include Toby Creswell and Martin Fabinyi's *The Real Thing: Adventures in Australian Rock'n'Roll 1957 – Now* (1999), and Jeff Jenkins and Molly Meldrum's *50 Years of Rock in Australia* (2007), as well as two celebrated ABC Australian music documentary series 2001's *Long Way To The Top* (on rock) and 2003's *Love Is In The Air* (on pop). It is also important to recognise some of Australia's most established popular music journalists such Glenn A. Baker, Murray Engleheart, Clinton Walker (whose *Stranded* , 1996, offer a history of Australian punk, alternative and independent music from 1977-1991), James Cockington, and Craig Mathieson. In more marginalised areas, popular music has also been served by specialist writers in underground music fanzines and online music magazines. This thesis does not have space to mention them all. The point is that, even though studies of Australian popular music are relatively new, many voices have been dedicated to contributing important work in the telling its histories. The process is ongoing and fluid. This research is a part of that process.

The studies of popular music have taken varying approaches to their discussion of the formation of the rock history which has 'evolved in and through Australian culture' (Stratton 2007a, p. 25). In his book *Australian rock: Essays on Popular Music* (2007), Jon Stratton mounts an important analysis of what he sees to be the established history of Australian Rock and its specificity. Stratton writes:

> The… story starts with Johnny O'Keefe… and then restarts with the bands of the Beat Boom in Australia, typically Billy Thorpe and The Aztecs and the Easybeats. …[It then] developed the tripartite structure of Australian popular music in the 1970s and 1980s: pop-rock, Oz Rock, also known as Pub Rock, and Alternative Rock. Pop-rock and Oz Rock, so the story goes, were both

> grounded in the Beat Boom bands…. Aligning with the dominant and, it must be said, colonialist, Anglo-American narrative about punk, Alternative Rock is usually said to have been stimulated by developments in New York and London (Stratton 2007a, p. 12-13).

Stratton strongly contests this, arguing that it is a mythic and problematic narrative which has been 'naturalised as the true history of post-Second World War popular music in Australia' (Stratton 2007a, p. 13). Furthermore he claims that 'mainstream Australian popular music has been poorly served by academia' (Stratton 2007a, p. 3). Stratton's main issues are with what he considers to be the two central misunderstandings of the hegemonic story: first, that Australian popular music is derivative; and secondly, that it emphasises whiteness by playing down the influence of African-American music. He argues that the dominant history is fundamentally conservative nature and guilty of systematically omitting facts which challenge the above misunderstandings to keep the story aligned 'with conventional understandings of Australia's more general history' (Stratton 2007a, p. 15). Stratton supports this argument with numerous examples of inconvenient historical accounts which have been left out of the received story. He concludes that the task ahead of popular music in academia is to challenge the omissions made by the hegemonic narrative. Stratton argues that this is essential if academia is to engage with the marginalised histories which highlight the diverse and complex true history of Australian popular music (Stratton 2007a).

Homan and Mitchell (2008, p. 4-5) are also critical of the dominant narrative, stating that 'what is arguably lacking is an attempt to survey different genres of popular music as they have been practised in Australia.' Bennett, Stratton and Peterson (2008) similarly argue that, from historical and geographic perspectives, music is produced in radically diverse local settings. Bennett et al. contend that this point has not been reflected in 'the dominant discourses of a national music culture that have pervaded Australian popular music scholarship' (Bennett et al. 2008, p. 597). As I have shown, contemporary debates on the discourses of Australian popular music argue that that its dominant narrative is problematic in terms of its emphasis on derivativeness, its continuing omission of facts which challenge the received story, and with its lack of recognition of the diversity of Australia's local music practises.

## Oz Rock, Billy Thorpe and AC/DC

The context, issues, debates, and the prevailing ideation against which the major players of Australian rock have come to be understood must be now be established in accordance with the dominant historical narrative identified by Stratton, Homan and Mitchell, and Bennett et al. To begin, the hegemonic form of Australian rock is pub rock, sometimes called Oz Rock. The terms pub rock and Oz Rock have commonly been used interchangeably by popular culture, music histories and academia. This thesis makes a distinction between these two terms to avoid confusion. Pub rock will be used to describe the ongoing guitar-oriented rock tradition which has evolved through local live contexts such as pubs and clubs from the mid-1950s to the present day. According to Baker (2007, p. 18) 'pub rock …[is] the one form of music we've done better and more convincingly than any other.' The specific demands of changing audiences and venues in each era of pub rock's history have led to the development of various subgenres, each specific to each own era. Its dominant present day subgenre is alternative rock. Oz Rock, on the other hand, is the specific subgenre of pub rock which was dominant from the early-1970s to mid-1980s.

Oz Rock has many variations. At its core is tough, working class rock music which originates, according to major commentators such as Homan (2008a, p. 604), Bennett *et al.* (2008, p. 597), and Stratton (2007a, p. 33-36, 57-58), from a Chuck Berry, Jerry Lee Lewis and Little Richard-inspired, repetitive, heavy boogie-blues base. It is a whitened, harder form of rhythm and blues (R&B) merged with the Australian ballad tradition, and is 'primarily sung from a populist position of oppression from the cultural perspective of working class attitudes' (Stratton 2007a, p. 57-59, 83-84; Stratton 2007b, p. 58). Turner argues that, from the perspective of functionality, Oz Rock audiences, contexts and environments are as integral to its cultural identity as performance, event and national character (Turner 1992, p. 24). The central locations of these performances are the pub circuit and minimalist noisy beer barns. Oz Rock reached its peak from the late-'70s to early-'80s. Cockington (2001) contends that Oz Rock's sound and style was both unique to Australia and intimidating to international touring bands. As he writes, '[visiting] bands from the UK and America were astonished [by their encounters with Oz Rock]… Most were frightened' Cockington (2001, p. 184). These claims suggest that the identifiable stamp which Oz Rock imprinted onto the pre-existing musical form of international

rock music marks an important development in the history of Australia's popular music identity.

In contemporary folklore of the Australian rock music scene, Billy Thorpe and AC/DC are the icons who loom largest in the recognisably unique Oz Rock sound that makes sonic sense to Australian audiences. According to Stratton (2007a), the important cultural argument to be made about this identifiable Australian rock sound is that, while it has undeniable popularity within its home country, it has had marginal success outside of Australia – with the exception of AC/DC. The received narrative of Australian popular music credits Billy Thorpe as Oz Rock's overall architect and places AC/DC as the band which defined the Oz Rock sound within a global context (Homan 2008b). Homan (2008a, p. 603; 2008b, p. 22) argues that the Oz Rock phase was led by the extreme volumes and heavy blues-based rock of Billy Thorpe & The Aztecs, 'reflected in Thorpe's …belief in the physicality of the music in a sonic experience that had to be felt as well as heard.' Similarly, Stratton (2007a, p. 57) pinpoints Thorpe's anthemic, self-penned 1972 hit, *Most People I Know (Think That I'm Crazy)* as the template for specifically Australian rock. The claims for Thorpe as the architect of Oz Rock are also borne out by Baker (2007, p. 18) who states Thorpe is 'an Australian rock icon who shaped Australia's pub music scene… and then turned Australian rock on its ear with a thunderous, pulverising music.' In *The Encyclopedia of Australian Rock and Pop*, McFarlane (1999a, p. 635) claims that 'by the early 1970s… Thorpie was the unassailable monarch of Australian rock music.'

AC/DC's position as the most successful crystallisation of the Oz Rock sound in a global context is inarguable as their 1980 opus *Back In Black* is now second only to Michael Jackson's *Thriller* as the biggest-selling album of all time (McGreevy 2009). Thorpe has stated that AC/DC's tight-riffing, high volume sound was influenced by The Aztecs (Engleheart & Durieux 2006). However, as will be shown, the positions of Thorpe, The Aztecs and AC/DC are deeply entwined with Lobby Loyde.

## Private eye: Looking for Lobby Loyde

A rigorous search of academic Australian popular music studies located only five writers who mention Loyde. Of these, Douglas and Geeves (1992, p. 106) only name-

check Loyde [misspelled 'Lloyd'] and The Coloured Balls in a list with other popular bands of their era (1972-74). Homan mentions Loyde once in *The Mayor's a Square* (2003), describing him as a member of the Melbourne blues-rock scene, and one of the first musicians to 'benefit from a national suburban pub network' (Homan 2003, p. 88). Loyde's first band, The Purple Hearts, are also referred to by Homan (2008b) who contends that they were among the mid-'60s hard-edged rhythm and blues (R&B) groups which formed the most pivotal scene of their era in relation to its importance to Australian rock ancestry. Stafford (2006) also briefly discusses The Purple Hearts, asserting that they were unquestionably the best of Brisbane's mid-1960s rock and roll bands. He goes on to contend that the key reason The Purple Hearts are not regularly cited alongside Australia's premium bands of the 1960s is because of their relatively small recorded output. As he explains:

> with less than an album's worth of material released during their entire existence, The Purple Hearts lack the recording history of the few breakout Australian acts of the '60s (Stafford 2006, p. 8-9).

The small recorded output of both The Purple Hearts and The Wild Cherries can be seen, as Stafford has noted, as an important contributing factor to Loyde's relative obscurity in the public imaginary and music studies.

Stratton contends that Loyde and The Purple Hearts played an important role as one of the few 1960s groups able to act as mediators of African American music at a time when it was otherwise 'little heard in Australia outside of particular subcultural groups' (Stratton 2007a, p. 26). Stratton also contends that Loyde was responsible for bringing out the harder, bluesier side of Billy Thorpe and The Aztecs, placing them alongside Chain as pioneers of 'the hard rock and blues [sound which] would become Oz Rock' (Stratton 2007a, p. 20). The last of the academic engagements with Loyde and his work is Peter Beilharz's obituary from *Thesis 11*. Beilharz (2007, p. 104) enthusiastically recalls going to see Loyde's bands perform in the 1960s and early 1970s, describing Loyde as 'the loudest, but also the most sophisticated player of his time.' Importantly Beilharz confirms that Loyde 'was the godfather of Australian rock guitar, influencing generations of guitarists' (Beilharz 2007, p. 104). Thus, there is a single academic corroboration of the media's claim that Loyde was the 'godfather of Australian rock' (Cashmere 2007; Donovan & Carman 2007; Eliezer 2007).

## The cult of Lobby Loyde

The media's use of the term 'godfather of Australian rock' is most likely to have been sourced from Billy Thorpe, who stated that 'Lobby is the godfather of heavy rock in this country' (in Roberts 2002, p. 3; Cashmere 2007; Donovan & Carman 2007; Eliezer 2007). Thorpe's testimonial about Loyde is pertinent because it is Thorpe, not Loyde, who has been credited as the architect of Oz Rock by the received narrative of Australian popular music. Thorpe's account, especially in light of his own status, indicates that Loyde has played an important role in the history of Australian rock. Another major Oz Rock figure, Rose Tattoo frontman Angry Anderson, corroborates this when he contends that:

> More than anyone else, Lobby helped create the Australian guitar sound. Long before Angus (Young of AC/DC) or Billy Thorpe or the Angels or Rose Tattoo. Lobby inspired Australian bands to step forward and play as loud and aggressively as they could. People are still trying to copy it today (in Donovan 2006b).

Anderson's statement was made in the lead up to Loyde's induction into the Australian Recording Industry Association's Hall of Fame in 2006. This claim indicates that Loyde is the forerunner of Oz Rock and is given further credibility by Baker (1990, p. 99):

> For all his exalted status as the ultimate Aussie larrikin, chameleon Billy Thorpe… was, in many ways, a pretender to a throne which should rightly have been occupied by the man who taught him to play rock guitar and whip up a metallic rock'n'roll storm — Lobby Loyde.

In both McFarlane's *The Encyclopedia of Australian Rock and Pop* and Spencer and Nowara's *Who's Who of Australian Rock*, Loyde is described as Australia's first true guitar hero (McFarlane 1999c; Spencer & Nowara 1993b). McFarlane supports Baker's evaluation, stating that Loyde had a transformative effect on Thorpe when they joined forces in December 1968:

> Under Loyde's direction, The Aztecs spearheaded the burgeoning Melbourne underground blues and heavy rock movement. …With Thorpie's spirits revitalised and his music changed forever, The Aztecs became the loudest and heaviest blues band of the day *and* the biggest drawcard in the land (McFarlane 1999a, p. 636).

As I discussed earlier, Homan (2008b) states that AC/DC defined Oz Rock in a global context. Senior editor of the American rock magazine *Rolling Stone* David Fricke (2007, p. 102) has written that AC/DC were only able to take 'Aussie power

boogie to the world… after Loyde set the high bar at home with the bludgeoning majesty of Coloured Balls.' In addition Baker (2007) contends that AC/DC guitarist Angus Young cites Loyde, Thorpe, and the Easybeats as the only Australian influences on early AC/DC, while late AC/DC vocalist Bon Scott is reported to have idolised The Coloured Balls and Billy Thorpe and The Aztecs (Engleheart & Durieux 2006; Bozza 2009). In *Highway to Hell*, the biography of Bon Scott, Clinton Walker asserts that even the signature high volume which The Aztecs became renowned for was indebted to Loyde. He asserted that

> Thorpie's sole ambition at that time, many testify, was simply to be the loudest band in the world, and with his trademark massive stacks of Strauss amplifiers, designed by Lobby Loyde (who had by then left the band), he came pretty close (Walker 2002, p. 80).

This thesis has no interest is disputing Thorpe's part in the creation and success of Oz Rock. Its interest is in contributing to studies of Australian popular music and expanding the understanding of the identities of Oz Rock's pioneers. The dominant narrative has overlooked testimonials which place Loyde at the very centre of Oz Rock's inception. Thorpe's notable popularity notwithstanding, evidence suggests that he is not the sole architect of the Australian rock sound and that the credit he receives is disproportionate to his contribution. As shown, Thorpe's role in the establishing of Oz Rock was predominantly as its star personality, premiere vocalist and figurehead whereas Loyde was both foundational and instrumental in Thorpe and The Aztecs' sound as well as the shape of the signature 'sound' of Oz Rock.

Thorpe's recognition as one of the pioneering stars of Australian rock comes in part from his high visibility and series of noteworthy achievements. According to McFarlane, Thorpe:

> is one of the true legends of Australian rock'n'roll. Ever the journeyman rock'n'roll chameleon, Thorpie evolved from child star, beat pop sensation and cuddly pop crooner to finally emerge as the country's wildest and heaviest blues rocker (McFarlane 1999a, p. 635).

In addition to his role in the establishment of Oz Rock, Thorpe had held the number one spot on the national Australian charts with *Poison Ivy* during the Beatles tour of 1964, hosted the TV show *It's All Happening* in 1966, and penned the enduring national radio hit *Most People I Know (Think That I'm Crazy)* in 1972. Thorpe remained a star well into the 21st century, headlining several sell-out national tours,

writing two best-selling memoirs, and making appearances on television chat shows. Loyde, on the other hand, drew away from the spotlight after 1974. He was aware that by avoiding public attention, any fame he could claim from 1964-1974 had been significantly reduced later in his career. In an interview conducted in 2006, Loyde would downplay rock critics' claims that his work with The Coloured Balls and The Purple Hearts had percolated through to the sound of contemporary bands such as Silverchair and Wolfmother, remarking that the observation was "bollocks' cause those pricks [Silverchair and Wolfmother] have never heard of us' (Emery 2006)[4].

Baker contributes a different perspective on Loyde's later influence on Australian rock. The following observation by Baker was made when Loyde and The Coloured Balls appeared as part of the August-September 2002 national tour in celebration of the ABC music documentary series *Long Way to the Top*. On the tour, The Coloured Balls played alongside many key figures from Australian rock history including Thorpe, Col Joye, The Twilights, Master Apprentices, The Aztecs and Stevie Wright (from The Easybeats). Baker (2007, p. 18) noted that while many audience members would not have 'readily known who Lobby Loyde was… perhaps Loyde …was not on the bill …for the audiences as much as for the musicians who, almost to a man, held him in respect bordering on awe.' Baker's comment shows that Loyde's significance to these venerable Australian musicians remained undiminished even after he had arguably become an obscure figure in the public imaginary.

The discussions above reveal a small group of writers and musicians who note Loyde's importance. They credit him as a forerunner of Oz Rock, as a shaper of its sound, and as a key influence on its biggest names. It can also be seen that the greatest acknowledgements of Loyde's contributions come from within the music industry and especially from those peers who were on hand to witness his achievements as they happened. Outside of this small circle, Loyde is unrecognised and overlooked. The contrast between the reverence from Loyde's peers and music industry insiders and his relative obscurity to the public imaginary mark him as an enigmatic cult figure. To reconcile the difference between the high praise Loyde receives from some while being neglected by others, it is important to ask why his bands weren't recorded more, how he slipped off the radar, why he doesn't fit into

[4] See Appendix I.

the dominant narrative of Australian rock, and why he chose to remove himself from the public eye after 1974. These are some of the issues which will be addressed within the biographical historiography which follows.

## *Chapter Two: Becoming Australia's first guitar hero - an early historiography of Lobby Loyde*

**Figure 2 (Callen 2010):**

**To see what can only be seen with eyes closed (Oldham 2010)**

> *[Lobby Loyde's] stage presence was unique. He had a motionless, emotionless stance somewhat akin to a gangster. A cigarette would dangle from the corner of his mouth… Thus his face was constantly bathed in smoke. …Lobby was Australia's first guitar hero. Britain had Clapton - we had Lobby. He was the guitarist's guitarist.* Whitten (2005, p. 4–5)

## Little golden hands: Lobby Loyde's beginnings

Having discussed Lobby Loyde's position in Oz Rock folklore and history and having noted his presence and absence as well as his small recorded output, the thesis will now examine more closely Loyde's early musical career in order to understand his ambiguous status as both 'godfather of Australian rock' and as an unknown.

John Baslington Lyde (Lobby Loyde) was a descendent of Oscar Wilde (Keenan 2006[5]; Roberts 2002), and was born in Longreach Hospital, Longreach, Central Queensland on May 18 1941. Loyde's classically trained mother Hazel taught him piano and violin from the age of four (McIntyre, *Wild About You*[6]; Perrin 2006; McIntyre 2006[7]). Within four years, Loyde was playing Beethoven, Mozart and Wagner and would later describe these composers as enduring influences on his musical style (Emery 2006). The other great influence was his jazz trumpet-playing father John who nicknamed him 'little golden hands' because he'd taught himself to play trumpet by the time he was eight. His father taught him important lessons about music technology and the electronic creation of sounds. From an early age, Loyde was also versed in his father's extensive collection of original jazz and blues 78 singles which included prison work songs and early '20s-'40s blues (Perrin 2006; McIntyre, *Wild About You*). His parents also exposed him to world music influences such as Arabic and Indian music which would later manifest throughout his professional music career (McIntyre 2006).

When the young Loyde heard the rock'n'roll of Jerry Lee Lewis, Elvis Presley and Chuck Berry, he became set on the popular music path which would dominate the

[5] See Appendix IV, track four.
[6] See <http://www.3cr.org.au/way/content_02.html>.
[7] Bruce Perrin's 2006 5GTR radio interview with Lobby Loyde has been utilised extensively throughout this thesis. Audio excerpts can be found in Appendix IV.

rest of his career. He went to school in Moorooka where he met lifelong friend Billy Thorpe (Walker 2009, p. 26; Keenan 2006). Loyde gained an enduring distrust of authority figures because he regularly scored so highly on his tests that his teachers often accused him of cheating and gave him the cane (Frankie Loyde 2010, pers. comm. 14 April). After school finished, Loyde began playing in bands around Brisbane such as Errol Romain and The Remains as a Jerry Lee Lewis-inspired pianist (Perrin 2006).

Loyde came to the guitar relatively late, at the age of 18-19 (McIntyre, *Wild About You*). His father provided notation for guitar solos and, importantly, instilled in him the ethic of not imitating others (Whitten 2005). Coupled with his own ability to pick up music by ear, he proved to be a fast learner (Warburton 2004; McIntyre, *Wild About You*). Loyde joined the instrumental band Bobby Sharpe & The Stilettos as a lead guitarist within weeks of starting to play (Taylor 2004). Loyde's guitar idol at this time was Hank Marvin of The Shadows, who he later claimed was 'the godfather of heavy metal' (Keenan 2006). He was still fixed in this style when he joined The Purple Hearts but he soon merged this with the accumulation of his previous influences and the emerging London purist R&B sounds to create a signature sound of his own.

## The boys with the Benzedrine beat: The Purple Hearts

Loyde first made a splash on the Australian music scene in 1964 with wild garage rock act The Purple Hearts which took its name from a type of amphetamines rather than the medal of honour (Stafford 2006; Taylor 2004). The Purple Hearts played tough, loud and dirty R&B music, wore street clothes and were unafraid of working up a sweat. This quickly set them apart from their contemporaries in an era dominated by non-confrontational, conservative Beatles-esque pop (Whitten 2005; Taylor 2004). Their uncompromising attitude flagged them as bad boys to certain members of the music industry, as Loyde told *Go-Set* music magazine in 1966:

> [Promoters] think we're difficult, because we don't walk on stage in identical suits …we used to smoke on stage, wear sandshoes and t-shirts, play as loudly as we liked and tell people where to go! Come to think of it we are practically the same now. (Loyde in *Go-Set*, Aug 3, 1966 in Whitten 2005, p. 9)

The Purple Hearts' unconventional image also made them a target of the Brisbane police force, as Loyde explained to Iain McIntyre for 3CR radio's *Wild About You* website:

> If you played rock'n'roll and had long hair then you were a fiend. You were definitely batting with Satan. …in Brisbane [there were]…a lot of bored police officers, [who] spent a lot of time harassing [us]. It was the long hair that did it, and the way [we] dressed.

The Purple Hearts' emphasis on the grittier end of R&B reflected the band's desire to capture more authentically 'black' sounds, much like London's The Yardbirds. According to Whitten (2005, p. 4), one pop publication reported The Purple Hearts' ambition was 'to have rhythm and blues accepted in Australia.' African-American rhythms and vocal patterns had been little heard in Australia outside of select subcultural groups until the early 1980s (Stratton 2007a, p. 26). The Purple Hearts were one of few groups able to act as mediators of this African-American influence to Australian audiences (Stratton 2007b). The band's R&B leanings were driven by two main sources. First, The Purple Hearts' vocalist Mick Hadley brought his own R&B influence to the group. He had been regularly attending shows by bands such as Cyril Davies Allstars and Blues By Six in London's emerging blues-purist scene before moving to Brisbane in late 1962 (Cox 2002; Milesago 2006[8]). Hadley has always maintained that the key influences on his 'down and dirty' vocalisations were African-American performers rather than their white interpreters (Pierce & Smith 1992). Secondly, there was the influence of Loyde himself. Loyde's R&B inspirations were informed by his fathers' extensive collection of blues and jazz records. Loyde claims he was more immersed in original blues music than his fellow band members, but that they gave him an education in British R&B such as the Yardbirds and Graham Bond Organisation (McIntyre, *Wild About You*; Cox 2002; Keenan 2006). The Purple Hearts can be seen to mediate the African American influence both directly through Loyde's knowledge of authentic blues, and indirectly through music which had been demonstrated to them by the London R&B scene.

According to Baker, The Purple Hearts became the 'undisputed kings of the early Brisbane scene with a giant cult following' (in Spencer & Nowara 1993c, p. 411-412). When The Purple Hearts relocated to Melbourne in early 1966, they rapidly

[8] This information is written by an anonymous author on the Milesago website at <http://www.milesago.com/Artists/purplehearts.htm>. According to Stratton (2007b, p. 209), Milesago is 'is an Australian Music Industry project and usually accurate.'

established themselves as scene-leaders. Drummer of The Wild Cherries, Keith Barber recalled that '[when The Purple Hearts] hit Melbourne practically every band realised, 'shit, we can't play, these guys can play.' …They were the real thing' (Warburton 2004, p. 15). The considerable influence of The Purple Hearts has been noted by Ross Wilson (2002) of Daddy Cool, who remarked, 'The Purple Hearts… changed the way [the Melbourne music scene] thought about music. …[Loyde] played in a style that made us …lift our game.'[9]

Homan (2008b) contends that garage-y R&B acts such as The Purple Hearts were an important link in Australian rock lineage. Homan argues 'the proper descendants of the initial rock and rollers were bands such as …The Purple Hearts… which combined the guitar virtuosity of rock and roll structures with a ferocious vocal style, but achieved limited commercial success' (Homan 2008b, p. 22). The Purple Hearts showed little interest in commerciality but their limited success would be compounded by the music industry's strict conventionality.

Loyde was generally unimpressed with the Australian music scene in the mid-'60s, arguing that it was dominated by poorly written, 'sissy pop' (Colvin 2007, p. 53). Loyde's position is supported by Douglas and Geeves (1992, p. 110) who contend that the growth of Australian music from the 1960s into the early-'70s was stunted by a combination of:

> unadventurous and technically backward recording companies, …ill-informed media…, and a lack of creativity and courage [from many Australian rock musicians]: they received and copied at a time when they might have adapted and developed.

While The Purple Hearts' bold creativity was revered by their peers, their record company, Festival, were unsupportive of The Purple Hearts and blocked their attempts to make a full-length album. As Loyde recalls:

> [Festival]… thought we were a waste of oxygen, they never let us make an album. We were pissed off because The Loved Ones were making an album in Melbourne, and we had all those sounds way before they did. …Our live stuff would've really kicked on an album. …[When the record company] say they like you, they mean they… hate the way you look and hate the music you play, but they love your crowd' (in McIntyre, *Wild About You*).

[9] See Wilson in Appendix IV.

The Purple Hearts were unable to record a document which showcased the strengths which had enabled them to make such an impact on the live scene. This lack of recording history can be seen as a contributing factor to the reason they are not better remembered today. Ultimately The Purple Hearts were only able to record five singles. Once out-of-print, these singles became increasingly difficult to find until eventually reissued on the CD *Benzedrine Beat* by Half A Cow in 2005. However they remained well-remembered by experts. As McFarlane (1999d, p. 500-501) asserts, The Purple Hearts' 'tough, incomparable R&B singles remain classics of their type. The band's uncompromising approach to music-making was unrivalled in its day.' Loyde's gift for innovative guitar playing played a significant part in The Purple Hearts' appeal. On the 1966 single *Early In The Morning*, Loyde played an Indian influenced 'snake-charming riff' (McIntyre 2006[10], p. 13-14), which was unheard of in Australian popular music at that time. Loyde's peers had begun referring to him as the Australian equivalent of The Yardbirds' guitar wizards Eric Clapton, Jeff Beck and Jimmy Page (Wilson 2002; Anderson 2007; Fricke 2007). His reputation as guitar hero and a musician's musician had begun.

**Adventures in psychedelia: The Wild Cherries**

The Purple Hearts announced their break-up on 23 January 1967, 'stating that they had ceased to progress musically, were becoming stagnant and had decided to split' (McFarlane 1999d, p. 501). Loyde immediately joined The Wild Cherries where he encountered classically trained musicians whose skills brought out new dimensions in his guitar playing. The Wild Cherries were steeped in jazz and modern art, and encouraged each other to stretch out in radical artistic directions (Warburton 2004). For the first time in his career, Loyde began writing original music and became The Wild Cherries' chief songwriter. According to Colvin (2007), he continued to be driven by his father's lessons regarding authenticity. He was also influenced by the psychedelic possibilities he had been awakened to through the use of LSD and marijuana (Emery 2006). Loyde's influence on The Wild Cherries was as dramatic for them as it was for him. As Baker (in Spencer & Nowara 1993d, p. 556) explains, 'originally a blues band, the Cherries made the transformation to anarchistic psychedelic bliss in 1967 with the arrival of Loyde.' Baker would go on to describe The Wild Cherries as:

[10] Different citation source to McIntyre's undated online *Wild About You* article.

> a hallowed legend of Australian rock. They are our equivalent to Detroit's [The] Stooges or [The] MC5. They were what rock dreams are made of - relentlessly experimental musicianship, stunning vocals and a real guitar wizard. (Baker in Spencer & Nowara 1993d, p. 556)

Considered creatively peerless in the live forum, The Wild Cherries became known for extended jams which McGregor described in 1967 as having a:

> loose, underivative [sic], free-flowing style, which often seems close to jazz in approach, though the sound is in the usual pop-soul idiom. … They are one of the few groups which have got something going all the time and retain the capacity to surprise (in Warburton 2004, p. 23).

The Wild Cherries' desire to push the musical envelope extended to their customised technical equipment, partially motivated by Loyde's penchant for playing at high volumes. Loyde had become notorious for driving his amplifier's capabilities so hard that he would continuously blow up his speakers. In late 1967, Loyde found an unexpected answer to his problems when The Wild Cherries' bassist Peter Eddey was called up to serve in Vietnam and forced to leave the band. Helpfully his replacement, John Phillips, worked at the Australian amplifier and speaker company Strauss. Phillips introduced Loyde to the Strauss technical team who were prepared to work with Loyde to build an amplifier which could meet his requirements. As Loyde explained:

> [Strauss] were into bands having some input, so I'd take down things like a circuit I'd found in an old book from an amp that was used for early radio broadcasts. We'd push everything as far as we could. I had speakers that could take 300 watts in the days when English Celestions could only take 30 watts. (in. McIntyre 2006, p. 73)

However, building an amp which could withstand Loyde's punishing demands proved more difficult than expected. Loyde recalled:

> The guy from Strauss said, 'Mate I'll build you an amp that you'll never blow up.' He was sorry he said that. …I'd be back a day later saying 'Guess what?' But in the end he kind of perfected the whole thing. The Aztecs used 'em, and The Wild Cherries, and The Coloured Balls. Mate, they were pretty bomb-proof those amps (McIntyre *Wild About You*).

Loyde's custom-made Strauss amplifier allowed audiences to hear his prowess as lead guitarist with the kind of high volume that would became his signature. This extreme volume would be adopted as staple feature of the Australian rock to come.

Unfortunately The Wild Cherries' live prowess and legendary musical explorations remain fixed in mythology. No live recording exists to corroborate what critics of

the day have said. Once again, Loyde's relentless creativity proved to be too much for Festival Records to accommodate. Loyde would later opine that:

> The Wild Cherries were probably a little further on edge than The Purple Hearts. You wouldn't know that from The Wild Cherries records because we still had to make records in conservative Australian studios, with pretty square engineers (in Taylor 2004, p. 104)

Festival considered The Wild Cherries to be too uncommercial to warrant recording (Warburton 2009). As Loyde has explained:

> it was pretty hard in our day because we were way more experimental and way more psychedelic and we had to condense it down and knock it out on a few singles (Warburton 2004, p. 30).

However dissatisfactory Loyde found the constrictions of the late 1960s Australian music industry, the four singles The Wild Cherries were able to produce managed to make their mark. As Baker (cited in McFarlane 1999e, p. 679-680) says:

> The Wild Cherries …[were Melbourne's] most relentlessly experimental psychedelic band… The band's four singles …were exciting, revolutionary excursions into a musical void with no concessions to commercial demands.

Fricke (2007, p. 102) corroborates that the singles 'are all explosive, freak-beat soul. Loyde doesn't solo at length, but the dirty boom of his outbursts… blow through the lumpy production with psychedelic vengeance.'

Due to the constrictive conservatism of the Australian recording industry during their day, neither The Purple Hearts nor The Wild Cherries were able to record an album which documented their true strengths. Due to unavailability, the little recorded material they were able to leave behind was difficult to obtain until reissued on CD by Half A Cow Records in 2005 as *That's Life*. This was an important matter which would plague all of Loyde's musical output. However, as can be seen, both The Purple Hearts and The Wild Cherries played important roles which contributed to the growth of Australian rock as a whole.

## Reinventing Billy Thorpe: Lobby Loyde and The Aztecs

The Wild Cherries began winding down in late 1968 following the successive departure of three band members. While they tried to forge ahead with replacement musicians (including three future members of blues rock band Chain), Loyde renewed his relationship with his school friend Billy Thorpe. Thorpe had moved to Melbourne in 1968 after going bankrupt and had dissolved his popular mid-1960s

band The Aztecs to pursue a solo career (McFarlane 1999a; Thorpe 2002). At the time, Thorpe was considered a former pop star famed for very 'white' renditions of R&B, who had turned into a middle-of-the-road artist (Stratton 2003, Baker in Spencer & Nowara 1993a). Loyde, on the other hand, was already embroiled in expanding musical boundaries 'with a stinging sound he owed in part to a powerful thousand-watt amplifier. Such radical ideas were not immediately on Billy's radar' (Walker 2009, p. 95). Thorpe told Baker (1990, p. 102-103) that it was in Melbourne that Loyde helped him discover a music scene he 'never knew existed… So I played the blues in Melbourne for three years.'

Critically, Thorpe was also receiving guitar lessons from Loyde 'to improve his soloing and rhythm-playing' (Walker 2009, p. 106). Under Loyde's direction, Thorpe's guitar playing was shaped into a tougher, punchier style (Keenan 2006). Thorpe confirmed that playing alongside Loyde forced him to 'get [his] chops together!' (Lethborg, McFarlane & Dowler 2007, p. 5). Loyde joined Thorpe's solo band in December 1968 immediately on leaving The Wild Cherries (Walker 2009). As Loyde (Taylor 2004, p. 104) explains with typical bluntness, 'they needed me because they couldn't arrange for shit, and if you're going to play blues and rock'n'roll you've got to turn it around a bit and make it your own.' Thorpe was quoted in a 1971 *Daily Planet* article by Lee Dillow (Lethborg et al. 2007, p. 5) saying 'Lobby was the first one to instil the principles of volume into me.' According to Ian 'Molly' Meldrum (Higginbottom 2007), the combination of Loyde and Thorpe 'paved the way for… what became pub rock.' Under Loyde's guidance, Thorpe was transformed into a howling hard rock/blues belter - and his new band became the loudest, heaviest around (Thorpe 2002, p. 143). The unit was so powerful that Thorpe went back to using the lucrative Aztecs name (Walker 2009, p. 107). Walker (2002, p. 79) states Loyde's radical approach to guitar playing fuelled an ascent of the 'new' Aztecs 'which would see Thorpie reign unassailably as the king of Oz rock during the early seventies, and The Aztecs a band which would change the face of Australian rock'n'roll.' McFarlane (1999a) also emphasises that Thorpe's career rebirth came as a result of working under Loyde's direction and that the success of their pairing placed them as pioneers of the rapidly expanding Melbourne underground blues and heavy rock scene.

While audiences had little trouble taking to the new, wilder incarnation of The Aztecs, once again the conservative Australian music industry proved more resistant (Douglas & Geeves 1992, p. 108). Both Thorpe and Loyde were frustrated with the industry's short-sightedness (Walker 2009, p. 109-110). As exciting as the Melbourne music scene was, the industry found it uncommercial and perceived it as an underground phenomenon. The entertainment industry preferred to deal with less demanding music, or as Clarke et al. (2001) put it 'sugar without the LSD, or 'bubblegum'.' It is important to highlight how sensitive the recording industry was to meeting the demands of Australian commercial radio at the time. Walker (2009, p. 119-120) describes late-1960s radio as 'unadventurous and timid, relying… only on chart music and hit singles on rigid rotation, as management tried to meet commercial expectations for advertisers.' Like The Purple Hearts and The Wild Cherries before them, The Aztecs' brash and bluesy hard rock sound and long jams were too challenging for the late-'60s music industry.

The struggles of The Aztecs were mirrored by the dramatic cultural and political shift felt throughout Australia in 1969, which hinted at the nation's coming shift away from the dominant conservatism. As Beilharz states (2007, p. 105) 'The 1960s, as the saying goes, happened in Australia in the 1970s.' Australia would have to wait until 1972 for the 20-year Liberal government incumbency to end. However, the narrowly won 1969 re-election of Prime Minister John Gorton following a popular campaign from the Gough Whitlam-led opposition indicated a change was in the air (Douglas & Geeves 1992, p. 102). Hippie ideals were being embraced and protests against Australia's involvement in the Vietnam War were gathering momentum. While conservatism still dominated the upper levels of the Australian music industry, the change in the cultural and political environment could be heard in the music emerging from the pubs and clubs. Douglas and Geeves (1992, p. 102) claim that 1969 was 'a pivotal year in the maturation of rock music and the definition of what was then being described as 'pop culture'.' As Walker (2002, p. 79-80) explains 'generic guidelines for Australian rock were being set. Bands like …The Aztecs, Chain and Carson constituted a unified push'. Away from the mainstream, Melbourne's club scene in 1969 provided fertile ground 'where really gifted musicians were innovating at a rate of knots… Lobby Loyde was one of [its] backbone figures' (Beilharz 2007, p. 105).

The Aztecs' loud and raucous blues sound was pioneering in its day. As I have shown via Stratton (2007b, p. 18, 20), Australia's musical relationship with the blues was mediated and problematic. However, certain distinctive, individual voices had begun emerging which would establish an identifiably Australian approach to the blues. Lobby Loyde, Billy Thorpe, Chain, Ross Wilson and Mike Rudd were among the first 'to make their mark and develop a truly original sound' (Lethborg et al. 2007, p. 4).

Loyde's musical influence on The Aztecs (Dec 1968-Jan 1971) was the turning point which reinvigorated Thorpe's career (McFarlane 1999a; Baker 1990). The blueprint of Loyde and Thorpe's collaboration signalled 'a new direction, and a new vitality [in Australian rock. This is especially evident on the]… LSD soaked, jam-filled album: *The Hoax Is Over* …which left no doubt as to the band's intention: it was loud, long, dirty and undeniably Aussie rock' (Lethborg, et al. 2007, p. 4). The instigator of The Aztecs' new style of Australian rock may have been Loyde but Thorpe was its star. With his powerful voice, charisma and ability to command a crowd, Thorpe was able to take this sound to the mainstream in 1972 with his legendary performance at the inaugural Sunbury Pop Festival and with his anthemic hit, *Most People I Know (Think That I'm Crazy)* which reached number three in the national charts (McFarlane 1999a).

The Aztecs would reach the peak of their powers from 1972-1974 without Loyde. In January 1971, he left The Aztecs after growing tired of the limiting 12 bar blues format (McIntyre 2006). Loyde concluded that he'd stretched The Aztecs as far he could, and stated 'Billy was pretty set in his ways and I felt that I was outgrowing the group' (Walker 2009, p. 110-111). Loyde was also tired of the music industry's conservatism, saying 'venues wanted straight rock'n'roll and if you played anything too long or too weird that was it. …I had another vision' (McIntyre 2006, p. 75). Loyde's departure from The Aztecs meant he was not present during the most-lauded and visible period of their career. This can be read as another contributing factor to his absence from the dominant narratives of Australian rock.

**Liberate rock: The origins of The Coloured Balls**

Loyde's career had established a mercurial pattern of continuous reinvention. He effectively represented himself with a new persona and musical direction in each band. Loyde had used his considerable skills to mutate the heavy blues form as far as it would go with The Aztecs, but recognised that he and Thorpe were now on separate paths. One factor which affected his decision to leave was an epiphany he'd had while using Sandoz Laboratories LSD-25. Loyde said the experience made him realise that he'd drifted too far away from his own creative ambitions and his connection with the people who came to see him play. Loyde explained that the strength of his experience with pure LSD 'completely destroyed my Aztec lifestyle because I could no longer turn a blind eye to the audience and to the music' (Walker 2009, p. 110).

Loyde had also been dissatisfied with the way *The Hoax Is Over* had turned out, and recalled it was 'not intense enough for me. I wanted to go somewhere more intense. [The] Coloured Balls' music was in my head' (Walker 2009, p. 123). Loyde had been inspired by two primal rock'n'roll bands from Detroit who had both released their debut albums in 1969 – The MC5 and The Stooges. He felt these bands' anti-commercial, take-on-the-world energy was much more in line with the intensity he craved than the pub rock approach of The Aztecs (Loyde cf. Taylor 2004: 104-105). It is important to note Loyde's sense of vision. Even though both the aforementioned acts would grow in prominence over the years, at the time each was considered a commercial flop. Loyde has argued that he was influenced by The MC5 and The Stooges 'philosophically more than musically, because I was already edgy like that inside myself. …There was this real loud raucous bastard living inside me' (Taylor 2004, p. 105). This is made more convincing when we remember Baker's (in Spencer & Nowara 1993d, p. 556) description of The Wild Cherries as 'our equivalent to Detroit's Stooges or MC5.' Loyde's vision was of a musical style that re-imagined 1950s rock'n'roll through the lens of the furious intensity and volume he'd developed through The Purple Hearts, The Wild Cherries and The Aztecs.

Loyde took a brief detour back into his psychedelic leanings before turning his full attention to the musical ideas he was cooking up for The Coloured Balls. He formed an all-new, three-piece incarnation of The Wild Cherries which was willing to follow him into the furthest reaches of his experimental explorations

(Clarke et al. 2001). Though the band barely lasted a year, their efforts together include the prototype of Loyde's signature tune which he would perform in all his subsequent bands: a powerfully affecting, Beethoven-inspired, freeform modal instrumental called *G.O.D. (Guitar Over Drive)*. The trio also performed on Loyde's long out-of-print debut solo album *…Plays George Guitar*; which has been described by McFarlane (1999c, p. 376) as 'a progressive rock milestone, one of the most remarkable heavy guitar records of the period.'

Fate presented Loyde with his opportunity to try out The Coloured Balls material in early 1972 when he dropped in to lend a hand to The Aztecs as they were recording the single of *Most People I Know (Think That I'm Crazy)*. In the middle of the session, Billy Thorpe was called out of the studio to do an interview so Loyde, backed by The Aztecs, filled in the time by recording the blues boogie single *Liberate Rock* (Keenan 2006). The single was released under the joke name, The Coloured Balls, at the suggestion of Aztecs drummer Gil Matthews (Loyde 1996). Loyde subsequently formed the 'real' Coloured Balls to support the single and produce a follow up album (Perrin 2006). The veteran musician assembled a line-up of young rockers who were 'unspoilt by music' (Keenan 2006). The band included Andy Fordham on guitar, (later replaced by Ian 'Bobsie' Millar), 18 year-old Janis 'John' Miglans (bass, vocals) and Trevor Young on drums (McFarlane 2006a). The new band members' fresh energy and enthusiasm were just what Loyde had been looking for to create 'high energy rock'n'roll on his own terms' (McFarlane 2006a). When *Liberate Rock* was finally released in August 1972, it shocked Loyde by becoming a surprise hit, reaching number 20 on the charts in both Melbourne and Sydney (McFarlane 2008a). Loyde likened *Liberate Rock*'s success to winning the lottery, and stated:

> [we] threw it out for a joke and everyone bought it so it's just one of those cosmic moments when something works that you didn't expect to. [I] thought it was a throwaway line and it turned out to be a hit record (Loyde in Perrin 2006).

Fate had another surprise in store for The Coloured Balls. The long-haired quartet decided to get their hair 'cut-to-the-bone' (apart from the back) while returning home to Melbourne from a tour of Brisbane in the punishing summer of late 1972 (Perrin 2006). It was generally perceived by the public and media that The Coloured Balls had adopted the look of the sharpie subculture which had emerged since the mid-60s. Thereafter, their career became inextricably linked with the sharpie

movement (Perrin 2006; McFarlane 1999b; Sheppard 2006; Terry 2006; Cockington 2001). The confluence of the band's radical haircut, their intense rock'n'roll, and the growing visibility of the sharpies resulted in The Coloured Balls being laden with a fierce image they had not intended. This would lead to severe consequences. The band had unwittingly given the media a talking point which would eventually overshadow the importance of their music and contribute to their absence from the dominant narratives of Australian rock. Though a staunch supporter of the sharpies until his death (Taylor 2004), Loyde admitted in hindsight that the haircut proved to be 'a fatal mistake… [because] it distracted somehow from the music' (Perrin 2006). Loyde's time with The Coloured Balls, and their connection with the sharpie subculture, shaped what was arguably the most significant and dramatic episode of his career.

## *Chapter Three: Just when you think you seen everything: The nexus of The Coloured Balls and sharpies*

**Figure 3 (Callen 2010):**

**To face what can only be faced with back turned (Oldham 2010)**

*Anything that challenges the norm will always get a bollixing in Australia. …We're the absolute outright winners in the conservative stakes.* Lobby Loyde (in Colvin 2007, p. 53)

## The kids are alright: sharpie subculture

The sharpie subculture played a critical role in Loyde's history and his association with them is arguably part of the reason he has not been better remembered by the dominant story of Australian rock[11]. Their subculture has been both demonised and mythologised over the years. Hence it is necessary to offer a brief outline of sharpie history and customs.

The sharpies were arguably the Australia's first uniquely indigenous subculture. According to Cockington (2001), Strahan (2002b), and Tofts (2006), sharpies are a part of Australian folklore which has become marginalised in the Australian 'popular consciousness… [and] official social and cultural histories' (Tofts 2009, p. 21). Despite being mostly identified with the early 1970s, sharpie genealogy stretches from 1964 to 1980 (Taylor 2004; Taylor 2006)[12]. Sharpies were primarily found in Melbourne and came from lower-to-working class backgrounds (Strahan 2002b; Cockington 2001, p. 174; Terry 2006, p. 20)[13]. According to Milne (2007), they were predominantly:

> bored kids from outer suburbs …looking for things to do in a rapidly expanding city that was renowned for its boring conservatism.

While the majority were young Anglo Saxons, contrary to the English skinhead stigma which is commonly attached to sharpie mythos, they were a multi-cultural phenomenon (including Italians, Greeks, Yugoslavs and, to a lesser degree, Asians and Kooris) (Taylor 2006, p. 91). Joining a sharpie gang was 'an Australianisation process for a lot of kids' ('Mick' cited in Taylor 2004, p. 91). The sharpie subculture hit its peak from 1973-1974 when it became 'the number one teen fashion in Victoria' and spread out from Melbourne across the country to become Australia's most dominant youth culture movement (Taylor 2004, p. 86).

[11] For a history of sharpies and Australian subculture, see Taylor 2004 and Stratton 1985 (also Hebdige 1979). There is not space to discuss sharpies and subcultural theory in this thesis.
[12] Melbourne writer Tadhg Taylor has written more extensively about the sharpie phenomenon than any other author. See Taylor (2004, 2006).
[13] Taylor (2006, p. 47) states that 'The average sharp girl worked in an office, and the blokes were usually apprentices or shop assistants.'

The sharpies were highly territorial and 'found an outlet in gang codes and rituals' (Strahan 2002b). According to Fazio (2001, p. 18870), they 'did not discriminate against people on racial grounds. You were more at risk of being attacked if you were a male with long hair.' While the sharpies' territorial violence cannot be excused or glorified, it had a greater cultural context and must be understood within the era's accepted levels of domestic violence and corporal punishment in Australian homes and schools, as well as that of the bouncers at dances and concerts and even the police force itself (Strahan 2002b). Former sharpie Larry Jenkins (in Strahan 2002b[14]) describes the relationship between his sharpie gang and the Victorian police force thus:

> We'd get hassled by the cops, big time. …We'd get picked up all the time because [of] the way we looked. Really it was such a hassle to go somewhere you'd either get in a fight or the cops would get you, you sort of stayed in your boundaries… Everywhere we went we had trouble.

Jenkins (in Strahan 2002a) describes the sharpies as existing in a culture of violence:

> It was a much more macho society then. …It was quite a rough violent world we came from - where the teacher would strap us everyday with a cane or whip us, or our father would whip us. … Violence was used on us to teach us and so we used violence on someone else.

Strahan (2002b[15]) contends that 'violence and bullying was the defining experience of being a sharp,' but many sharpies maintained that their day-to-day violent activities were a factor of contextualised, youthful, working class rites of passage (Taylor 2004; Cockington 2001). Cliff Mitchell (in *Vice Magazine* 2007, p. 57) indicated that most of his generation of sharpies (1970-1976) had inherited a sense of honour and codes of conduct for fighting fairly through the military culture of their parents and grandparents' generation. It should be noted that the majority of sharpies eventually got jobs, started families and settled down to become productive members of society (Taylor 2004; Milne 2007).

Importantly for this research, the music of the sharpie culture was predominantly Australian rock played by locally accessible bands such as Buster Brown (featuring Angry Anderson, later of Rose Tattoo), The Aztecs, AC/DC and Madder Lake, and augmented by an influx of international glam rock. However, as Taylor (2004, p. 97-

[14] See Appendix I.
[15] See Appendix I.

98) states, 'roosting at the top of the sharpie-rock heap were The Coloured Balls.' Though sharpies weren't their sole audience, The Coloured Balls were 'the only band who dared to fully embrace the culture' (Cockington 2001, p. 180). Loyde had been aware of the sharpies since The Purple Hearts moved to Melbourne in 1967; and has suggested that the sharpies were a key inspiration in forming The Coloured Balls. Loyde observed:

> a whole new generation had come through and the fashions had evolved. I formed The Coloured Balls because I liked what I was seeing. I was fascinated by it… The Coloured Balls became one of the few bands who could communicate with these kids (in Taylor 2004, p. 105).

Sociologist Simon Frith (1996, p. 276-277) claims that an important function of all music is that it deals with issues of identity 'that may or may not fit the way we [the audience] are placed by other social forces.' Frith (1996, p. 277) argues that the most valuable music is that which has a disruptive cultural effect 'through its [obdurately social] impact on individuals.' This point is pertinent to the symbiotic relationship of mutual appreciation which grew between sharpies and The Coloured Balls. Each recognised the other as new expressions of Australian cultural identity which were disruptive to the conservative hegemonic norm. Their social impact was on each other as well as Australian rock's cultural identity. Like Loyde, the sharpie subculture is noticeably absent from dominant Australian cultural histories (Fazio 2001, p. 18870; Taylor 2004, p. 8; Tofts 2009, p. 21).

The generation of musicians and youth subcultures which proliferated in the 1970s surfaced in an era of new nationalism. Australia, like much of the western world, was in a period of social upheaval and transition. In 1972, its predominant conservatism was challenged by a number of factors and Australian popular culture began to respond 'to new currents of social and cultural diversity' (Arrow 2009, p. 123). Most notable of these was the election of the Whitlam Labor government which made a lasting impact during its brief time in power, rejuvenating the country 'with reforming zeal and ambitious spending plans' (Arrow 2009, p. 111). The nation had also been affected by the end of its involvement in the Vietnam War. Cultural pluralism and leftist politics had become a more visible part of the national identity 'and social and cultural groups that challenged respectable suburban norms were more broadly accepted' (Arrow 2009, p. 111). The Labor Party reign of power from late-1972 - 1975 symbolised a short-lived spirit of change which permeated the

psyche of the Australian counter-culture. This brief period of optimism and opportunity provides the setting for the rise of the Coloured Balls and the birth of a new form of Australian rock.

### Revenge band: Loyde turns his back on the music industry

The Coloured Balls' charged and intense rock'n'roll differed significantly from the grinding blues rock of The Aztecs. According to Walker, Loyde 'took the groundwork he'd laid with The Aztecs, and sharpened it to a logical conclusion' (Walker 2002, 120-121). The Coloured Balls' music flew in the face of music industry standards. It was uncommercial and uncompromising, in keeping with the aesthetic Loyde had established with his previous bands. Importantly, The Coloured Balls' music forms a connection with the rock that came before it and the rock that would come after. As Walker (2007)[16] asserts:

> it was in The Coloured Balls… that Loyde's sound and vision coalesced into his most coherent and iconic - and thus influential statement. Like AC/DC [who they pre-date], the Balls bridged the gap between the early- and late-70s, pre- and post-punk.

Loyde saw The Coloured Balls as his 'revenge band' and an expression of complete creative freedom:

> I wanted a band that did everything that was against what was going down at the time [in music]. That was our way of saying 'fuck you' to the music industry (in McFarlane 2006a, p. 4-5).

### Nexus, 'event' and rhizome: a brief Deleuzian detour

Loyde's connection with his audience was never more intense than during his time with The Coloured Balls. This cultural relationship has parallels with the Deleuzian concept of event. Deleuze's event only applies to a nexus, such as that which exists between artists and their audience (Shaviro 2009). Murphy and Smith note that:

> Of the many forms of expression through which their thought moves, flowing and multiplying without privilege or hierarchy, Gilles Deleuze and Félix Guattari number 'pop' among the most powerful (in the Spinozian sense, of that which affords the greatest potential for further connection and ramification) (Murphy & Smith 2001, p. 1).

Murphy and Smith indicate that Deleuze and Guattari were intrigued by the way pop culture develops in non-theoretical, improvisational ways and unregulated 'fits

[16] See Appendix I.

and starts' (Murphy & Smith 2001, p. 2; also Deleuze & Guattari 1987, p. 26). They suggest that music can play a powerful role in the development of pop culture because it has catalytic potency and an immanence of transformative 'events' (Murphy & Smith 2001, p. 9).

Deleuze's concept of transformative 'events' was developed before he began working with Guattari and is illustrated by the following example offered from Stagoll (2005). A tree should not be said to 'turn' green as the seasons shift from winter to spring. To describe its transformation as such is to suggest the event has changed the tree's essence. It is would be accurate to say that the tree 'greens.' This description acknowledges the tree's inherent potential to 'green' and 'captures…the dynamism of the event's actualisation' (Stagoll 2005, p. 87). As Marcus (1992, p. 748-749) illustrates, what is necessary for transformation with rock music is the ability to manifest a preternatural intensity, absorbing events from the world at large to send them:

> back into the world, altogether transformed and disguised, in a form that deflected any refusal. The song took in the social energies of change …and said: …Now, without embarrassment, we can all dress up in new clothes.

For the nexus of band and audience to become pure event, Deleuze's concept requires that the momentary uniqueness of this nexus of forces moves beyond its own space and time to reach rhizomatically into the future as transformations in music and pop culture (Fraser 2006; Stagoll 2005; Murphy & Smith 2001; see also Deleuze 1990). Rhizomes can be thought of as similar to the interconnecting neural processes of the brain, or like crab-grass which has thousands of roots, none of which are central. These roots interconnect with each other in random, unregulated networks (Powell 1998, p. 108-111). For The Coloured Balls' intense connection with its audience to been seen as pure event it has to qualify as a meeting place of elements of Australian rock culture which came before and would come after. Further discussion on the subject must wait until the events of Loyde's timeline have reached a point where Deleuze's concept of event can be seen in the context of the past and future of Australian music and pop culture. For now, the thesis will draw attention to three incidents surrounding The Coloured Balls' first album, *Ball Power*, which show signs of the immanence of transformative events.

## Ball Power: the rise of The Coloured Balls

McFarlane (2006a, p. 3) argues that *Ball Power* (released Dec 1973), is 'one of the greatest guitar-driven hard rock albums of the entire 1970s.' *Ball Power*'s potency remains significant on a number of levels. First, the public reaction to *Ball Power* shocked its disinterested record company EMI when it reached number 13 on the national charts (Loyde 1996; McFarlane 1999b) and garnered critical acclaim (McFarlane 2006a). Loyde described EMI's feelings towards The Coloured Balls music:

> The record company in Sydney did their level best to stop us making anymore of 'those crappy records' as they put it. …but what stunned them was it went into the top five in Melbourne in the second week of release. It even went into the national charts, which meant it was selling in cities that didn't even have a sharpie thing (in Taylor 2004, p. 108).

Secondly, according to many rock writers, *Ball Power* still stands as an uncannily prescient proto-punk force, anticipating the future of Australian rock with a musical convergence pointing towards Oz Rock, punk, space rock, stoner rock and the alternative rock boom of the 1990s (McFarlane 2006a; Fricke 2007; Walker 2002; Walker 2007; Turner 2007).

Thirdly, Loyde's lyrical concerns had progressed significantly since his time with The Wild Cherries. McFarlane describes Loyde and The Coloured Balls' ethos as a cross between punk-ish wilfulness and hippie ideology (McFarlane 2006a; 1999b). Here Loyde's philosophical lyrical aesthetic bears more in common with 1970s-'80s protest punk and 1990s grunge[17] than the trademark 'cock rock' aesthetic which would characterise much of the Oz Rock to come (Frith & McRobbie 1978; Homan 2008b). While several Coloured Balls tracks do deal with typical rock fare such as sex, love, rock'n'roll and rebellion, a significant percentage would be more accurately described as bearing existential messages or cynical social commentary married to dirty sounding, riff-oriented guitars and a driving beat. For instance, on *Devil's Disciple*[18] (the b-side to September 1973 single *Mess Of The Blues*) Loyde directly addressed his growing unrest over misrepresentation in the media. Loyde sang:

> They call me the devil's disciple,
> They say I've got occult ways.

[17] Stratton states that grunge music is characterised 'by 'dirty' guitar, strong riffs, and heavy drumming. The 'dirty' sound resulted from a stylistic change in the standard method of playing punk rock, and from the common use of guitar distortion and feedback' (Stratton 2007a).
[18] See <http://www.youtube.com/watch?v=DZGdyPHSHNw&NR=1>.

> Papers just don't understand …
> I've got to live my life empowered…
> All the crap they say about me is
> Part of the life I've lived and left behind (in McFarlane 2006a, p. 10-11).

Loyde would later describe *Devil's Disciple* as 'a send-up of all the negative media attention [The Coloured Balls had] started getting' (in McFarlane 2006a, p. 10-11).

*Human Being*[19] is typical of Loyde's existential musings and remains *Ball Power*'s most celebrated song. McFarlane (2006a, p. 3) describes it as a 'symbiotic state of pure intent [which] remains a defining moment in the history of Aussie music.' *Human Being*'s existential lyrical thrust can be broken down to the constantly rephrased question: what is a human being? These philosophical leanings would be explored at greater length on the second Coloured Balls album *Heavy Metal Kid*.

With *Ball Power*, The Balls had made an impact on the national charts, gained a large following and a formidable live reputation, and reached the peak of their powers without playing it safe or pandering to music industry norms (McFarlane 2006a). Loyde's political stand-off with the industry had finally paid off, and he was succeeding on his own terms. However there would be a price to pay. Loyde's stalwart defiance of the industry would contribute to conservative media's reading of The Coloured Balls' image as both aggressive and non-conformist. This would also prove to be a component in his fall from grace and future absence from dominant stories of Australian rock. Walker (2007, p. 120)[20] contends that The Coloured Balls were 'the best band of the day… but it was typical that they were marginalised and ultimately defeated.' It is to this that the thesis will now turn.

## They call me the Devil's disciple: moral panic and folk devils

The Coloured Balls' image and close relationship to the sharpie subculture first started to outweigh attention to their music when media reports of sharpie violence at Coloured Balls' concerts began to escalate. Marcus (2000, p. 6) has observed a salient point about what the Balls were now experiencing:

> without an audience, no band can exist meaningfully yet, at the same time, no artist can control or realistically predict what an audience or the media will make of its creations.

[19] See <http://www.youtube.com/watch?v=ZKatVlwYPJA&feature=related>.
[20] See Appendix I.

Sharpies were no stranger to negative media reports. As an unusual and aggressive subculture, they had been on the receiving end of bad press since their first appearances in the 1960s (Cockington 2001; Taylor 2004). This form of reportage carried over into the 1970s where Taylor (2004, p. 115) states 'sharps had always been good copy. Slow news days in the early seventies often meant headlines warning of imminent sharpie/biker wars.'

The Coloured Balls were well acquainted with the reality of sharpie behaviour and considered such reportage to be media exaggerations (Taylor 2004, p. 107). Loyde recalled early attempts by the media to sensationalise sharpie violence, contending that '[the press] would come [to Coloured Balls concerts]… and six guys out of a thousand would have a fight so that'd be a violent brawl. But it was media generated' (Emery 2006). As The Coloured Balls became a fixture on the Melbourne scene, the combination of their image and sharpie audience, coupled with their relentless music and anti-industry stance, placed them at the centre of the media outrage (McFarlane 2006a, p. 4-5; 1999b, p. 132). The national media latched onto the perceived violence, increasingly targeting The Coloured Balls 'as anti-social misfits' (McFarlane 2006b, p. 16-17). Neither Loyde nor his band mates were comfortable about being portrayed as a 'violence inciting skinhead rock band' (McFarlane 2006b, p. 17). As McFarlane (2006b, p. 3) notes that, though The Coloured Balls were definitely 'playing some of the most aggressive and loudest music of the day… it was music with a message.' In a case of guilt by association, as Turner (2007) writes, The Coloured Balls began being 'saddled as attractors of skinheads and violence at gigs.' The problematic aggressive image which was projected onto The Coloured Balls was in opposition to the band's punk-meets-hippie ethos. According to McFarlane (1999b, p. 132) this resulted in the band becoming 'one of the most misunderstood bands of the early 1970s'. The media's handling of The Coloured Balls meant that they were now considered folk devils and whatever else the band stood for became dwarfed by their threatening image as anti-social misfits (McFarlane 1999b; Keenan 2006)[21].

[21] See Appendix IV, track 15.

The media's response to sharpie violence at Coloured Balls can be seen as an example of moral panic. Stanley Cohen (2002, p. xxxv) defines moral panics[22] as:

> condensed political struggles to control the means of cultural reproduction. Studying this…allows us to identify …the ways we are manipulated into taking some things too seriously and other things not seriously enough.

Implicit in this statement is Cohen's call for vigilance against over-reactions to problems, such as minor subcultural skirmishes, which have had their significance exaggerated (in comparison with more serious issues), *and* under-reactions to problems which require public and state agencies to take them more seriously (from leftist denials of public anxieties to conservative denials of abuses of human rights) (Cohen 2002). Cohen (2002, p. xxxv) states that public perception of reactions to social problems 'is socially controlled. And the cognitions that matter here are carried by the mass media.' As Cohen (2002, p. xxix) argues, the most important function of conservative media is in the ways they 'reproduce and sustain the dominant ideology.' Cohen contends that dominant, socially created exploitative cultures (such as media) are able to create an appeal to moral indignation on a societal and community level because they essentially report on the 'threat' without contextual framework (Cohen 2002, p. 149). This leads to what Cohen calls deviancy amplification. By creating a sharpie stereotype, the media was able to remove its audience's need to try to grasp what may really have happened at any given incident. Here Cohen illustrates how commercially exploitative media amplification creates a feedback loop which transmits the information which can be misinterpreted as falsified instructions for how youths should enact their 'defiant role-playing behaviour' (Cohen 2002, p. 148). This is certainly the case with the sharpies and The Coloured Balls. Once The Coloured Balls gigs began being depicted as places where violence broke out, Loyde immediately noticed a difference in his audiences. Loyde argued that the media played a key role in precipitating the increase in violence, and stated:

> The moment the national media galvanised people into thinking that's how you acted, this is the band you go and see and you beat up everyone in sight, people began to believe that sort of thing. The violence was horrifying stuff once it started because by then it was too late; it had got out of hand (in McFarlane 2006b, p. 17-19).

[22] This research accepts that the ongoing debates which have emerged since Cohen's watershed book *Folk devils and moral panics* appeared in 1972 are wide-ranging, conflicted and complex.

## The demise of The Coloured Balls

The media-fuelled moral panic regarding the close relationship between the sharpies and The Coloured Balls proved to be the band's undoing. Coloured Balls' guitarist Ian 'Bobsie' Millar remembers that the band's demise commenced following articles printed in *The Truth*:

> The band started to implode around all that skinhead publicity stuff that came out in *The Truth* newspaper. They had all these stories about skinhead bashings, and then all those kinds of guys started to follow us to every gig and it became a nightmare (McFarlane 2006b, p. 15).

Taylor (2004, p. 116) claims that, as the premiere sharpie band, the media targeted Loyde and The Coloured Balls as 'public enemy number one.' Sharpie violence had never been encouraged by The Coloured Balls, 'but [their image] …made them the perfect target for muckrakers' (Sheppard 2006[23]). Millar recalls that The Coloured Balls gained an undeserved reputation for violence which included misinformed reports that the band members themselves participated in alleged hostility. As Millar remarks, 'we supposedly used to belt people in the audience and everything; all these ridiculous rumours that the media had spread about us' (in McFarlane 2006b, p. 15). Even in the face of this, Millar defends The Coloured Balls' audience arguing that:

> most of the sharpies that used to follow us were just young kids having a good time… then later on there was that whole aggressive skinhead bunch from other areas that took over (in McFarlane 2006b, p. 17-18).

The moral panic began a series of events which each added a new element to The Coloured Balls' growing sense of demoralisation. In addition to being misunderstood as folk devils, the negative media attention accelerated the deterioration of the band's already unsatisfactory relationship with EMI (McFarlane 2006b; Taylor 2004). The music press also turned on them, savaging *Ball Power*'s follow up *Heavy Metal Kid* (Keenan 2006; McFarlane 2006b). Drummer Trevor Young handed in his notice in late 1974. In the end, the dispirited band reluctantly used its own powers of agency to take control of the situation and call it quits. Loyde would later state that 'sociological pressure' was the band's undoing (in Emery 2006)[24]. However, he was in no two minds about what was most instrumental in The Coloured Balls' demise when he said, 'it was totally in response to the media's character assassination of us

[23] See <http://www.popmatters.com/pm/review/8284/coloured-balls-ball-power/>.
[24] See Appendix I.

… We just dissolved the band and walked away from it' (McFarlane 2006b, p. 18-19).

It has been argued that The Coloured Balls were arguably Loyde's most influential statement (Walker 2007). With *Ball Power* at least, Loyde had successfully flown in the face of the conservative music industry to gain national popularity and obtain his 'revenge' for the mishandling of his previous bands, such as The Purple Hearts or The Wild Cherries whose proper legacy had been left unrecorded. The Coloured Balls' intense connection with the sharpies had brought him back into close contact with the audience he felt he was losing touch with in The Aztecs. However, this connection was used against Loyde to concoct a moral panic and depict The Coloured Balls as folk devils and 'anti-social misfits' (McFarlane 1999b; Keenan 2006). The Coloured Balls had dual trajectories as both a working band which desired a close connection with its audience, and as a political statement which was grounded in a specific creative milieu. The confluence of The Coloured Balls and the complex, demonised youth culture of the sharpies with the moral panic-obsessed media led to an impasse which The Coloured Balls could not overcome. I contend that this confluence greatly obscured the importance of Loyde's work with The Coloured Balls and significantly contributed to the marginalisation of his contributions to Australian rock in the dominant histories of Australian popular music.

## *Chapter Four: Working man's boogie: Lobby Loyde moves into the margins*

**Figure 4 (Callen 2010):**

**Reached with fingers dipped in rippling thunder (Oldham 2010)**

*Most things I do in music are purely for pleasure. Some musicians plot a distinct path from the opening, others just play for the moment. I definitely fit into the latter category. I don't think I've ever planned anything and I'm not likely to start.* Lobby Loyde (in Taylor 2004, p. 112)

## Going down: the aftermath of The Coloured Balls' break-up

Lobby Loyde was bitterer towards the media and commercial music industry than ever following the dissolution of The Coloured Balls. Consequently the guitar hero began to remove himself from the public gaze. This move toward the periphery dominated the rest of his career until his re-evaluation by the music industry in the final years of his life. However, despite overwhelming feelings of disaffection, Loyde's passion for making music remained strong (McFarlane 2006d, p. 4). His next work involved making the low-profile R&B styled solo single *Do You Believe In Magic?* and his two adventurous, non-commercial solo albums, the psychedelic prog rock record *Obsecration*, and his most ambitious project yet, the space rock, sci-fi concept album *Beyond Morgia* (Copas 2006). The latter would not be released until 2006 (Terry 2007, p. 8). Privately Loyde would discuss *Beyond Morgia* as one of his proudest achievements (Lou Ridsdale 2010 pers. comm. 27 August).

With Loyde's self-sidelining and Thorpe's dissolving of The Aztecs in 1975 to move to Los Angeles as a solo artist in December 1976, the Australian rock throne was vacated for newer bands such as Skyhooks and AC/DC (McFarlane 1999a, p. 637). The advent of colour television provided these bands with a wider national forum than their predecessors. The most notable music program of the time was ABC's *Countdown* which afforded visually appealing acts the chance to reach a wide audience and achieve national stardom. *Countdown* amplified the demand for live music and the pub rock circuit flourished as 'more and more hotels converted to music venues' (Homan 2003, p. 90; Walker et al. 2001). Homan contends that the new opportunities afforded by such mediums as *Countdown* galvanised Oz Rock and provided the blueprint for its proliferation. Here Oz Rock flourished to 'describe a set of attitudes, sounds and industrial arrangements of a distinctly local nature' (Homan 2008b, p. 19-20).

## Escape to London: Loyde's relocates to learn his craft against a punk rock backdrop

In July 1976 Loyde left Australia with his new band Southern Electric. He relocated to the UK just as the punk movement erupted. Loyde was impressed by the intensity of UK punk bands, and noticed the unmistakable parallels between the punk subculture's energy and disenfranchisement and those of The Coloured Balls and sharpies (Colvin 2007). He observed that The Coloured Balls were 'closer to the pulse… to what was going down in the world… than we even realised' (in McFarlane 2006a, p. 4-5). Loyde's oppositional attitude towards the claustrophobic conservatism of the Australian music industry had been justified. Punk's success in the UK had supported Loyde's belief in the value of music that went against the conservative norm. Loyde would reflect that the UK had become dominated by a kind of music which bore a similar ethic to that of The Coloured Balls and which the Australian music industry had written off as:

> non-commercial garbage [but] everybody's playing it here [the UK]… I played The Coloured Balls albums to the guys at [UK punk label] Stiff Records and they went 'this is pre-punk punk; it's great music, let's do it again' and I said 'listen, we've done it!'" (in McFarlane 1986 cited in McFarlane 2006c, p. 4-5).

Importantly, it was in the UK that Loyde received an education in recording music which met the standards of quality he felt were lacking in Australia (Keenan 2006[25]). Loyde developed his technique as a live mixer for Devo and avant-garde act Doll By Doll and by sitting in on recording sessions with The Police and Godley & Crème (Keenan 2006; Colvin 2007; Barman 2007). His tutors included skilled British engineers, such as Bill Price and Nigel Gray (McFarlane 2006c).

Meanwhile back in Australia, Loyde's profile moved further into the margins. In 1976, street-smart rock act Rose Tattoo (featuring Lobby Loyde fan, Angry Anderson) stepped into the void left by The Coloured Balls and The Aztecs to become the new champions of sharpie music (Taylor 2004, p. 127-128; Anderson cited in Taylor 2004, p. 133). Punk was also beginning to infiltrate Australia and many sharpies were absorbed by its similarly anti-authoritarian subculture. Australian punk music had been fermenting on the periphery of the mainstream since 1973 through bands such as Perth's Pus (1973), Brisbane's The Saints (1973) and Sydney's Radio Birdman (1974). Bad press and a reputation for violence had

[25] See Appendix IV, track 17 (from 2:30 mins).

become as wearying for the sharpies as it had been for The Coloured Balls. Many sharpies saw punk as an opportunity to distance themselves from previous identities (Taylor 2004, p. 138-139). At this stage, the importance of Australian punk was still unrecognised by the Australian music industry. It was marginalised and existed as an underground phenomenon. Perhaps unsurprisingly, Loyde identified strongly with Australian punk and it would occupy much of his time when he came back to Australia.

## "There's a good guy up the back who's sick of being up the front"[26]: Loyde as record producer

Loyde returned to Australia in 1979 and was based in Sydney. He found that Australian music scene was now dominated by Oz Rock and new wave pop (McFarlane 2006c). Within four weeks of his homecoming, he made a live recording for Radio 2-JJ[27] alongside ex-Aztec drummer Gil Matthews and bassist Gavin Carroll (McFarlane 2006c). His prog-rock trio, Sudden Electric, was in opposition to the trends of its day and considered passé (McFarlane 2006b; 2006c). The resulting record, *Live With Dubs* (released by Mushroom Records in Oct 1980), would be Loyde's last album of new material. By this time, Loyde had actively begun a new career path as a record producer and live music mixer for the growing punk and new wave movement and bands such as X, Sunnyboys, Lipstick Killers and Machinations (McFarlane 2006c).

As a live musician, Loyde believed he was now 'resolutely seen as part of the 'old guard'' (McFarlane 2006c, p. 8). Recognising his musical opportunities were somewhat limited, within a month of folding Sudden Electric, Loyde accepted an offer to join Rose Tattoo. He frustrated singer Anderson, who'd waited years to play in a band with his guitar hero, by insisting on playing bass instead of guitar (McFarlane 2006c; Anderson cited in Taylor 2004). Loyde's tenure in Rose Tattoo lasted a year and, once done, he returned to Melbourne and sidelined his live music career to privilege his production work. Throughout the 1980s, Loyde moved further away from the limelight choosing instead to start a family, shelve his guitar and make music from behind the mixing desk[28].

[26] The Coloured Balls, *Mr Mean Mouth* (1973).
[27] Radio 2-JJ was the precursor to Radio National's youth oriented Triple J network.
[28] In 1985, Loyde met music writer Ian McFarlane who would closely chronicle his career. They remained close up until Loyde's death. McFarlane visited Lobby in his final days and was one of the last people to see him before he passed away (McFarlane 2007b).

Loyde utilised the experience he'd learned in England to mix, produce and guide new bands such as Painters & Dockers and X (McFarlane 2006c; Roberts 2002). Loyde produced X's two most critically acclaimed albums: *X-Aspirations* (1980) and *At Home With You* (1985). *X-Aspirations* was recorded and mixed in a five-hour stretch. Loyde captured the band's raw energy with little fuss and minimal production. The importance of Loyde's vision for how X's sound should be captured (ie. as raw and potently as possible) has been borne out by the tributes it has accrued from critics and musicians alike. *X-Aspirations* is acclaimed as one of Australia's greatest punk statements (McFarlane 2008b). Loyde's approach to production was as anti-hierarchical as the rest of his musical career. He believed the role of the producer was to protect and nurture the potential of the band rather than privilege the record company's interests (Taylor 2004). X's singer and guitarist Steve Lucas praised Loyde's ethical approach to recording *X-Aspirations*, stating 'the music is just so untreated …just how we played live. Lobby played a big part in letting us be ourselves' (in McFarlane 2008b, p. 12).

When asked how he'd like to be remembered in a 2007 interview with *Mess and Noise* writer Troy D Colvin (p. 55), Loyde replied modestly 'as being fairly okay with making records for young guys.' Loyde was proudest of his production on *X-Aspirations*, The Sunnyboys' eponymous debut album, the Painters and Dockers' *Kill Kill Kill*, and the Machinations' *Esteem* (Colvin 2007, p. 55). As an indication of the value of Loyde's production work, The Sunnyboys, X and Coloured Balls records all appear in *The Age*'s 2008 *Best Of The Best*. This lists the top 50 Australian albums of all time as compiled by Donovan and Murfett from a panel of 59 experts[29]. The recorded work of Billy Thorpe and The Aztecs is noticeably absent from these lists.

## Human being: the disappearance of Australia's first guitar hero

As the '80s progressed, cultural and economic changes in the Australian pop mainstream pushed Loyde even further into the margins. The six major international record labels, Sony, Warner, EMI, BMG, MCA and PolyGram, had

[29] The panel of 59 music experts used to compile *The Age*'s *Best Of The Best* (Donovan & Murfett (2008) includes names mentioned in this research such as Baker, Walker, Milne, McFarlane, Mathieson, Engleheart, as well as the author of this thesis. See <http://www.theage.com.au/articles/2008/06/26/1214073416496.html>.

become multinational. Australia became integrated into the global music industry as record labels looked increasingly towards their international markets to boost sales; with non-American markets making up 50% of their sales by the mid-80s (Stratton 2007a). In addition, the introduction of MTV and ever-rising appeal of glossy, big-budget stadium rock had a homogenising effect on the Australian mainstream. Australian punk was still marginal and the age of Oz Rock slowly came to an end as the record-buying public embraced the cultural cringe once again and looked ever more keenly towards America and, to a lesser extent, Britain for its cues. For a while the late-'80s homogenised mainstream would appear to dominate popular music without challenge. In its shadow, the cultural capital of Loyde's name and reputation appeared more negligible than ever. He was now regarded, at best, as a cult figure taken for granted as 'part of the furniture' in the Melbourne scene or, at worst, as the 'deaf live mixer who always had the volume too high' (Tim Rogers 2010, pers. comm. 14 April).

### Secret origins: The rhizomatic roots of Australianness, grunge and Australian alternative music

Meanwhile, beneath the slick tide of the prevailing international mainstream, an undertow of independent music had been rising locally and globally in reaction to the glossy commercial industry. Stratton (2007a) argues that the forms these musical alternatives shared were the result of rebellion against the same musical hegemony. Important acts such as Australian post-punk idols Nick Cave, The Scientists, The Triffids and The Hard Ons provided inspiration to Australia's marginalised non-mainstream music scene in the 1980s. Some of the more potent underground bands to emerge in their wake included Geelong's Bored! and Melbourne's Cosmic Psychos. It is important to note that, while the Australian underground largely rejected its old guard, both Bored! and Cosmic Psychos chose to pay homage to the proto-punk of The Coloured Balls by covering their classic songs (*Human Being* and *G.O.D.* respectively). Both readings reveal an aesthetic similarity between the emerging alternative movement and the anti-industry aesthetic of The Balls. This alternative movement was later strengthened by popular groups You Am I, Ratcat, Spiderbait and Magic Dirt. These bands formed part of a new wave of Australian rock which would rise in prominence with the international success of US grunge group Nirvana in late-1991. Importantly, as Homan (2008b, p.

28) notes, the 'remnants of the Oz Rock aesthetic were still evident' within the alternative scene. According to Hayward (2003, p. 537 in Homan 2008b, p. 28), grunge-era alternative culture was:

> loud, boisterous and full of desperate anxiety, it captured the mood of teenagers who dressed in lumberjack shirts, denim and sneakers and identified with lyrics that ostensibly addressed the condition of generation X.

As I have previously noted, the lyrical concerns which Hayward highlights can be seen as more akin with Loyde's existential and philosophical leanings than Oz Rock's cock rock, sex and partying aesthetic. The swell of underground music which followed Nirvana's success attracted sufficient public attention to form an 'alternative' to the hegemonic commercial popular music which had been dominant since the mid-to-late-1980s. The strength of this diverse new wave began challenging the commercial mainstream for space on radio waves and in major record stores. Their success was strengthened by the advent of new, almost exclusively alternative-based enterprises such as ABC's youth network radio Triple J (which went national in 1990), and touring music festival, the Big Day Out (which went national in January 1993). The post-grunge movement which proliferated as a result of this included a new wave of Australian bands (typified by Silverchair, The Living End, Grinspoon and Killing Heidi) which ensured that alternative music, as a viable commercial entity, would never be relegated entirely to the underground again. The marginalised music which Loyde had fought for throughout his entire musical career had finally received worldwide recognition by the media and music industry.[30]

Contrary to hegemonic narratives which suggest that Australian music has played little part on the world stage, it is important to note that Australia was a seminal influence in the international grunge phenomenon and that Loyde needs to be recognised for his significant supporting role. Stratton (2007a) has argued that the formation of grunge travels in the reverse direction of the accepted understanding of global musical flows. He contends that it evolved in inner-city Australia from the early to mid-80s through with bands such as The Scientists and found a receptive audience in Seattle through elaborate, rhizomatic interconnections of increasingly globalised micro-media such as fanzines, specialised independent record stores and tape-swapping, which proliferated in musical underground of the 1980s (Stratton

[30] See Mathieson 2000; Walker 1996 and Stratton 2007a.

2007a; Arnold 1995). This Australian effect is evidenced by Mark Arm of key Seattle grunge act Mudhoney who cites Australian post-punk music such as The Scientists, feedtime, Lubricated Goat, Cosmic Psychos and The Saints as seminal inspirations (Stratton 2007a). Critically Lobby Loyde has been cited as an influence on such alternative music luminaries as Kurt Cobain of Nirvana (Fantin 2006[31]; Cashmere 2007; Triple J 2007[32]); Henry Rollins of Black Flag and The Rollins Band (Fricke 2007; Oldham 2008) and Stephen Malkmus of popular US college radio act Pavement (Fricke 2007; Eliezer 2007; Turner 2007). Important parallels can be found between Seattle and Australia in Seattle grunge's infiltration of heavy metal aesthetics (such as Black Sabbath and AC/DC) into punk (such as Black Flag), and that of Australia's alternative scene where 'the primary distinction was between inner-city punk and post-punk and suburban Oz Rock' (Stratton 2007a, p. 169).

On another level, it can be seen that the success of grunge and alternative music justifies the importance of Loyde's visionary work with The Purple Hearts and The Wild Cherries. If one looks even deeper into the formation of each region's musical history, grunge can be seen 'from the perspective of localism and indigenisation' as an evolution from Australia and the American Northwest's shared tradition of 1960s savage, 'fuzz and feedback laden' garage rock (Stratton 2007a, p. 165). This music is whitened, wild R&B (typified in America by Tacoma's The Wailers and The Sonics, and in Australia by The Purple Hearts, The Missing Links and The Wild Cherries). In both regions there was little direct, ongoing African-American influence, resulting in a rugged music which eschewed clear and clean white sounds in favour of harder and dirtier timbres which favour beat over rhythm (Stratton 2007a, p. 168). As Stratton (2007a, p. 169) notes that, with such a similar musical history, 'it is no wonder that the music of The Scientists and other Australian bands should have been taken up with such understanding by the bands in the Seattle scene.'[33]

Homan (2008b) isolates the 'Australianness' of popular music culture is not in the music itself but, rather, in the way it depicts the local performative contexts of the distinct nature of Australian attitudes and sounds. However, like Turner (1992), Zion (1988), Brabazon (2000) and McGregor (1992) before him, Homan (2008b)

[31] From the official ARIA press release announcing Loyde's impending induction to the ARIA Hall of Fame 2006.
[32] From the 2007 online obituary of Lobby Loyde published on Triple J radio's website.
[33] See Stratton (2007a).

argues that the search for an 'Australian sound' is an ultimately fruitless task. Loyde (in Taylor 2004) offers a counter-argument informed by reflections on his 40 years of experience, locating the specificity of Australian expressions of rock and punk as a uniquely intense, gut-level 'street-hardness'. He argues that this quality has been adopted by international rock bands, noting that it is 'a kind of …music you don't hear anywhere else… AC/DC and a few other bands changed the way every heavy metal band in the world plays, they added that edge of aggression that us Aussies are pretty good at' (in Taylor 2004, p. 111-112). Walker suggests that The Coloured Balls are progenitors of the Australian rock sound. He claims that the lasting legacy of The Coloured Balls is not its infamous volume but its 'blazing dynamism, aggression and finesse…. Echoes of this sound can be heard in Australian rock'n'roll to this day' (Walker 2002, p. 121). Stratton (2007a) supports this with a cultural argument for the existence of an Australian sound which makes 'sonic sense' to Australians. He contends that this sound has developed at least since the mid-60s, evolved within and through Australian culture, and can still be heard in modern alternative music. Stratton argues that this is 'demonstrated in the unquestionable popularity of these bands in Australia and their limited success, with the honourable exception of AC/DC, outside of Australia' (Stratton 2007a, p. 25).

The fluid complexity of histories and influence can be seen to resemble Deleuze's rhizome model. Murphy and Smith (2001, p. 2), drawing heavily from Deleuze and Guattari (1987), have posited that 'pop can be conceived as a rhizome because it develops by fits and starts, in a messy, practical, improvisational way rather than in a refined, programmatic, theoretical way.' The unregulated interconnections of rhizome also help form a case for Loyde's influence on Australian rock (and explain why he earned a reputation for being 'the godfather of Australian rock'). This is aptly illustrated by the following quote by Angry Anderson (in Donovan 2006b, p. 7):

> When kids pick up guitars in this country, they don't say 'I want to sound like Lobby Loyde.' They say 'I want to sound like that' — without knowing it's Lobby.

Shaviro (2009, p. 18-19) shows that a trace (such as an influence) which can be located as a resonation within multiplicitous identities is made up of pre-existing 'data' from an event or past occasions. Anderson (Oldham 2007) demonstrates how the influence of Loyde's 'sound' can be understood as one such trace:

> The Australian guitar sound evolved through Lobby Loyde … I can't think of one other person before him [who did what he did], and neither can anyone else… Our collective recollection… is the same - it was Lobby. He just started to play [that way].[34]

The recollections of witnesses such as Thorpe and Anderson who were there when this 'sound' first appeared place Loyde at its origin if, as Stratton (2007a) argues, the rhizomatic beginnings of Australian popular music come from diverse elements which stretch back much further than the 1970s, 1960s or even the rock'n'roll boom of the 1950s. As previously discussed, Deleuze's concept of pure event requires a nexus (such as that between Loyde with his audience) to reach beyond its own space and time as transformations (Fraser 2006; see also Deleuze 1990). In this way Loyde's 'guitar sound' can be understood as manifestation of Deleuze's dynamic theory of event in immanent creativity. The event is neither a beginning nor end point but always 'in the middle'. Deleuze is interested not just in the machinations of production, but in the productive potential inherent in all kinds of forces. In this sense, events carry no determinate outcome, 'only new possibilities, representing a moment at which new forces might be brought to bear' (Stagoll 2005, p. 87-89). Using this logic, I contend that Loyde exists as a dynamic interconnection of random nodes of musical creativity which both precede him and stretch out far after him in ongoing multiple journey systems, lines of flight and perpetual transformation (Colman 2005, p. 231-233). It is the contact between these points that forms a network which functions 'as an assemblage machine for new affects, new concepts, new bodies, new thoughts' (Colman 2005, p. 232).

Loyde's music can be seen to show its rhizomatic influence through Australian rock, and even international music (through his seminal influence on AC/DC and the long, tangled history of grunge formation). From this perspective, The Coloured Balls' symbiotic pre-punk nexus with its audience (primarily the sharpie subculture); Loyde's work in reshaping The Aztecs; his proto-grunge and blues mediating work with The Purple Hearts and The Wild Cherries; his production work with punk and new wave bands; and the traces all these groups have left in the bands which rose in their wake reveal Loyde to be an eternal 'middle'; an event which helped forge and fundamentally shape Australian rock.

[34] See Appendix IV, track two.

As described in Chapter One, according to Stratton (2007a), the dominant narrative of Australian rock is informed by conservative colonial ideology which has been guilty of systematically omitting facts which challenge its understanding of history. Bennett et al. agree that local histories were marginalised while:

> Historically, the dominant move has been to focus on 'Australian popular music' in the same way that historical studies have privileged Australian history with local histories being relegated to a subgenre (Bennett et al. 2008, p. 596).

The latter point indicates that many important histories are absent from the dominant narrative. I contend that the part Lobby Loyde has played in the development of Australian rock is one such marginalised history. This thesis has outlined five factors which have contributed to Loyde's marginalisation and absence. First, his absence from public view over the last three decades of his life; secondly, a marginal commercial accessibility of his music; thirdly, the moral panic which surrounded The Coloured Balls and the sharpie culture; and fourthly, the shifting tastes of the Australian public which gave rise to Australian rock's popular new form, Oz Rock. The final critical factor in Loyde's continued marginalisation was that much of his musical legacy remained unrecorded and the circulation of his surviving music had dwindled. The vast majority remained out-of-print and difficult to acquire for approximately 25-30 years. I contend that these were important contributing factors to Loyde's disappearance from dominant narratives and the public imaginary.

## Godfather of Australian rock

In Loyde's final years, his career was finally re-evaluated by the Australian music industry and partially restored to prominence. This began in 1999 when Ian McFarlane's exhaustive *Encyclopedia of Australian Rock and Pop* was published, featuring glowing entries on each band Loyde had a stake in. The renaissance was bolstered by his appearances on ABC's popular major television documentary series *Long Way To The Top: Stories of Australian Rock & Roll: 1956-1990* and its follow-up national tour from August-September 2002. Loyde was inducted into the Australian Blues Foundation Hall of Fame in 2002 and the Australian Recording Industry Association (ARIA) Hall of Fame in 2006. Importantly, Loyde's work with The Purple Hearts, The Wild Cherries, The Coloured Balls, Southern Electric, Sudden Electric, and his concept album *Beyond Morgia*, were all released on CD between

2004 - 2007. These were reviewed with tremendous retrospective appreciation for their boldness. It must be noted that while Glenn A. Baker's reissue label Raven had released EPs of both The Purple Hearts and The Wild Cherries in the late 1970s and, in 1982, issued *The Raven EPs LP* which contained much of the material from both EPs, all were limited number prints which went out of stock quickly. The Vicious Sloth CD re-issue of … *Plays George Guitar* went out of print within months of release according to Vicious Sloth's Glenn Terry (2008, pers. comm. 20 July). It has yet to be re-released. On 29 August 2006, Billy Thorpe organised a star-studded five-hour tribute/benefit show[35] for Loyde, which raised $90,000 towards Loyde's medical bills for cancer treatment (Donovan 2006a; 2006c).

When Loyde succumbed to lung cancer on 21 April 2007, his death was widely reported around Australia and he received consistently reverential obituaries and tributes from music journalists and Australian music experts. With his passing, the press joined in unison to salute the musician acclaimed as the 'godfather of Australian rock' (Cashmere 2007; Donovan & Carman 2007; Eliezer 2007), even when his creative path swam against the tide of the hegemonic music industry. The media also made note of the praise he received from overseas artists.

[35] Among the artists who performed in honour of Lobby Loyde were: Billy Thorpe, Rose Tattoo, Chain, Painters & Dockers, Wendy Saddington, Jimmy Barnes, Glenn Wheatley, Brian Cadd, Black Feather, Madder Lake, Spectrum, Russell Morris, Broderick Smith of the Dingoes, You Am I's Tim Rogers, Sarah McLeod of The Superjesus, and Masters Apprentices. Impressively, a critically ill Ian Rilen (from X) checked out of hospital especially to play (Donovan 2006c, p. 5). Though unwell, Loyde played with The Wild Cherries, The Coloured Balls and rejoined The Aztecs for the first time in 35 years (Donovan 2006c, p. 5; McFarlane 2007b).

## *Conclusion: "If I'd have had success I would have been buggered"*[36]

**Figure 5 (Callen 2010):**

**…Holes filled with possibilities (Oldham 2010)**

[36] Loyde in Keenan (2006). See Appendix IV (track 12, 1:55mins in).

*Question: Is there anything you would have done differently?*
*Lobby Loyde: No. Listen if I'd have had success I would have been buggered …because musical success is better than financial success.* (Keenan 2006)

## What's it all mean?: In summation

The re-evaluations of Loyde's work over the past decade or so have had little to no impact on cultural studies, music studies or the dominant narrative of popular music academia. The evidence presented in this research strongly indicates that these continuing omissions help explain the disparity between Loyde's presence in the sparse but strong testimonials of his peers and music critics, and his absence from the dominant narrative of Australian rock and the public imaginary. Throughout his diverse career, Loyde established himself as a master guitarist and skilled technician whose radical artistic path privileged creativity and original invention over mainstream acceptance and commercial rewards. The material I have presented is just a fraction of the wealth of evidence which supports this thesis' contention that Loyde has played a major role in shaping Australian rock.

If, as I have shown, Lobby Loyde was such an important figure in the development of Australia's rock music, and traces of his influence remain to this day, then why are his contributions to pop culture so systematically ignored by the dominant narrative of Australian rock? I have suggested several reasons for this throughout the thesis. The primary reasons I have noted are: first, that many of Loyde's recordings were difficult to obtain for many decades and that Loyde himself moved out of the public eye during the 1980s-1990s. Secondly, Loyde had consistently thwarted the music industry expectations and intentionally taken his mercurial musical explorations on along an unpredictable career path which privileged creative freedom over mainstream popularity or financial stability. Thirdly, Loyde's musical influence on other artists has remained invisible to the dominant narrative because it is best understood as an example of indirect, rhizomatic influence, or traces, rather than as direct inheritance. Fourthly, that The Coloured Balls' nexus with the sharpies was disfavourably received by the media which responded with a punitive critical backlash.

Perhaps most importantly, Loyde's oeuvre is anomalous, and refuses to be categorised into any single convenient moment or genre. He was a songwriter, performing musician, producer and technician. He was Australia's first guitar hero, the godfather of Australian rock, blues mediator, Oz Rock innovator, proto-punk pioneer, progressive and even avant-garde musician. His career path took him through many key sites of change in Australian music from the seminal garage R&B scenes of the 1960s through to producer of important records of the punk era and beyond. At any one of these crossroads, he was commonly a precursor, frontrunner or maverick flying in the face of accepted trends. Sometimes he was all of these at the same time. It is also arguable that, on some level, Loyde was better able to preserve the integrity of his creative space by operating outside the gaze of mainstream audiences, industry and media. To conclude, this research has attempted to construct a biographical historiography of Lobby Loyde from previously existing accounts to offer context with which to evidence his achievements. It now argues that Loyde's talent and importance must be acknowledged by popular music academia and historians; and secondly, that more investigation and analysis of his body of work is warranted.

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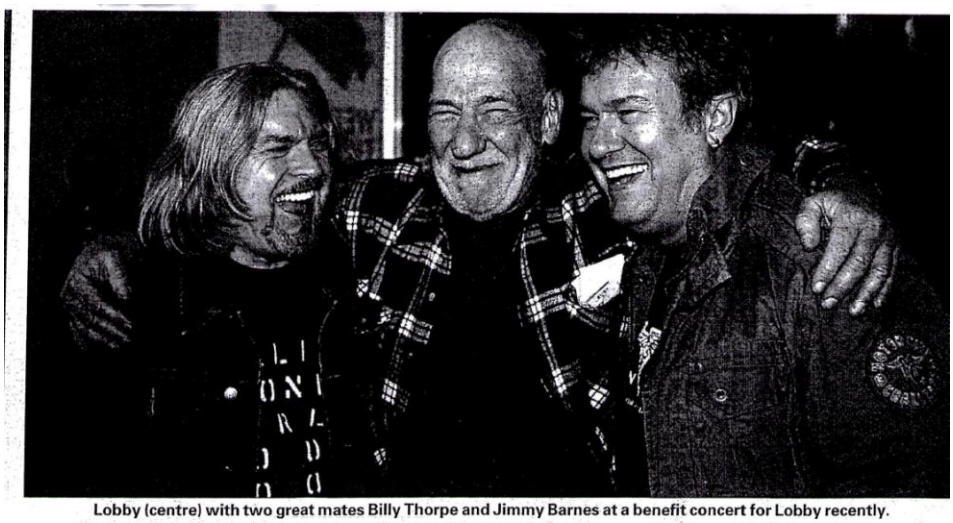
## *Appendix I: Supplementary Referenced News Articles*

Appendix I comprises the compilation of hard-to-find articles referenced in the thesis for which there are no internet links.

### Chris Copas (2006), *A legend finally gets his dues*, The Examiner, Launceston.



Lobby (centre) with two great mates Billy Thorpe and Jimmy Barnes at a benefit concert for Lobby recently.

# A legend finally gets his dues

**Fate robbed Lobby Loyde of international stardom — twice. Now, 30 years later, a re-release has finally given him the following he deserves, as CHRIS COPAS reports.**

The story goes that Australian guitarist Lobby Loyde once auditioned for the job with Deep Purple.

The truth is somewhat different, according to the man himself.

"It was early 1975 and AC/DC and Kiss were the major players," he recently remembered.

About this time, disgruntled Purple guitarist Ritchie Blackmore was apparently looking for something else, and someone suggested Loyde audition for the job.

"I didn't know any of their songs," Loyde said of his one and only audition.

"So I didn't get the job."

About the same time, Loyde was putting together his own solo project, but events conspired to delay its success.

It just so happens that 30 years on, that project has resurfaced with the CD reissue of Obsecration.

The vinyl version was originally released on the Australian label Rainbird, and was about to be picked up by Virgin UK when Rainbird went into liquidation.

Loyde not only missed his big chance at international stardom, but also lost the tapes.

But the plot thickens. When one-time Aztecs drummer Gil Matthews was building up his Aztec Music stable over the past few years, someone rang him and told him about a collection of tapes which had been found at a rubbish tip on the outskirts of Melbourne.

"The original masters spent 30 years sitting in a vault somewhere, and no one gave a damn," says Loyde.

"They were taken to the dump."

Through digital technology, and an extensive search for the copyright, Loyde's album is finally back on the streets.

The vinyl version is still a hot item in Europe, regarded as a collector's item, and illegal pressings abound.

For Loyde, christened John but never answering to the name, the album's reissue comes at an important time in his life as he battles lung cancer at the age of 65.

Last month, he rejoined old mate Billy Thorpe for a benefit concert in Melbourne which also featured one-time Cold Chisel vocalist Jimmy Barnes.

It all started for Loyde back in the '60s when he left his home town of Longreach, Queensland, and headed to Southport, on the Gold Coast.

He ended up in Melbourne in 1966 and began establishing a reputation through hard rock bands like the Wild Cherries, the Purple Hearts, Rose Tattoo and Thorpie's Aztecs in the early '70s.

In various musical guises, he built his own career along the way, including the Coloured Balls, Sudden Electric and Southern Electric.

His performances with the Aztecs were as memorable as comical, including Sunbury festivals and the groundbreaking ABC-TV rock programme GTK.

He also took to producing, guiding the rising fortunes of bands like Painters & Dockers, Sunnyboys and X.

But the Loyde story doesn't end there. At the end of the '70s, he headed to England to seek fame and fortune, working in the studio with the likes of the Police and Siouxsie & The Banshees.

Loyde is now confronted by the popularity which he watched slip from his grasp 30 years ago.

Obsecration, released through Aztec Music, offers more than the original vinyl, and is a marvellous vehicle for the heady days of psychedelic rock in Australia.

The Examiner, Launceston, TAS

ROCK

# Fund aims to help stars live fast, die old

By **PATRICK DONOVAN**
MUSIC WRITER

*Hey everybody, Let's have some fun. You only live but once, And when you're dead you're done. So let the good times roll.*

IT IS a motto that musicians have lived by for years. But as the rock'n'roll pioneers approach retirement age to discover no safety net, they are changing their tune to: *I get by with a little help from my friends.*

In recent years, the music industry has hastily organised benefit concerts to help ailing musicians such as Rose Tattoo guitarist Pete Wells, Andy Baylor and Beast of Bourbon guitarist Brian Hooper pay medical bills.

**BEFORE THEIR TIME**
Michael Hutchence, below (INXS)
Ted Mulry (Ted Mulry Gang)
Marc Hunter (Dragon)
Paul Hester (Crowded House, Split Enz)
Graeme "Shirley" Strachan (Skyhooks)
Tim Hemensley (The Powder Monkeys)
Pete Wells (Rose Tattoo)
David McComb (The Triffids)
Grant McLennan (The Go-Betweens)

**AND ON THE SICK LIST ...**
Lobby Loyde
Andy Baylor
Jimmy Little
**Kevin Borich** has recently recovered from throat cancer.

And now there is also a benevolent fund, called Support Act Unlimited, that music industry workers in need can turn to.

The funds, available to anyone from broken-down roadies to struggling singers, can be spent on bill payments, school fees, funerals and relocation costs to move closer to family and friends.

As rock is a relatively recent art form, the idea of reaching retirement age is a new development.

"None of us have done anything about superannuation or putting any money away or anything like that, because it is all just about the rock'n'roll and having a good time and entertaining people," said Bob Valentine, Melbourne president of SAU at the recent Melbourne launch.

Respected artists Grant McLennan and Pete Wells have died this year, while Lobby Loyde, Andy Baylor and Jimmy Little are having to put their careers on hold while they battle illness.

"At the height of their careers, they brought joy and expression to many," adds SAU's Lindy Morrison, "but when the hard times hit, there was little joy to be had in their own lives."

Valentine says that musicians are the first to put up their hands for charity events, from natural disasters to terrorist attacks.

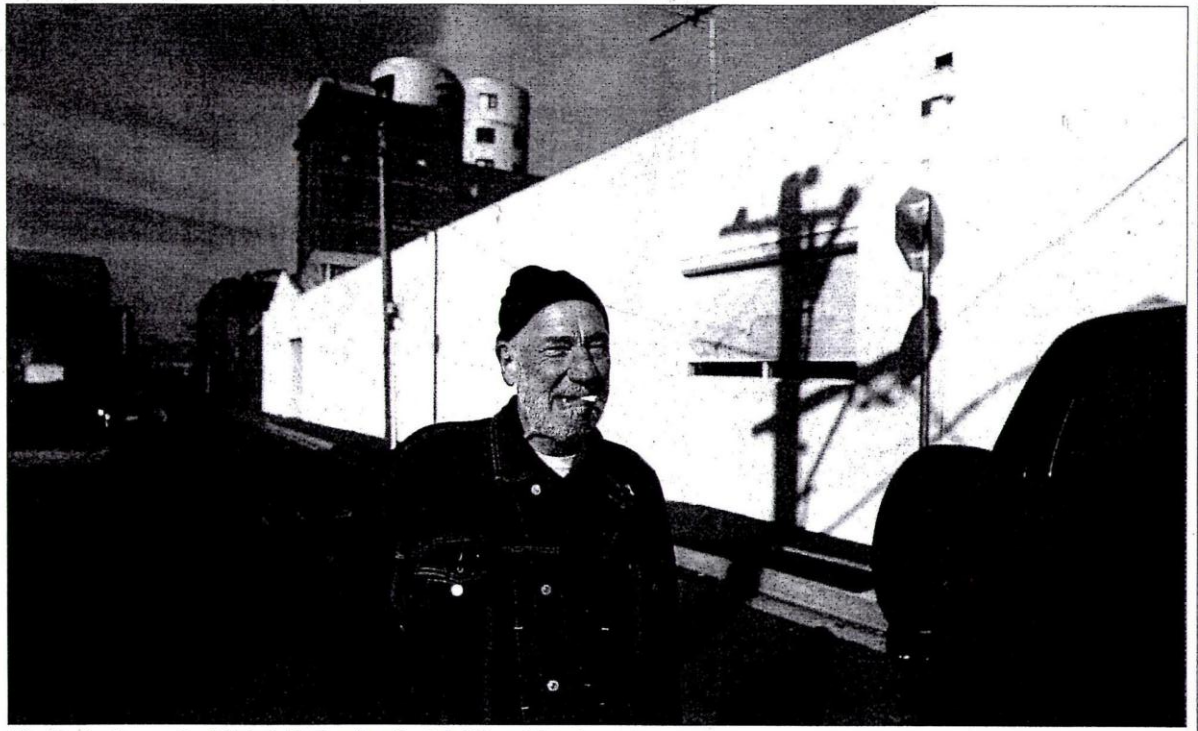
"Musicians and entertainers are called on throughout their working years to perform at charity events and it is fitting that there is a support organisation established by the industry to help its own members," he said.

There is no doubt the hedonistic rock'n'roll lifestyle is taking its toll. "It's about the live-fast, die-young attitude," says Rose Tattoo's Angry Anderson.

"To play rock'n'roll like we do, like Jerry Lee Lewis, it's a certain brand of rock'n'roll. You lead the life because of it, and because of the life you lead, you can do it. You don't literally need to die at 27, like so many great rockers did. But you only get a certain sound out of a certain kind of person, and they do tend to live hard. They say cancer is the product of bad nutrition and bad emotional management, and I think that's very true."

Valentine says: "Not being able to make a living from gigs — and cancer and road trauma is relevant to musicians of all age groups, but one of the good things is that the younger guys are coming out of college with some sort of financial education and more awareness of their finances. It's born of necessity because they have to study GST, which we never did in the grand old days of the brown paper bag. So, hopefully, Support Act will be a short-term thing."

**GOOD WEEKEND**
▶ Paul McCartney, now I'm 64



Still rocking: throat cancer sufferer Lobby Loyde defiantly smokes a cigarette in Collingwood this week. PICTURE: SIMON O'DWYER

## Legend Lobby just wants 'to play a couple more times with mates'

An Australian guitar ace has cancer but just wants to keep playing loud, reports **Patrick Donovan**.

WHENEVER someone picks up a guitar in this country, cranks up the amplifier and pumps out some heavy power chords, they may not know it, but they are paying tribute to Australia's first guitar hero, Lobby Loyde.

"When kids pick up guitars in this country, they don't say: 'I want to sound like Lobby Loyde'," says Rose Tattoo frontman Angry Anderson. "They say: 'I want to sound like *that*' — without knowing it's Lobby."

Anderson says he has never heard a guitar player who sounded "as tough, alive and vibrant as Lobby". "More than anyone else, Lobby helped create the Australian guitar sound. Long before Angus (Young) or Billy Thorpe or the Angels or Rose Tattoo. Lobby inspired Australian bands to step forward and play as loud and aggressively as they could. People are still trying to copy it today."

It was as much about the attitude as the playing — his wide stance, the menacing stare, the cigarette dangling from the corner of his mouth — all made him an anti-hero to the sharpie gangs. But there is a price to pay for the outlaw lifestyle. Loyde, 65, has throat cancer.

Speaking at the Collingwood offices of Aztec Music, which is re-releasing many of his old albums with his bands the Purple Hearts, the Wild Cherries, the Aztecs and the Coloured Balls, Loyde is worried his rocking days are coming to an end.

"I'm more passionate and intense about rock music than ever," says Loyde, defiantly puffing on a roll-your-own cigarette.

Loyde explains how he reluctantly underwent chemotherapy, had steroids pumped into his body and ate "like a friggin' horse" to build up his strength.

Last weekend, he battled cramps and fatigue to play a rare gig in Brisbane.

"It was an incredible struggle to get on stage," he says.

"But even if I saw my leg off and throw it side-of-stage 'cause it's a problem for me, I'm still gonna feel great about playing. It's what I live for."

Plans are afoot for some October benefit concerts for Loyde featuring the biggest names in Australian rock. But Loyde says he doesn't want a big hoo-ha; he just wants to play a couple more times with his mates.



Patrick Donovan (2006), *Legend Lobby just wants 'to play a couple more times with mates'*, The Age, Melbourne.

**Patrick Emery (2006), *Lobby Loyde denies his own place in Australian guitar history*, Beat Magazine, Melbourne**



lobby loyde denies his own place in australian guitar history to patrick emery

# LOBBY LOYDE

**In Roman times all roads were said to lead to Rome. In the empire of Australian rock 'n' roll all roads lead to Lobby Loyde. While Loyde himself jokes that even his teenage son sees him as "a boring old fart", the truth is that his pounding blues guitar was the seminal influence that took Australian rock 'n' roll from a cheap antipodean rip-off of its British and US ancestors and made it a genre with its own unique character. From the intense proto-garage punk of The Purple Hearts, to the psychedelic blues of The Wild Cherries to the brow beating blues of Lobby Loyde's Coloured Balls, Lobby has been there, done that, thank you very much.**

Despite now undergoing treatment for cancer, Loyde has lost little of his trademark intensity. Seated across from me in the offices of Aztec Music, which has just released Loyde's post-Coloured Balls albums *Live With Dubs* and *Obsecration*, Loyde is a wealth of stories of, and insight into, the Australian music world he helped shape.

Loyde's musical career began with the gift of a guitar from his uncle when he was nine. He discovered blues music around the same time, laying the foundation for a life-long love of intense music. "Listening to old black guys singing and playing, they certainly had an intensity that white pop guys didn't get near. Chuck Berry and Fats Domino got near it, and Elvis Presley with Scotty Moore got near it but not too many people got near it in those days. When I formed bands, I was looking for an intensity that I heard in those records," he says.

Complementing his interest in blues was a classical training that can be seen in the lengthy pieces found on the *Live With Dubs* and *Obsecration* albums. "I did classical training from when I was four or five because my mother discovered me playing the piano. I could barely reach the damn thing! By the time I was eight I could play most Beethoven, Mozart. Didn't know what it was but I loved it. Then I fell out of love with it when I discovered rock 'n' roll."

Loyde's first notable rock 'n' roll band was The Purple Hearts, formed in Brisbane in the early 1960s, a band that's now cited as the progenitor of the Australian garage punk scene. The Purple Hearts also remain Loyde's favourite band. "Mick Hadley was intense live – he always was. He was confrontational, he was always up the front," Loyde recalls. "There was no bullshit about Mick. When Mick wants to deliver a rock 'n' roll gig you better be listening because if you're not he'll smack you later,"

After the Purple Hearts broke up, Loyde formed The Wild Cherries, which saw him making a similar artistic progression from blues to psychedelia that was being followed by others at the time including The Grateful Dead, The Who and the Animals. Loyde agrees that there's a natural link between blues and psychedelia. "I hate to say it was LSD, but I think it had something to do with it - and a bit of pot smoking," he laughs. "The blues gives rise to a sort of a feel and psychedelia takes that feel out into the cosmos. It's absolutely thrilling to play psychedelic music. It allows you to release what's been called invisible music. It's crazy to say that but it felt like a certain spark hit the band when you hit your psychedelic strap. You couldn't get that playing a pop song or a straight rock song," he adds.

After a brief tenure in Billy Thorpe's Aztecs, Loyde set himself up with the Coloured Balls, which found itself inextricably linked with the sharpie sub-culture. This association had its positive and negative aspects. "It hindered us because the press took to it badly," Loyde explains. "They'd come to a gig and six guys out of a thousand would have a fight so that'd be a violent brawl. But it was media generated 'cause there were a lot of negative guys working for the *Truth* and papers like that who liked to hiss these things up. But initially they were an intense audience to play to because they were actually there to dance - when you played God they danced with an intensity, and you could see they were on the journey with that music," he recalls.

The Coloured Balls broke up after a couple of albums. "It was a sociological pressure – that was one thing," Loyde says when I ask him to explain the reason for the band's implosion. "But also I only had a couple of albums in me of that sort of music. *Osecration* kept calling me – it kept ringing me up and I had to answer the call," he laughs." *Obsecration* saw Loyde blend his classical background with his bruising blues riffs. It was a progression that alienated some fans but, Loyde says with typical attitude, "the true fans really understand it and buy it". It's the same attitude Loyde takes when discussing the release of *Live With Dubs*, an album full of lengthy classical rock statements, in sharp contrast to the new wave punk pop style at the time the album was released. Did he care that he was going against the prevailing musical trend of the time? "No, not really. Never actually did care, which is probably a bad trait. I loved the intensity on the album. Someone did say at the time that it was the worst choice for a record to put out the time but can you stop a bunch of stubborn bastards?" he asks rhetorically.

While Loyde goes as far as to claim that music today "has gone to hell in a hand bag", he does enjoy the revival of big guitar music – yet refuses to concede that he's a major influence on that sound. "I think it's great," he says. "I can hear direct Led Zeppelin in Wolfmother. To me I hear the guy singing and I think he's Robert Plant-y, and the guitar is also very Zeppy. That's a positive thing. It's great that he's listening to that and not sitting at home with his sampler downloading loops. And they're big around the world, and that's another positive thing. But I don't think any of us have got anything to do with it, not at all. People can say how we're an influence but that's bollocks 'cause those pricks have never heard of us."

***Live With Dubs* and *Obsecration* are out now through Aztec.**

**Ian McFarlane (2007), *VALE Lobby Loyde*, Rhythms Magazine, Brunswick Heads.**



# VALE LOBBY LOYDE

Legendary Australian guitar master Lobby Loyde died on Saturday 21 April, in Box Hill Hospital, following a long battle with cancer. Born John Baslington Lyde in Longreach, QLD, he was 65 years old.

It might be a cliché but we're fast approaching the end of an era, with the deaths in the last 12 months of four of our iconic rock'n'rollers: Peter Wells, Ian Rilen, Billy Thorpe and now Lobby Loyde. The weirdest thing is that Lobby was at Billy's funeral and not the other way around. You only have to remember it was in August last year that Billy organised a benefit concert for his old mentor. Lobby was incredibly resilient, defying the prognosis of his doctors, outlasting anyone's expectations and remaining fiercely determined. In the end, I think, having to attend Billy's funeral might have knocked the stuffing out of Lobby.

That night at the Palace in St Kilda was one of the best gigs imaginable. The atmosphere was intense. Lobby looked frail but man, he played some mean guitar. His tone was like a chorus of angels, a very loud chorus at that. Many people have acknowledged his influence on Aussie rock'n'roll: Thorpie, Angry Anderson, Matt Taylor, Glenn Wheatley, Barnsie, they were all there to honour his greatness. For mine, the highlights of the night included Lobby playing 'That's Life' with the Wild Cherries, 'Back to You' with Billy Thorpe & the Aztecs and 'GOD' with the Coloured Balls, in addition to Broderick Smith and Phil Para tearing into an astounding version of 'Early in the Morning', a song Lobby had made his own in the 1960s with the Purple Hearts.

I first got to know Lobby in the 1980s, when he was working out of Richmond Recorders and running front of house mixing for Painters and Dockers. He seemed to have lost the will to play for a while there and was intent on working behind the scenes. He kept his mind sharp though, and his production work on records by Sunnyboys, X, Machinations, Models and Painters and Dockers remains essential. When he returned to live work in the late 1990s, I never lost the opportunity to see him play, mostly with the Coloured Balls, or Ball Power as they were sometimes known. He always delivered the goods; it would have been really something to have seen him in the day with the Purple Hearts, the Wild Cherries, the Aztecs and Coloured Balls.

Lobby told me in March last year that he'd been diagnosed with lung cancer. He laughed as he lit up another rollie, puffs of smoke enveloping him as he coughed and spluttered. "I'll keep on smoking, these things don't kill ya," he said. I was working on the series of CD reissues of Lobby's recorded legacy for Aztec Music, so I got the opportunity to spend many hours in his company as I interviewed him about his career and life. I'd just undergone six months of cancer treatment myself at the time and when we'd meet, no matter how many people were around us he'd take me aside and enquire quietly, "How are you going, young Ian?" and he'd crack some joke. He was a very thoughtful, intelligent and incredibly funny guy. He was always generous with his time. He signed a beautiful live photo of himself one time for me, writing in a spidery scrawl, "To Ian Mac, always good value, Lobby Loyde". I'm honoured to have known him and to call him a friend.

Subsequently, Aztec have issued on CD the Coloured Balls albums *Ball Power* and *Heavy Metal Kid*, his solo albums *Obsecration* (with Southern Electric) and *Live With Dubs*, plus his long-lost sci-fi concept album *Beyond Morgia*. I'd recommend them all of course, all classics of guitar-driven Aussie rock'n'roll, but have a listen to *Beyond Morgia* with unbiased ears: it's so different from what we've commonly come to expect from Lobby. Originally recorded in 1976, it remained unreleased for 31 years and in 2007 it sounds revelatory, an astonishing piece of music by any criteria. I for one am glad this long-lost artefact of Lobby space rock has finally been made available in all its celestial glory. Also, don't forget the Purple Hearts and Wild Cherries retrospective CDs put out by Half a Cow.

Following the benefit concert, Lobby was keen to document his life and career so over a couple of Saturday afternoons (one in September and one in November) with film maker Paul Murphy and cameraman David Olney on hand, I sat down with Lobby in his studio and listened to him talk. I didn't have to do much as an off-camera interviewer, Lobby simply opened up and the stories just flowed. He talked about his early life, his love of classical musit, how he was seduced by rock'n'roll, touring with the Hearts, the Cherries, the Aztecs, the Balls, the Tatts. I mean, the guy did it all; as he said: "we lived close to the bone in those days".

As Lobby became more and more aware of his mortality, he became ever intent on finishing this documentation of his life. He wanted to undertake a trip to outback Queensland with David and I, to film where he grew up and talk further about his family, then on to Brisbane and revisit his early rock'n'roll haunts. It simply was not possible; Lobby's health was failing fast. Still, he continued to play live and made his last appearance only a couple of weeks before his death.

On Friday April 20, Aztec Music director, and one of Lobby's oldest mates, Gil Matthews told me that Lobby had been admitted to hospital in a bad way. Gil was going to visit him on the Sunday. Because I was going to be busy on the Sunday, I hightailed into the hospital on the Saturday afternoon, picking up Aztec label manager Ted Lethborg on the way. We entered the ward not sure if we'd get to see Lobby, but his ex-wife Debbie and his four children were all there and they welcomed us into his room.

Under heavy sedation, Lobby drifted in and out of consciousness. His favourite black Gibson Les Paul Melody Maker guitar, a gift from Michael Gudinski, was on a stand beside his bed. We were only there for a few minutes but as we were preparing to leave he woke and recognising us, gave us the thumbs up and outstretched his hand for us to shake. It was intensely sad. He passed away that night with his children around him. I'd like to thank Debbie for letting us have a few moments with the great man at the end of his life.

*Ian McFarlane*

Rhythms Magazine - May '07

**Lucinda Strahan (2002a), *Conversations About Sharpies Culture*, ABC, Melbourne.**

MODERATOR

**Lucinda Strahan** with>>

**Rebecca McClean** (Filmmaker, who has been researching a Sharpies documentary, and has directed the short film *Deep* (1998) about the Carrum Sharps).

**Larry Jenkins** (Musician/ former Sharpie, whose photographs are profiled in this feature)

**Mark Feary** (Curator of 'Tougher than Art' exhibition held at Melbourne's artist run First Floor gallery, Fitzroy, 2001. 'Tougher than Art' saw artists respond to the theme of outer suburban "bogan" lifestyles and accessories.)


**Rebecca McLean:** You went the authentic though didn't you, you went out to Contes and got your cardigans made?

**Larry Jenkins:** Yeah we only got the real stuff.

**Mark Feary:** Well that's kind of like English mod, you know, going to the same tailor, somebody that you kind of trust.

**Rebecca McLean:** "Authentic"

**Larry Jenkins:** Yeah, Sang's cardigans, there's another one in Coburg, that was an equal of the Conte.

**Rebecca McLean:** Did he actually make them out of good wool?

**Larry Jenkins:** Yeah, same. Slightly different sort of style, more checkers instead of all stripes and there was two shoemakers that we went to that were Feney's shoes and Acropolis.

**Lucinda Strahan:** But were the Sharps really bad guys, how much of a violent culture was it?

**Larry Jenkins:** There was violence, yeah

**Lucinda Strahan:** But was that particularly more than other kinds of groups or subcultures? Was that the defining experience of being a sharp? It seems to me that it's more about style and looking good?

**Larry Jenkins:** To be totally honest it was all the bullies. Like the Skinheads and the Sharps.

**Mark Feary:** So how different were the Skins and the Sharps?

**Larry Jenkins:** It was the same thing. They were one in the same.

**Rebecca McLean:** But the Skins were different to the Skins of England

**Larry Jenkins:** Oh yeah, a Skinhead here was classed as a Sharpie, if you were a Skinhead here you were a Sharpie, or a Bowie haircut then you were one of those [Bowie Sharps]. The only difference between a Skinhead and a Sharpie was that a Sharpie had tails. So I had tails and then sometimes I would cut them off.

**Lucinda Strahan:** So the Skins started in the UK in the early 70s?

**Mark Feary:** They emerged out of Mods.

**Larry Jenkins:** I don't know how it crept over to Australia. But basically we did our own thing anyway, there was a little bit of English influence in there but it was really Australianised.

**Rebecca McLean:** With a unique blend of Australian traditions.

**Lucinda Strahan:** So what did you do? Did you hang out on the street?

**Larry Jenkins:** A lot of the photos were taken in my back yard because the camera was handy.

**Lucinda Strahan:** And what were you doing on Saturday night?

**Larry Jenkins:** Getting up to mischief.

**Lucinda Strahan:** Were you all driving?

**Larry Jenkins:** No, we weren't driving, this was the period that we were say, 15 to 18. We used guys for their cars. We'd let 'em into the group temporarily until we got what we wanted. There was like twelve of us all the time and we needed two cars. And so we got two guys.

**Lucinda Strahan:** So did you go cruising?

**Larry Jenkins:** Yeah, we went cruising. We weren't criminals, we were just - juvenile delinquents. We were the guys who wagged school -

**Lucinda Strahan:** So what were the good kids doing at that stage - were they playing sport going to dances?

**Larry Jenkins:** Studying - we never did a day's work in our life, not one of us. We were in high school and then we all left school in fourth form when we were 16, the whole group of us, the whole peer group, and went into the trades. Like carpenters or bricklayers or plumbers, electricians or motor mechanics. I was a motor mechanic, we were petrol heads as well. We liked cars big-time, but at school we never did a day's homework. I never had anything in my book. I would go to class and I would leave class or create havoc in class.

**Lucinda Strahan:** You weren't into sport?

**Larry Jenkins:** Nah, we didn't like undressing, getting out of uniform. For example at high school we had a seat near the canteen near the girls' toilets. Two seats were there, no one else in school was allowed to sit there or they would be punished severely. Normally we would take people's lunch money and do what we had to do and all the cool chicks hung with us, we called it the members and no one else was allowed in there. And that's just in high school.

Any kids who sat in those chairs would be beat up. And we would walk down the corridors at school and every one would get out of the way. But that evolved, and as we got older, we did that everywhere we went. In the street where we hung out in Blackburn South, no one else was allowed to sit there. No one was game to sit there. And then we went to pubs later on and we took over the pub where we went to. We were always a group of intimidating guys.

**Rebecca McLean:** Not everyone went into apprenticeships like motor mechanics. Some of them might have gone into "apprenticeships" in other areas.

**Larry Jenkins:** Peter Robertson was the only guy who stayed at school, he wanted to do art so he stayed at school he studied to be an architect, graphic designer type guy.

**Lucinda Strahan:** What about the other guys in Blackburn South?

**Larry Jenkins:** Peter and I were the only guys who went in that direction.

**Lucinda Strahan:** So the rest of the gang, where are they now?

**Larry Jenkins:** My brother's a fairly successful panel beater, Bernie's a real estate agent. A lot are just family men doing a trade and they're quite settled. One guy got hit by a car.

**Rebecca McLean:** It was a creative outlet in way, to belong to a gang. You'd go to so much trouble with the details, and the cardigans, and the way you dress is very much about presentation.

**Larry Jenkins:** It's just individualism I suppose, artists come from rebellion and like being individual. We didn't have the options that you've got today. But we had a ball really. I reckon we had much more fun than kids are having today. We were jumping fences and things …we were always out, every night of the week. We'd come home from school and get our push-bikes and not come home until 10 or 11, and then when we got older, we did what we wanted.

**Lucinda Strahan:** It's an interesting way for all these guys to express their difference by getting involved in style and getting really wound up in what they're wearing and how they're dressing. A lot of people have talked about it being a different expression of masculinity - young men who are actually quite different and quite a creative bunch of people.

**Larry Jenkins:** You've probably got the wrong idea - it was a uniform of bad dudes. That's what it was.

**Mark Feary:** Yeah, I don't think things have changed much. There's the whole hip hop thing, and baggy trainers, it's all about forming a common interest, centred around a group of people who still think of themselves as renegades and assume certain types of behaviour and from that emerged their own kind of rules.

**Rebecca McLean:** One of the predominant aspects of most people's memories of Sharpies is the violence.

**Mark Feary:** Who was that against? Were other kinds of gangs at that time?

**Larry Jenkins:** No there were just Sharpies. Rockers were in the '60s but if you were a bad dude, to protect yourself, you wanted to be surrounded by other bad dudes because otherwise when you went to another suburb or went to get on the train …we rode the train to get everywhere, so once you got on the train, if you got on by yourself you were game. If you were on the train in numbers it was OK, but if there was like one or two of you, you were in danger.

Yeah Melbourne Sharps… we'd go into Flinders Street and hang out there, and sort of blend into the crowd, but you weren't really a tight group. But other groups were - like I said, it seems like every group of shops had their gang of sharpies.

**Rebecca McLean:** It was a battle to get your fish and chips.

**Larry Jenkins:** Yeah, milk bars and fish and chip shops.

**Lucinda Strahan:** So what about the girls? Were there girls in the Sharpies?

**Larry Jenkins:** There was only one or two who were game to hang around with us. It wasn't like twelve girls hanging around with twelve guys it was like two or three girls, the naughty girls who like to hang with the bad blokes. It was a much more macho society then. There was a bigger gap between women and men. It was quite a rough violent world we came from - where the teacher would strap us everyday with a cane or whip us, or our father would whip us.

**Rebecca McLean:** The discipline and the war mentality.

**Larry Jenkins:** Violence was used on us to teach us and so we used violence on someone else. We were using violence as a way of communicating, so to protect yourself you had to surround yourself, and being small like I was, I had to surround myself with big guys and use my powers of persuasion to get people around me.

**Lucinda Strahan:** You talk about being in the tough guy culture and culture of violence, but now the way it's being represented is much more as a subculture of style and almost like nancy boys.

**Larry Jenkins:** But that's twenty five years after the fact and so when people saw us then - people were scared of us.

**Rebecca McLean:** It wasn't uncommon for Sharpie chicks or Sharpie guys to have weapons on - like a comb with a metal point and that would be sharpened. That would be an easy weapon because you could go out with it in your purse as a comb or whatever. It was really quite violent, and the numchuckers [sic] - and Bruce Lee.

**Larry Jenkins:** Bruce Lee was really big at the time. A lot of Sharpies did Bob Jones Karate in Flinders Street and Box Hill.

**Rebecca McLean:** Real Sharpie chicks, they'd wear the same as the guys sometimes with the chisel toe or you know, shoes that were flat - easy to run. You'd wear your cork heels if you were going out and you were styling up, trying to pick

up a boy, but if you were really serious about putting your fist where your mouth is sort of thing, Sharpie chicks would fight like the rest of them. A lot of the guys would say they'd be more scared of the Sharpie chicks than they would be from the guys, because they wouldn't pull any punches. It would be like all out - a lot of ripping and punching and so they'd have practical clothing they could get around in and get out of a fight if they needed to.

**Larry Jenkins:** I suppose that 'Sharpies' exhibition gave people a perception that it was a fashion thing but we weren't being fashionable.

**Mark Feary:** That's also just the whole thing of photographs - when you start looking at them as photographs of gorgeous people you forget it was like a social documentation of these guys hanging out.

**Rebecca McLean:** And they were staged too?

**Mark Feary:** Yeah so it takes on that - group of guys, fashion-shoot kind of thing. It's just a moment rather than what would have been a way of life.

**Larry Jenkins:** I wanted to chronicle it because I knew it was fading out. The scene, people started growing their hair.

**Lucinda Strahan:** How did it fade out?

**Larry Jenkins:** Well because we wanted to go to the pubs, Saturday Night Fever and the Disco thing came on, and we wanted to get into the discos and we wanted to get into the pubs to meet girls and no one would let you in if you were a Sharpie. So we all grew our hair, and turned into John Travolta and took over the pub, and just ended up fighting in the pub in the same way.

So your perception Lucinda was that we were fashion conscious dudes?

**Lucinda Strahan:** This whole thing of bringing the Sharpies back - has been very focused on the style of it and that's certainly a very interesting part of it, but not the defining experience for you.

**Mark Feary:** I also think that that is just part and parcel of it being a photographic exhibition, it's such a minute snapshot. It doesn't actually tell you anything like a documentary can - it's just a straight up representation of what these people looked like, rather than what they are or what they were.

**Lucinda Strahan (2002b), *Sharpies A Unique Australian Subculture*, ABC, Melbourne.**

Text by Lucinda Strahan.

Many thanks to Rebecca McLean, Larry Jenkins, Greg Macainsh and Mark Feary for their contributions.

The recent fascination with Sharpies leaves you wondering - when did a spotted past in suburban Australia become an object of fascination rather than derision?


*Sharpies T-Shirt.*
*Video still from 'Sharpies' a film by Greg Macainsh (1974)*

It is far more common for Australians who move to inner-city enclaves from suburbs or regional centres to frantically cover their tracks, rather than mount childhood snapshots in one of the biggest galleries in the country, as Melbourne artist Peter Robertson did earlier this year with 'Sharpies', an exhibition of photos from his past taken by high school friend and fellow gang member, Larry Jenkins.

'Sharpies' was a collection of photographs from Robertson's adolescence in 1970s Melbourne as part of eastern suburbs gang the Blackburn South Sharps. The exhibition was shown in Sydney at the Museum of Contemporary Art last summer, and again in Melbourne in March, at Fitzroy gallery 200 Gertrude Street as part of the 2002 Melbourne International Fashion Festival.

In both Melbourne and Sydney, 'Sharpies' attracted large crowds and a load of media attention. A day in 200 Gertrude Street would see inner-city artists and fashionistas, ex-sharpies and even some old cops, nostalgic late-thirty-somethings and art-school students pass through, fascinated with the distinctive style of the Blackburn Sharps set against the familiar suburban background of service stations, backyard pools and concrete driveways.

> *…while the sartorial obsessions of the Mods or the aggressive dissent of Skins have long been recorded in movies, documentaries and other media, the history of the Sharpies is only beginning to show its face in Australia.*

But what is now, according to the catalogue essay accompanying the show, "tough and edgy" street-style, feted in galleries and fashion magazines such as small-run Sydney publication Doing Bird, which first published the Sharpie snap-shots, was for a long time denied and buried.

It is not unusual for an ex-Sharpie to have distanced himself (or less commonly herself) from the past, and there isn't such a jump in style and substance from Sharpies to more contemporary objects of inner-city contempt for the suburban lifestyle - bogans.

Melbourne-based curator Mark Feary's 2001 Melbourne Fashion Festival exhibition 'Tougher than Art', last year examined a similarly surprising fixation with suburban style that saw the tight, ripped jeans, heavy metal T-shirts and other long-hidden motifs of "bogan" petrol-head culture, make an appearance in the art and fashion worlds on the backs of the inner-city vanguard.

"I think it represents a growing interest in Australian culture as opposed to say constantly looking overseas for ideas. In that respect both 'Tougher than Art' and 'Sharpies' look at cultural things that are distinctly Australian," Feary says.

"It sort of goes hand in hand with less of a cultural cringe, and that there are things that are maybe "Australian" at the moment that foster more of an understanding of the icons, subcultures and ways of life that people have experienced directly, or know about as Australians."

*…the Sharps were as concerned with busting heads as they were with looking good. Sharps expressed their difference through a well-dressed thuggery that was designed to intimidate by thumbing its nose at mainstream conventions of dressing and behaviour. A lot of the time, violence and bullying was the defining experience of being a Sharp.*

Most people would probably know more about the international subcultures - Mods and Skins in particular, also Hippies at the other end of the spectrum - that eventually reached our shores around the same time as Sharpies were running the show in the suburbs.

Like both Mods and Skins, Sharpies were predominantly working-class white boys who banded together and found an outlet in gang codes and rituals. But while the sartorial obsessions of the Mods or the aggressive dissent of Skins have long been recorded in movies, documentaries and other media, the history of the Sharpies is only beginning to show its face in Australia.

The Sharpies uniform - tight, knitted "Conte" cardigans and chisel-toed leather boots hold the signs of early Australian multiculturalism. Filmmaker Rebecca McLean explains: "I spoke to a Greek guy who came to Australia as a boy. He was a bit earlier than Sharpies, kind of late 1960s when he was a young man, and he would always dress up - even if you had no money you would always dress up - you'd spend your money on clothes before anything else. He said he'd try to get himself a pair of tailored pants and you just couldn't get anything - there was nothing on the shelf, it was all just Yakka-type stuff and so he'd go to a tailor and ask them to make a pair of pants and say 'I want them like this.' And then he'd go to a cobbler and say 'I want my shoes just so' and so that's how they got their gear. And then people like the Conte family came over and they started making cardigans because they had no money. They had a knitting machine and no money, so the community said 'well, you knit us our cardigans and that will be your thing'."

Musician Larry Jenkins was a friend of artist Peter Robertson in the Blackburn South Sharps and the photographer behind the Sharpies snapshots: "The older guys were doing it before we were, sort of 1972 -'73. It was at its peak almost, and they were some of the guys' older brothers and we just picked up the ball and ran with it basically. That fashion lasted from about 1972 until 1976 - about four years, that was its hey day. They were not my brothers but the older guys at school. I was hanging out with the older guys, basically the bad boys, so I hung out with them and sort of became their mascot almost - it was all just part of the fashion. It wasn't wide spread across the suburb, there would be a group of guys in each suburb who wore the clothes, the bad guys basically."

The Sharpies' dress code included points for authenticity. Melbourne Sharps got their cardigans from only two places, Contes or Sam's Cardigans in Coburg. Shoes were also handmade and came from only two stores, Venus or Acropolis shoes. Jeans were tight Levis, and hair was cut short at the top and long at the back (did someone say 'mullet'?).

*We listened to Susie Quattro and watched Clint Eastwood movies, we liked Paul Hogan, Lobby Loyde and the Coloured Balls and AC/DC. We just liked everything that was tough. Tough movies, acting tough…*

In the same way that the Hippie counter-culture and peace movement, which was taking hold in universities in the 1970s, provided a pivotal ground for middle-class rebellion, the Sharpie gangs of the suburbs were a reaction against conservative post-war Australia.

The Sharps' attention to style and detail in their outfits were a rebellion against the bland conservatism that was suburban Australia in the '70s. But while retrospective adulation from the contemporary fashion world might paint them as progenitors of a sophisticated Australian fashion consciousness, the Sharps were as concerned with busting heads as they were with looking good.

Sharps expressed their difference through a well-dressed thuggery that was designed to intimidate by thumbing its nose at mainstream conventions of dressing and behaviour. A lot of the time, violence and bullying was the defining experience of being a Sharp.

**Larry Jenkins:** "We'd travel in numbers. And we'd get hassled by the cops, big time, because you were a Sharpie. The record is I got picked up by the cops four times in one day, that's the most I got picked up. You'd get picked up all the time because we looked the way we looked. Really it was such a hassle to go somewhere you'd either get in a fight or the cops would get you, you sort of stayed in your boundaries unless you had something you wanted to go to like the Myer Music Bowl to see AC/DC. There we had a big punch up with the Melbourne Sharps. Everywhere we went we had trouble. But we would go to certain events - go see bands in other suburbs or see girls. We listened to Susie Quattro and watched Clint Eastwood movies, we liked Paul Hogan, Lobby Loyde and the Coloured Balls and AC/DC. We just liked everything that was tough. Tough movies, acting tough, and that's what it boils down to basically."

**Clinton Walker (2007), *Coloured Balls - Ball Power review*, Rolling Stone Magazine, Sydney.**

available on this CD, which is the first-ever archival release from Young's bulging vault. Epic jams on "Down by the River" (12 minutes long) and "Cowgirl in the Sand" (16 minutes) are highlights of the disc, which also contains "Everybody Knows This Is Nowhere", "Winterlong" and "Wonderin'." The great guitar interplay between Young and original Crazy Horse guitarist Danny Whitten is breathtakingly sharp; Young has played with countless other guitarists since Whitten died in 1972, but nobody has come close to matching his ragged-glory style.

ANDY GREENE

## Coloured Balls

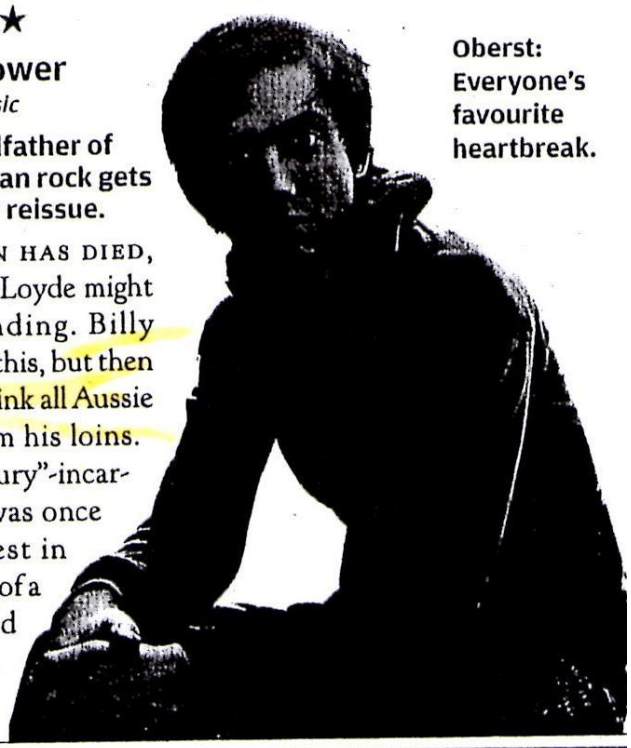
★★★★

### Ball Power

*Aztec Music*

**The Godfather of Australian rock gets a timely reissue.**

NOW THAT IAN RILEN HAS DIED, Coloured Balls' Lobby Loyde might be the last man standing. Billy Thorpe would dispute this, but then Little Willy seems to think all Aussie rock & roll stems from his loins. Sure, Thorpie's "Sunbury"-incarnation of the Aztecs was once the biggest and loudest in the land, but it was one of a number of blues-based boogie bands that laid the foundation for so much to follow. And it was Loyde who, during a brief tenure in the Aztecs in 1969-70, taught Thorpie how to play guitar. By then, Loyde had already established himself as Australia's first guitar hero, or anti-hero, through '60s outfits the Purple Hearts and the Wild Cherries. But it was in the Coloured Balls, the emblem act of the sharpie subculture in Melbourne in the early-70s, that Loyde's sound and vision coalesced into his most coherent and iconic – and thus influencial – statement. Like AC/DC, the Balls bridged the gap between the early- and late-70s, pre- and post-punk. This CD shines the light on their 1973 EMI album, *Ball Power*, and includes a bonus of "G.O.D." recorded at the Sunbury



**Oberst: Everyone's favourite heartbreak.**

Rolling Stone Jan 2007

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## *Appendix II: Selected Discography*

These are the records featuring Lobby Loyde which are still in print. The records are listed in chronology of when they were originally recorded. Single releases have not been included.

*Benzedrine beat*, 2005, The Purple Hearts, audio CD, Half A Cow Records.
Collection of five singles by The Purple Hearts 1965-1967.

*That's life*, 2005, The Wild Cherries, audio CD, Half A Cow Records.
Collection of four singles by The Wild Cherries 1967-1968.

*The complete Havoc singles 1971-1973*, 2008, Coloured Balls, audio CD, Aztec Music.
Collection of every single released by Havoc Records. Includes one single by The Wild Cherries (trio version), two singles by the Coloured Balls, and one single by Lobby Loyde.

*Ball power*, 2006, Coloured Balls, audio CD, Aztec Music.
Original release, EMI 1973.

*Heavy metal kid*, 2006, Coloured Balls, audio CD, Aztec Music.
Originally release, EMI 1974.

*Obsecration*, 2006, Lobby Loyde, audio CD, Aztec Music.
Original release, Rainbird 1975.

*Beyond Morgia: the labyrinths of Klimster*, 2007, Lobby Loyde, audio CD, Aztec Music.

*Live with dubs*, 2006, Lobby Loyde with Sudden Electric, audio CD, Aztec Music.
Original release, Mushroom 1980.

**Still unavailable/unreleased on CD**
Billy Thorpe & The Aztecs' album *The Hoax Is Over*, Festival/Infinity 1971.

Loyde's first solo album …*Plays George Guitar*, Festival/Infinity 1972.

The shelved Coloured Balls debut *First Supper Last*, EMI/Rainbird 1973.

## *Appendix III: Useful Annotated Links*

### Billy Thorpe & The Aztecs with Lobby Loyde from ABC's *GTK* 1970.

This five minute clip contains a mixture of interviews and live rehearsal footage. It also clearly shows the dominant role Loyde had in The Aztecs. He outlines how the "new" Aztecs write, rehearse, record and play; often speaking over the top of Billy Thorpe.

Loyde can be heard speaking 1:10 minutes into this clip. At 1:30 minutes in, Loyde tells the interviewer that he is 'probably one of the best rock'n'roll guitarists in the world.' At 2:23 minutes in, Loyde explains their recording techniques and what he believes to be truth in music. At 3:09 minutes in Loyde talks about his aversion to rehearsal and the spontaneous composition of the album *The Hoax Is Over*. Loyde appears more assertive than Thorpe who can be seen deferring Loyde's lead in talking the band up. Thorpe also reveals why they are discussing themselves so confidently at the 4:26 minute point. The motive is revealed to be the lack of respect they receive from 'people' (meaning the media and the press).

*Billy Thorpe & The Aztecs with Lobby Loyde - Rehearsal + Interview 2010*, YouTube, viewed 16 August 2010, <http://www.youtube.com/watch?v=bc4qMjF8LDI&NR=1>.

### The Coloured Balls

*Human Being* - A much shaggier version of The Coloured Balls on *GTK* prior to their infamous sharpie haircuts can be seen here. This is a slightly different set of musicians to the established classic line-up. I believe the drummer at this point is Peter White (Spencer & Nowara 1993e, p. 100). This heavy-riffed prog-rock song is considered to be one of the band's classic tunes. Its central existential question is at odds with the usual 'cock rock' sentiments associated with hard rock.

This clip has been included here for comparative purposes with the *Coloured Balls* clip immediately below.

*Coloured Balls (Lobby Loyde) - Human Being 2007*, YouTube, viewed 16 August 2010, <http://www.youtube.com/watch?v=ZKatVlwYPJA&feature=related>.

*Devil's Disciple* – Here The Coloured Balls (Loyde, Miglans, Millar and Young) had adopted the trademark sharpie haircuts. Loyde sang this defiantly anti-establishment b-side to *Mess Of The Blues* single released in September 1973 (which reached #39 on the national charts (McFarlane 1999b, p. 132). *Devil's Disciple* is an aggressive and primal hard rocker. It was also a Loyde favourite. As he explained, 'I loved that song… [it] was a send-up of all the negative media attention we started getting. *'They call me the Devil's Disciple/They say I've got the occult ways... All the crap you're saying is just/The mud from the flood of the life I've lived and left behind'*. Those lyrics were very sarcastic.' (McFarlane 2006a, p. 10-11).

*Coloured Balls (Lobby Loyde) – Devil's Disciple 2007*, YouTube, viewed 16 August 2010, <http://www.youtube.com/watch?v=DZGdyPHSHNw&NR=1>.

**Melbourne's sharpie subculture**

This is a 1974 student short film by Greg Macainsh of Skyhooks. The prominence of The Coloured Balls and Lobby Loyde is in evidence (a excited sharpie girl wearing a Lobby Lloyd [sic] t-shirt calls out his name at 0:50 minutes). The soundtrack is the Coloured Balls' live version of *G.O.D.* taken from Mushroom Records' *Summer Jam 1973*. At 0:19 minutes and 3:38 minutes, two different sharpies of Australian-Asian descent are shown. The first, Grant, is revealed to be an apprentice hairdresser. The second is wearing a cardigan. For most of the film, a multitude of different sharpies from young teens to much older are seen at an open air live concert at which the Coloured Balls are playing. Sharpie haircuts, tattoos, earrings and fashion are in evidence throughout (apart from the opening 'interview' segment, few Conte cardigans are on display – presumably because the concert is being held at the height of summer). There are indications of sharpie hostility shown between 2:00-2:10 minutes. At 2:16minutes, a sharpie in his early teens called Peter Brookes can be seen with two other youths displaying Mohawk haircuts two years before they would become fashionable with UK punk in 1976. At 2:26-2:45 minutes, versions of the distinctive sharpie dance can be seen performed by male and female sharpies. At 3:25 minutes a male and female are seen engaging in a knuckle fight which the girl appears to be winning. At 3:33 minutes two male sharpies appear to be headed for a kiss.

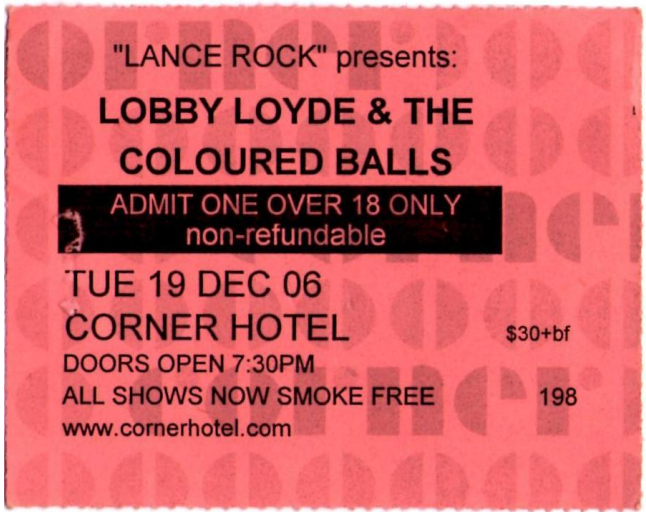
*Melbourne Sharpies 2008*, YouTube, viewed 16 August 2010, <http://www.youtube.com/watch?v=JNcdUbVWH8E>.

**Bored! covering The Coloured Balls**

This is Geelong's Bored! covering the Coloured Balls' *Human Being* in the mid-1990s and shows some of Loyde's ongoing influence on important alternative bands of the Australian underground music scene.

*Bored! - Human Being (Coloured Balls cover) 2010*, viewed 6 September 2010, <http://www.youtube.com/watch?v=pvFb-oMvWXI>.

**Figure 6: Ticket stub**




**Lobby's final show with The Coloured Balls at The Corner Hotel, Melbourne Tue Dec 19 2006**

This footage shows a cycle of still images by famed Melbourne rock photographers Jim Colbert and Liz Reed showing Loyde solo and with The Coloured Balls. Importantly, as the audio reveals, even after his cancer had spread throughout his body Loyde was passionate about his music until the very end.

*Flash*

*Lobby Loyde - Corner Hotel, Melbourne 2006 2008*, YouTube, viewed 16 August 2010, <http://www.youtube.com/watch?v=_ALiorNpgc8&a=GxdCwVVULXe1Jn7vI-YKChbdMLwUUHC9&playnext=1>.

**Michael Fein clips news obituary**

This clip was assembled by musician Michael Fein, the last person Loyde would produce before his death. In it, Fein discusses Loyde and footage is seen of the pair talking about Loyde's imminent death, while Loyde smokes and deals with his illness with characteristic humour. The clip also includes footage from a Channel 10 news report issued at the time of Loyde's death on Saturday 21 April 2007 where singer Jimmy Barnes is seen talking about Loyde's importance. This clip was made for the Michael Fein myspace site which can be found at <www.myspace/michaelfeinband>.

*The Odyssey 2008*, YouTube, viewed 16 August 2010, <http://www.youtube.com/watch?gl=TW&hl=zh-TW&v=bsHFfFZU49o>.

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*The Odyssey 2008*, YouTube, viewed 16 August 2010, <http://www.youtube.com/watch?gl=TW&hl=zh-TW&v=bsHFfFZU49o>.

*The Wild Cherries - That's Life 2010*, YouTube, viewed 6 September 2010, <http://www.youtube.com/watch?v=0HLYoIwVFjA>.

## *Appendix IV: CD supplement notes*

**Audio Interview Clips:**

1. *Lobby Loyde on being godfather of Australian Rock guitar sound and Purple Hearts* 4KQ (Keenan 2006).
2. *Angry Anderson on Lobby as the Godfather of Australian music* (Oldham 2007).
3. *Lobby Loyde on changing his name* Black Sheep (Crone & Penhall 2006).
4. *Lobby Loyde on being related to Oscar Wilde pt3* 4KQ (Keenan 2006)
5. *Lobby Loyde on early influences and R&B* pt1 Black Sheep (Crone & Penhall 2006).
6. *Lobby Loyde on early influences pt 3 Scotty Moore Hank Marvin Hendrix and comparison to Clapton* 4KQ (Keenan 2006).
7. *Lobby Loyde on early influences pt 4 Scotty Moore, Dad's blues collection and evolving his own sound* 5GTR (Perrin 2006).
8. *Lobby Loyde on very first bands and mother teaching him classical piano* 5GTR (Perrin 2006).
9. *Lobby Loyde on joining Impacts and turning into Purple Hearts* 5GTR (Perrin 2006)
10. *Lobby Loyde on Purple Hearts* 4KQ pt1 (Keenan 2006).
11. *Lobby Loyde on joining Wild Cherries and range of clubs in Melbourne* 5GTR (Perrin 2006).
12. *Lobby Loyde on the Australian Rock sound/Billy Thorpe/ "If I'd had success I would've been buggered"/Reissues part4/The Balls origins* 4KQ (Keenan 2006).
13. *Lobby Loyde on joining Aztecs and effect on Billy Thorpe guitar playing* 5GTR (Perrin 2006).
14. *Lobby Loyde on early influences pt 2 MC5 n Patti Smith* Black Sheep (Crone & Penhall 2006).
15. *Lobby Loyde on getting Sharpie haircut as a fatal mistake* 5GTR (Perrin 2006).
16. *Lobby Loyde on critics calling Coloured Balls misfits* 4KQ (Keenan 2006).
17. *Lobby Loyde on critics panning Heavy Metal Kid and comparison with Ball Power* Black Sheep (Crone & Penhall 2006).
18. *Lobby Loyde on moving to London* 5GTR (Perrin 2006).
19. *Lobby Loyde on Beyond Morgia/ Rose Tattoo/ Quitting/ Balls/ The UK* 4KQ (Keenan 2006).

20. *Lobby Loyde on being a producer in the '80s* 5GTR (Perrin 2006).

21. *Lobby Loyde on being a producer in the '80s and putting down guitar* 4KQ (Keenan 2006).

22. *Lobby Loyde on Long Way To The Top tour* 5GTR (Perrin 2006)

23. *Ross Wilson inducts Lobby Loyde into the Blues Hall Of Fame/Carl Miglans/Gav Carroll* (Wilson 2002).

**Music Tracks:**

24. *Liberate Rock* (Loyde) - The Coloured Balls, first single August 1972 originally on Havoc Records, taken from the Aztec Records release *Ball Power* 2006.

25. *G.O.D.* (Loyde) - The Coloured Balls, Aztec Music, originally on Summer Jam released by Mushroom Records, recorded live 1973, taken from the Aztec Records release *Ball Power* 2006.

26. *Flash* (Loyde, Miglans, Millar, Young) - Lobby Loyde & Ball Power, originally on *Live Without Dubs* 2000 (previously unreleased), taken from the Aztec Records release *Live With Dubs* 2006.

27. *Human Being* (Loyde) - Lobby Loyde & Ball Power, originally on *Live Without Dubs* 2000 (previously unreleased), taken from the Aztec Records release *Live With Dubs* 2006.

28. *Heartbreak Hotel* (Axton, Durden & Presley) - Lobby Loyde & Ball Power, originally on *Live Without Dubs* 2000 (previously unreleased), taken from the Aztec Records release *Live With Dubs* 2006.

29. *Too Poor To Die* (Loyde) - Lobby Loyde & Southern Electric, originally on *Too Poor To Die EP* (recorded 1976-1977, previously unreleased), taken from the Aztec Records release *Live With Dubs* 2006.

## References

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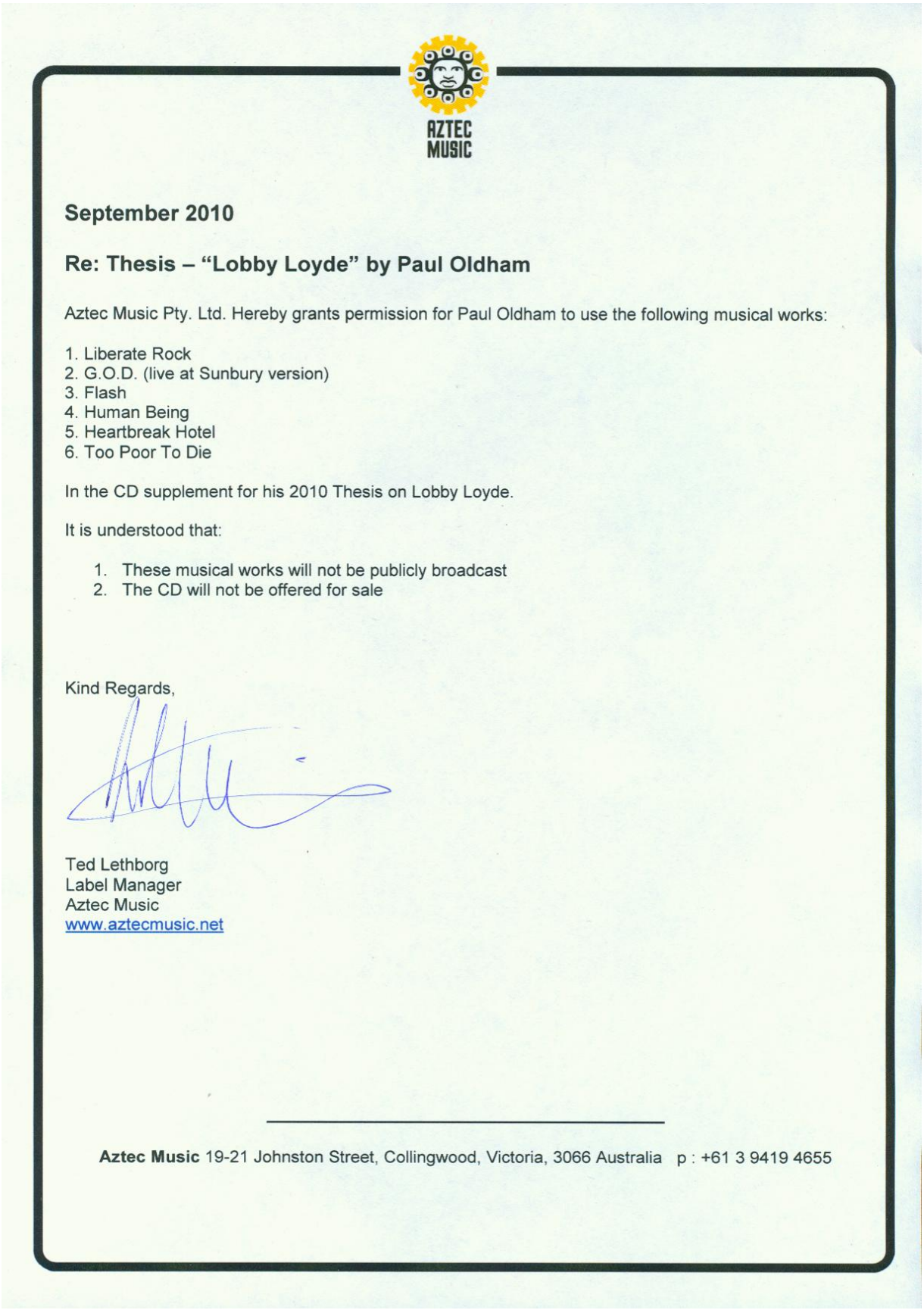
## Aztec Music Permission Form



AZTEC MUSIC

**September 2010**

**Re: Thesis – "Lobby Loyde" by Paul Oldham**

Aztec Music Pty. Ltd. Hereby grants permission for Paul Oldham to use the following musical works:

1. Liberate Rock
2. G.O.D. (live at Sunbury version)
3. Flash
4. Human Being
5. Heartbreak Hotel
6. Too Poor To Die

In the CD supplement for his 2010 Thesis on Lobby Loyde.

It is understood that:

1. These musical works will not be publicly broadcast
2. The CD will not be offered for sale

Kind Regards,

Ted Lethborg
Label Manager
Aztec Music
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