

# ROSS RYAN

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## THE DIFFICULT THIRD COMPILATION 1973-2008

### COVER NOTES

**Indeed, the difficult third compilation.**

I mean, just selecting the tracks was a lot more stressful than you'd imagine.

Does one simply choose the recordings that people remember and like, or do you treat the exercise like you would any other album and pick what you consider to be the best tracks from the material at hand?

I still have no idea.

These rambings - and their multimedia support - will be updated and embellished over time. Any contributions most welcome.

RR

## 01 Queensland (Ryan)

*New recording 2008*

Ok, track one: the first difficult decision. Something appealing, upbeat and not milking the early material too soon. Hmm .. not many contenders there ...

I know ... how about recording a new track! Something fresh, toe tapping and slightly controversial and then, to maximise the impact, make it a single and, then give it away as a free download. Perfect!

'Queensland' is a song I've had knocking around for a few years and I'm pleased to have at last found it a home. Very much inspired by the writing style of Randy Newman, its intent is a soft centered comment on the north-south rivalry between the great state of Queensland and more or less everyone else.

Should any of you have access to the Queensland Tourist Bureau, tell them I'm ready to talk.

**Produced by Ross Ryan & Ken Stephenson**  
**Engineered by Ken Stephenson**

**Drums:** Peter (Robbo) Robinson  
**Bass:** Roy Zedras  
**Keyboard, E. Guitar & Banjo:** Ken Stephenson  
**Acoustic Guitar & Keyboard:** RR  
**Backing Vocals:** Helen & Jo Kelly Stephenson

## 02 Blue Chevrolet Ballerina (Ryan)

*From the album 'After The Applause' 1975*

So, after opening with a new and hence unfamiliar recording, it was imperative that track two should be known and preferably from the '70's. 'Blue Chev'. Great - I like this one!

'Blue Chevrolet Ballerina' brings together the banjo feel of Neil Young's 'For The Turnstiles' (from 'On The Beach') and Jeanie C. O' Reilly's '60's hit, 'Ode To Billy Joe'. In fact I've just realised how similar these two songs are.

Another influence was Jackson Browne's 'The Late Show' from the album 'Late For The Sky', a peerless piece of work that I highly recommend to anyone. From that song (and the album's cover) I grabbed 'Chevrolet'. I have little interest in cars but I loved the sound and romance of the word and somehow, and from somewhere, 'ballerina' seemed to fit too. All I had to do then was work out the car's colour!

From 'Billy Joe' came the idea of writing a mysterious, clue-laden short story song. A puzzle, that if you were inclined, you could look closely at and solve.

For lots of reasons, I really enjoyed writing 'Blue Chev' and have never tired of performing it. A rare song that I'm prepared and happy to stand by.

There is even talk of June 13th, Blue Chevrolet Day, becoming a Coathanger national holiday.

**Produced by Peter Dawkins**  
**Arranged by William Motzing**  
**Engineered by Martin Bengé**

**Drums:** Will Dower  
**Bass:** John Young  
**Piano:** Ian Mawson  
**Acoustic Guitars:** Jimmy Kelly & RR  
**Banjo:** Paul Trenwith  
**Fiddle:** Colleen Trewith  
**Backing Vocals:** Alison McCallum, Ian Stewart, Sonny Egan

### 03 I Don't Want To Know About It (Ryan)

*From the album 'A Poem You Can Keep' 1973*

This was the opening track on the '*Poem*' album and my first single. At the time I recall folks raving about the opening drum fill. I'm still not quite sure what to make of that.

The song was an exercise in writing for a band, any band - rather than something I'd play. However producer Peter Dawkins felt it was somewhat more commercial than most of the material I had at the time and would help balance the album.

As a single it charted in Queensland and in my home state of Werstern Australia - entering the Go-Set National Top 40 charts (attributed to Ross Egan) at number 38 before vanishing the following week. But hey - I'd made the top 40!!

**Produced by Peter Dawkins**  
**Arranged by Peter Martin**  
**Engineered by Martin Bengé**

**Drums:** Doug Gallacher  
**Bass:** Dave Ellis  
**Keyboards:** Tony Esterman  
**Acoustic Guitars:** Peter Martin & RR  
**E. Guitar:** Peter Martin  
**Backing Vocals:** Terry Walker, Mike Leyton, Betty Lys & Bobbi Marchini

### 04 Goodbye Mitchy (Ryan)

*From the album 'A Poem You Can Keep' 1973*

As part of the track selection process, folks on our mailing list were invited to submit their suggestions (many thanks to all). I have to admit I was rather surprised by some of the songs that scored highly; some of which I'd forgotten even existed! Near the top of this list was '*Goodbye Mitchy*'; not a track I would have necessarily chosen, if only because it features the worst rhyme of my writing career - "lady" with (ahem ..) "afraid-ee".

Written (somewhat fatalistically and definitely prophetically) for my then girlfriend Jan Miller (now Henderson), '*Mitchy*' materialised as a whole song whilst I was driving from Subiaco to my house in West Perth - a 10 minute journey. Ah - those were the days! Maybe it's my farm-boy background, but for some reason - with such lines as "*you ain't gone yet*" and "*I done my best*" - it sounds like it was composed by a toothless, Alabama sharecropper. Well, I was driving a Ford Ute at the time.

Sadly, I lost touch with Mitchy after she moved back to New Zealand. If there's anyone out there who knows her whereabouts, please ask her to give me an ahoy!

**Produced by Peter Dawkins**  
**Arranged by Peter Martin**  
**Engineered by Martin Bengé**

**Drums:** Doug Gallacher  
**Bass:** Dave Ellis  
**Piano:** Tony Esterman  
**Acoustic Guitars:** Peter Martin & RR  
**Handclaps:** Peter Martin, Peter Dawkins & RR  
**Tambourine:** Peter Dawkins  
**Backing Vocals:** Terry Walker, Mike Leyton, Betty Lys & Bobbi Marchini

## 05 **The Last Time I Called** (Ryan)

*From the album 'Smiling For The Camera' 1975*

Some relationships are doomed to fail. In a lot of cases, it's because the lure of the biological 'bait' is so compelling that we put our logic on hold; oblivious to the train wreck that awaits us. And although I have, on a number of occasions, unashamedly been the living definition of a 'romantic fool' (my friend Anne considers the last word redundant), I have rarely loved unwisely. I just sometimes missed the clues.

The lovers in *'The Last Time I Called'* however, have no such illusions or foolishness. Not only do they know that they're only there for the moment, they revel in the realisation.

Certainly one of my better songs, which brings us neatly to ...

**Produced & Arranged by Rick Formosa**  
**Engineered by Michael Vidale**

**Double Bass:** Michael Vidale  
**Acoustic Guitars:** RR & Rick Formosa  
**Mandolins:** Terry Walker & Rick Formosa  
**Piano Accordion:** Enzo Toppano

## 06 **Orchestra Ladies** (Ryan)

*From the album 'My Name Means Horse' 1974*

First up, to all the Australian university campuses that blacklisted me in the 70's because of this song, let me set the record straight. *'Orchestra Ladies'* is satire. Not a putdown and certainly not autobiographical.

Secondly, all that aside; why is it that there are so many derogatory terms for women (and only for women I might add) who are attracted to musicians? Being a muso and having known quite a few, I agree there may be a case for saying these women are nuts - but not per se, sleazy or *'fallen'*! Hell, I'm sure there are people with a penchant for plumbers or accountants or whatever - but no one slanders them!

I won't deny that being an entertainer is a great icebreaker and there are many (Bob Geldoff springs to mind) who openly admit they formed a band to get laid. Because it's not uncommon, after a gig, for a total stranger to come up and to start talking to you like they know you - and in a sense, they do. And if that person happens to be a member of the opposite sex and the chemistry and timing is right ... well it sure beats the pants off speed dating!

(Thanks to Maria Van Vlijman for the title.)

**Produced by Peter Dawkins**  
**Arranged by Peter Martin**  
**Engineered by Martin Bengé**

**Drums:** Doug Gallacher  
**Bass:** Valda Hammick  
**Keyboards:** Tony Esterman  
**Acoustic Guitars:** Peter Martin & RR  
**Mandolins:** Keith Harris  
**Accordion:** Enzo Toppano

## 07 606 (Ryan)

*From the album 'My Name Means Horse' 1974*

'606' was first recorded for my debut album 'A Poem You Can Keep' but we felt that we hadn't quite nailed it. I don't have a copy of that original version so I can't say how different it was from the one we have here.

It was 'written' one evening whilst I was performing in a Perth coffee lounge. I'd started playing, possibly, a Cat Stevens song and realised I was in the wrong key. Rather than abort and move the capo <grin>, I just made up a song - little realising that it would end up, 35 years later, on a compilation album.

Production-wise, the 'Poem' and 'Horse' LPs were heavily influenced by arranger Paul Buckmaster and his work on the Elton John albums 'Tumbleweed Connection' and 'Madmen Across The Water' - my favorite EJ era. In retrospect, and considering I was touring as a solo performer, the criticism at the time that these recordings were somewhat over produced is possibly valid - although the punters obviously didn't seem to mind.

Together, these albums earned a total of four gold records with 'Poem' winning Record of the Year and 'Horse', Album of The Year. So much for hindsight!

**Produced by Peter Dawkins**  
**Arranged by Peter Martin**  
**Engineered by Martin Bengé**

**Drums:** Doug Gallacher  
**Bass:** Valda Hammick  
**Keyboards:** Tony Esterman  
**Acoustic Guitars:** Peter Martin & RR

## 08 I Am Pegasus (Ryan)

*From the album 'My Name Means Horse' 1974*

As anyone who has heard me discuss this song will know, I have always had mixed feelings about the old 'Pegasus'. It would of course be churlish for me to slag off my (as I like to refer to it) 'albatross-foot-in-the-door-song' and I must admit that with the passage of time I've become rather fond of it.

My call is that 'I Am Pegasus' was/is a great record - and in this regard, the credit for its success should rightly go to producer Peter Dawkins (who alone picked it as a potential hit) and arranger Peter Martin. They took a quirky, almost comedic song that I 'd written in my lounge room and turned it into an anthem. How cool is that?

I guess the turning point for me was about 20 years ago when I heard a muzak version of 'Pegasus' as I sat on a plane at Kununurra airport in northern Western Australia. I realised then that the song didn't really belong to me any more. It had a life of its own. I was thrilled!

As a song, I've written better. But for a piece of music that was exactly in the right place at the right time; that was one of those songs that became part of the soundtrack to the lives of many folks I'll never know - I am truly grateful.

**Produced by Peter Dawkins**  
**Arranged by Peter Martin**  
**Engineered by Martin Bengé**  
**Additional Engineering: Richard Lush & Ernie Rose**

**Drums:** Doug Gallacher  
**Bass:** George Bruno  
**Keyboards:** Tony Esterman  
**Acoustic Guitars:** Peter Martin & RR  
**Domora:** Keith Harris  
**Eniruobmat:** Peter Dawkins

## 09 **Cool River** (Ryan)

*From the album 'One Person Queue' 2003*

In 2003 I released my first studio album in nearly 25 years - *'One Person Queue'* with *'Cool River'* being the first single. The reasons for such a hiatus are varied but the main one is that as I've grown older it's become harder for me to write. My take on this is that as one ages, your taste accelerates at a greater pace than your abilities, making it more and more difficult to please yourself.

So *'1PQ'* was like a debut album for me. I had two decades of glacially written material to choose from!

Now we have all heard from acts who acclaim their most recent efforts as *"the best thing I've ever done"* and we usually take these comments with several enormous grains of salt. Because really, what else are they going to say?

But before I go down that road, let me give you some context.

It was never my intention to become a professional singer. Sure, I loved writing and playing but I felt my future, if I wanted to meander into the music industry, was as a record producer. I couldn't be a Beatle but I might get to be George Martin. So when I moved from my hometown in Albany to Perth, I was fortunate enough to land a job as an audio operator at STW Channel 9. Whilst there and with the gracious blessing of my employers, after hours, I recorded an album entitled *'Homemovies'* - an unintentionally comical, teenage-angst-ridden piece of work which was for me, an exercise in producing an album rather than seeking to launch a writing or performing career.

But this was 1972 and *'indie'* acts hadn't even been invented yet. So based, I assume, on the novelty of the album, I started to get some local radio airplay. This gave me enough of a profile that I was offered the Perth support spot to the legendary Roy Orbison. A terrifying experience that I managed to pull off with enough humour (I began my set by apologising for being there) that the show's promoters invited me to open for Roy for the rest of his Australian tour.

As a direct result of that tour and in a blur of good fortune, I gathered great reviews and a recording contract with EMI; The Beatles' label. Imagine that.

I guess the point I'm trying to make is that I suddenly and accidentally became a successful recording artist without having paid any obligatory dues (as they say). That came later.

The four albums I recorded for EMI gave me the opportunity to work with many talented people and to learn the art of songwriting and performing - with the downside being that many of the songs I wrote and recorded were frankly, works-in-progress or creative links to better songs. Don't get me wrong - there's much there that I'm proud of. But there are also bits that are like reading one's teenage diaries - complete with smudges, poor penmanship, pretension, bad grammar and spelling mistakes.

Which brings us back to *'One Person Queue'*.

I decided - with no concern for the marketplace - that I wanted to record an album that allowed me to make use of whatever skills I'd developed over the years as a writer, singer and producer. And after co-producer James Feldman and I finished our first mix - *'Cool River'* - I knew that the project was indeed my best work to date.

There - I've said it.

**Produced & Engineered by Ross Ryan & James Feldman**

**Drums:** Peter (Robbo) Robinson

**Bass:** David Krycer

**Acoustic Guitar:** RR

**Fiddle & Mandolin:** Andrew Clermont

**Backing Vocals:** Jojo Leslie + Neil & The Watermen

## 10 **Nobody's Baby** (Ryan)

*From the 'The Lost Ross Ryan Album' 1983*

During the 80's I put together a number of experimental bands. The Ross Ryan Brothers, The Redeemers and Ross Ryan's Tonight Show - to name but three. After a decade of solo touring, I thoroughly enjoyed the novelty of working with other musicians; playing a wider range of material and styles and living the rock 'n' roll dream. Unfortunately, band touring is an expensive endeavor which is why I usually had a solo tour booked afterwards to pay the bills.

But bands also removed a dimension from my live shows - the comedic side. Generally, low key humour is lost on pub crowds and besides it tends to break the flow of the job at hand. My solution was to write and stage a semi-autobiographical, multimedia extravaganza called '*Sing The One About The Horse*' - the story of one man, four Beatles and ten thousand sheep - which I erratically toured across Australia, including a stint at the Adelaide Fringe Festival.

For this show and with producer Stuart D'Arriatta, I recorded a number of backing tracks - including the much reviled re-make of '*Blood On The Microphone*' (now to be found, along with the original version, on the Aztec CD re-issue of '*My Name Means Horse*'). From these sessions also came a new song, '*Nobody's Baby*'.

With my previous botched attempt at feminist humour in mind (see: '*Orchestra Ladies*'), I decided to write a response to the Jackson Browne song '*She Must Be Somebody's Baby*', inspired partly by the feel of Icehouse's '*Great Southern Land*'. The song ended up on a cassette (remember them?) called - '*The Lost Ross Ryan Album*' - which I sold at gigs until I ran out of stock. They're possibly worth something on eBay now.

**Produced, Arranged. Engineered & Performed by Stewart D'Arrietta**

## 11 **Anthem** (Ryan)

*From the album 'Smiling For The Camera' 1975*

I was born on December 13 1950 at the Fort Leavenworth Military Hospital in the U.S. state of Kansas. As well as being the city that 'hosts' the infamous Leavenworth Federal Penitentiary (known to '*M.A.S.H.*' aficionados as the place Klinger was always being threatened with), it is also the furthest west that Abraham Lincoln ever traveled.

My mother was an Australian war bride and after the war, my parents settled in Kansas where my father, a Chief Boson's Mate, was stationed at the Olathe Naval Base, not far from Leavenworth. A curiosity, considering the geographic location of Kansas in relation to the open seas, that has never ceased to amuse me.

Nine years later, my Dad retired from the U.S. Navy and my family migrated to Australia where my folks bought a farm near Albany in W.A. I had ceased to be an American, which at such a young age didn't mean anything anyway - but at the same time I can't say I grew to feel Australian. To paraphrase this song, I've never really known what that meant; and in 1976 when I wrote '*Anthem*', it seemed to me that a lot of Australians, in a sense, felt the same way.

Today Oz is a more confident nation; globalisation, the affordability of travel and the communication revolution having helped level the playing field. The cultural cringe hasn't entirely disappeared, but at the same time, despite the certainly cringe-worthy "Aussie, Aussie, Aussie" mentality of the sunburn set and the occasional 'Jumbuck Fascist', Australians have little regard for the kind of dangerously moronic patriotism often associated with the land of my birth.

Good on ya!

Dedicated to Gough and Gunston.

**Produced & Arranged by Rick Formosa**  
**Engineered by Michael Vidale**

**Drums:** Jim Duke-Yonge  
**Bass:** Les Young  
**Piano:** Roger Frampton  
**E. Guitar:** Rick Formosa  
**French Horn:** Boof Thomsen  
**Tenor Sax:** Tony Buchanan  
**Vocal Assistance:** Mark Holden  
**Strings:** Conducted by Riccardo Formosa, Section Leader: John Lyle

## 12 **Chaplin & Harlow** (Ryan- Slavich)

*From the 'The Lost Ross Ryan Album' 1983*

Another track that scored well in the mailing list poll. Which is odd - considering it was a one off single, released in 1980, that received virtually zero airplay.

The song came about when friend and keyboardist Tony Slavich (Ariel, Richard Clapton Band) asked me to write the lyrics for a Talking Heads inspired piece of music he'd come up with. I'm not sure if it was what he had in mind, but what he got was a Harry Nilsson-esque tale of sex, comedy and indulgent word-play (these are a few of my favorite things).

The alleged 'joke' of the song is that, to my knowledge, Charlie Chaplin and Jean Harlow were never romantically entwined - although Harlow does make a brief unaccredited appearance as a waitress in Chaplin's classic 1931 film, 'City Lights'.

By the way - here's a relatively unrelated piece of trivia: Albert Einstein and his wife Elsa accompanied Chaplin to the Los Angeles premier of 'City Lights'.

**Produced by Tony Slavich & Gus McNeil**  
**Engineered by Peter Walker**

**Drums:** Nigel Macara  
**Bass:** James Rattray  
**Keyboards:** Tony Slavich  
**E. Guitar:** ??

## 13 Postcard From Berlin (Ryan)

*From the album 'After The Applause' 1975*

'Postcard From Berlin' was written late one night in Melbourne after the final mixing session for '*I Am Pegasus*'.

At the time I was 'seeing' (or to be more precise, I was *trying* to 'see') an air hostess named Kathy who was a major inspiration for the '*horse*' song. For reasons that to this day escape me; and completely forgetting her involvement - I stupidly (not to mention tactlessly) invited her to the session at Armstrong Studios. Cue lead balloon metaphors.

My muse was unamused.

Unsurprisingly, I ended up alone in my hotel room. There, under the influence of Leonard Cohen and several bottles of red wine, I took the events of the day, superimposed them over a Nazi Germany scenario and somehow, blind drunk, managed to write '*Berlin*'. Sometimes that's what it takes.

But wait! It gets worse!

To further add to my shame, the '*After The Applause*' album also features the track '*Kathy's At The Airport*' - a mean spirited, ugly, totally biased fabrication of events and a song that I truly regret having written. My apologies, Kathy.

**Produced by Peter Dawkins**  
**Arranged by William Motzing**  
**Engineered by Martin Bengé**

**Drums:** Russell Dunlop

**Bass:** Tim Partridge

**Guitar:** RR

**Backing Vocals:** Catherine Hastings, Lorraine Dalton & Bronwyn Macintosh

## 14 Postmark Paradise (Ryan)

*From the 'The Lost Ross Ryan Album' 1983*

This was the B-side to the single '*Chaplin & Harlow*' and being a European travelogue, it could be said that there's a direct line between it and the above mentioned '*The Last Time I Called*'. Another '*boy meets girl, girl wises up and heads overseas*', song.

Seeing as this was my band touring era, '*Paradise*' was a welcome, up-tempo addition to our repertoire. I rather like this one.

**Produced by Ross Ryan & Gus McNeil**  
**Engineered by Peter Walker**

**Drums:** Nigel Macara

**Bass:** James Rattray

**Keyboards:** Tony Slavich

**E. Guitar:** ??

**Acoustic Gtr:** RR

## 15 **Empire Lady** (Ryan)

*From the album 'A Poem You Can Keep' 1973*

The final selection from my first EMI album 'A Poem You Can Keep' and here by popular demand - 'Empire Lady' is a very '70s kind of track. Close your eyes and you'll see visions of flared jeans, cheese-cloth shirts, unkempt beards and black and white TV. Sort of charming and scary all at the same time.

As you've no doubt gathered by now, when it comes to some of my early recordings, I'm definitely an unreliable witness. So instead, allow me to re-tell one of my favorite stories.

The 'Poem' album was released in the U.S. and I was invited over, as a guest of Capitol records, for what turned out to be a most enjoyable and educational month of gigs and promotion. The album didn't exactly change the face of American music but it was picked up by an important St Louis FM station which Capitol considered to be an encouraging sign. I recall drinks, merriment and much celebration. And speaking of signs ...

A week later, the station was hit by lightning and burnt to the ground.

**Produced by Peter Dawkins**  
**Arranged by Peter Martin**  
**Engineered by Martin Bengé**

**Drums:** Doug Gallacher

**Bass:** Dave Ellis

**Piano:** Tony Esterman

**Acoustic Guitars:** Peter Martin & RR

**Tambourine:** John Sangster

**Backing Vocals:** Terry Walker, Mike Leyton, Betty Lys & Bobbi Marchini

## 16 **Sedel (Never Smiled At Me)** (Ryan)

*From the album 'After The Applause' 1975*

Shortly after the success of the Roy Orbison tour, I got to see the other side of show business when I was booked to play at the just opened Wretpoint Casino in Hobart, supporting Shari Lewis and her loveable puppets - Hush Puppy, Charlie Horse and Lamb Chop. An unsettling week-long experience immortalised by the song 'Blood On The Microphone'.

One night, at an after work staff party, some friends were teasing me about an attractive croupier who was sitting alone; encouraging me to go and talk to her. The notion quickly became academic as moments later her boyfriend arrived and whisked her away. This then became the running joke of the evening, creating enough source material for this song. And because I didn't even know the girl's name, I simply made one up. Sedel. I don't know .. it sounded French or something.

The punch line to all this is that over the years I've been contacted by a number of couples who actually named their daughters Sedel. One of these girls even wrote enquiring as to the name's origin. I can only imagine her horror when I told her the story!

**Produced by Peter Dawkins**  
**Arranged by William Motzing**  
**Engineered by Martin Bengé**

**Drums:** Will Dower

**Bass:** John Bartlett

**Guitars:** Jimmy Kelly & RR

**Synthesizer:** Mike Carlos

## 17 To Be Alone With You (Ryan)

From the album 'Smiling For The Camera' 1976

According to Wikipedia, a 'pin-up girl' is defined as follows:

A pin-up girl or pin-up model is a model whose mass-produced pictures see wide appeal as pop culture. Pin-ups are intended for informal display. Pin-up girls are often glamour models, fashion models, and actresses.

My pin-up girl, in fact the only pin-up girl I've ever had, is former Miss World - Belinda Green. I can't say I had a shrine or posters of her around the house, but I *would* rush into the room any time one of her Macleans toothpaste ads came on the TV. Attraction is an organic thing and there's something special about feeling that way about an unattainable person. In truth, you don't really need or even want to attain them. You're pretty happy with how the relationship is working.

But as it turned out, I did by chance meet Belinda. We even had a picnic 'date' together in the hills outside of Brisbane which - through no fault of hers - was a total disaster.

I was so in awe of her; and that combined with my paranoia, insecurity, unworthiness ... (the list goes on) meant that conversation was almost nonexistent. Just writing this still makes me cringe. My pin-up girl thought I was a dork!

We met up again sometime later when Belinda did a guest spot on the 'Give 'Em Heaps' program (I should put that segment up in the video collection) and it was great to see her again. She's a lovely lady - and wherever you are Belinda - I thank you for your patience and kindness. You'll always be my pin-up girl and I hope you liked your song.

**Produced & Arranged by Rick Formosa**  
**Engineered by Michael Vidale**

**Piano:** Roger Frampton

**Strings:** Conducted by Riccardo Formosa, Section Leader: John Lyle

## 18 Walk On Water (Ryan - O'Connor)

From the album 'One Person Queue' 2003

My gospel song.

I love gospel music. It's the only thing I've ever heard, read or seen that makes me wish I believed - and one of the few connections, outside of psychedelics, that I've had with the unknown.

For me, Paul Simon in his song 'Slip Sliding Away' sums all this up neatly:

God only knows and God makes his plans  
The information's unavailable to the mortal man

Warren Zevon also had a good take on the subject in 'Gorilla You're a Desperado'.

They say Jesus will find you wherever you go  
But when He'll come looking for you they don't know  
In the meantime keep your profile low  
Gorilla you're a desperado

'Walk On Water' - written with my good friend Broc O'Connor - is my humble contribution to the debate.

**Produced & Engineered by Ross Ryan & James Feldman**

**Drums:** Peter (Robbo) Robinson

**Bass & E. Guitar:** Broc O'Connor

**Piano:** Bill Cauty

**Choir:** The O.K. Chorale

Yani, Peter Cox, Darryl Murray, John Robertson, Ross Wintou, Steve Harford, Jim Chapman, David Pilbeam, Christine Grodd, Philippa Grady, Fatima (aka Donna Miller), Anje West, Suzi Carson, Dominique Wells & Liz Pickering

## 19 **Connie** (Ryan - Marsh)

*From the ABC TV Program 'Give 'Em Heaps' 1978*

My Perth pal Rob Marsh and I wrote this in about 1971 as a send-up of a couple of Bobby Goldboro songs of the era - namely '*Honey*' and '*Molly*'. They're both worth checking out as classics of their genre.

Later, '*Connie*' became one of my most requested live numbers - a show stopper so to speak. Then in the late 70s it was recorded and filmed for the ABC TV show '*Give 'Em Heaps*'.

For the uninitiated, '*Heaps*' was an ABC kids' TV program hosted - and mostly written - by Mike Meade, Leo Bradney-George and myself. A totally self indulgent cult comedy program aimed - theoretically - at an 8 to 12 age group. That we utterly failed in fulfilling this brief is best illustrated by the fact that we were not invited back for a second series.

Ironically, I was recently contacted by the ABC's archive dept who had heard that I had the only copies in existence of the 20 shows we did. Apparently the ABC erased the master tapes a nano-second or two after they went to air.

So now I've been asked to make the tapes available to not only the ABC but to the National Archives. Talk about a cool punch line.

In the meantime I've put up the '*Connie*' clip, as well as '*I Love My Horse*' (featured on the companion '*Stuff*' CD) in our video section.

Also, whilst I'm at it, a tip of the lid to one Mr George Pugh - the Executive Producer of '*Give 'Em Heaps*'. George loved the show and managed to keep under control three rather large egos. To this day, he's the only person I've met whose taste and opinions on almost anything I would accept without question. A rare guy. More power to you George - and thank you.

**Produced by Ross Ryan & William Motzing**

**Acoustic Guitar:** RR

**Synth:** William Motzing

**Backing Vocals:** Alison McCallum, Mike Meade, Leo Bradney-George & RR

(Other details unknown)