The Balladeer

David Bowie once yelled on the Young Americans album, "ain't there one damn song that can make me break down and cry?" His recent largely unnoticed. But wait! Here's a true story. I flew to Melbourne a couple of years ago. Well first of all I caught a train to Sydney then I flew to Melbourne.

Paul Kelly Story by Johnnie Cott

Anyway I arrived late at night and had to find my way to the old stone building near Melbourne University. I was staying there. Instead I found my way around the harsher environments late at night before I woke down to write a few words about a few things and I took the opportunity to catch up with a gawd from Melbourne, Steve Morris, who was riding high on the success of the song Australia Don't Become America. His band, Cranky, was performing in Carlton that night and it was a pleasure to see a slicked-up Newcastle musician doing so well. All julekets somehow must come to an end so I eventually got on board the plane and headed back to Sydney town. My train to Newcastle was going to be a few hours late so I took the opportunity to check out the Real Wild Child exhibition of rock and roll memorabilia at the Powerhouse Museum in Sydney.

Now I'd been lucky enough to have grown up through this whole period witnessing these Sydney bands that were displayed here for myself first hand when they were in their prime. I watched the Sydney exhibition quickly because it meant nothing to me. Much the same with the stuff. Then the Countdown era began. Now we were talking! All those glorious bands that spoke to Australia in a distinctly Australian voice. Too many to name here with most of them far too out of fashion to mention in a magazine like this. As I strolled on I eventually got to the latter stages of this great Australian history and to and beyond was even a display that was dedicated to the Screaming Jets, but wait, here comes the point of this long rambling introduction. I stopped in front of the photo, held the photo exhibit and pushed the little button that gave me access to three selected videos. I hit the one that said To Her Door and was greeted at the screen as Paul Kelly and his band appeared on the video.

I don't know if it was the plane food or I tired from all that traveling or it was too much alcohol I had but after the shortest time I began to cry uncontrollable tears rolling down my cheeks. I was absolutely captured by the story Kelly was evoking about this ordinary bloke caught up in a marital breakdown and his efforts to get through it all. That and that his friends are good I think Paul Kelly is! Any songwriter who can move me to tears even if it's just a bit of songwriting is worth every goddamn penny I ever spent on every goddamn record, tapes, CD, video or magazine that was concerned with music. And I've spent a lot! It was worth every late night listening session tuning in far away stations on the AM band so that I could catch the latest thing on the turntables of the radio. It was worth throwing my life away on the elusive dream of rock and roll travelling up and down the highway in a gear packed van.

Bitter sweet moments like that in the Powerhouse Museum are what make little videos like these so important. You have to have had a piece of this stuff in order to have had a piece of this stuff in order to have had a piece of this stuff... The songwriter is rock solid and bursting at the seams. Now he's released his greatest hits album. But life wasn't always this way for Paul Kelly. He wasn't always feted as a national treasure. Like most successful people it takes a long time before you get there. He grew up in the sixth in a line of nine children. He was born in 1955 in Adelaide and attended the Christian Brothers School playing trumpet and probably more importantly for him he captained the cricket team. When his schooldays came to an end he didn't what a lot of young Australians did and took off on the road. He wandered around the country for a few years, working odd-job and learning to play the guitar along the way. In 1976 he moved to Melbourne, where the music scene was being given a boost by the energy of the first wave of punk. He put together the first line-up of Paul Kelly and the Dots and they quickly gained a local cult reputation signing to Mushroom Records. The such as Woody Guthrie and Howling Wolf. But it felt full of confidence that this won Australia up to this major talent. It was released Down and released in America on the A&M label. Paul Kelly and the Coloured Girls were off and running. One thing though - he had to change their name for America. So they became Paul Kelly and the Messengers.

All America nonetheless thought they were terrific and so they were because they were road-ready and seasoned trouper first out of the pub wars in Australia. Bill Flanagan from Musician Magazine wrote amongst the many critics who were highly impressed with the Gossip's New York debut as "striking" and commented the songwriter for his "tasteful" ideas and starting the Gossip as "striking." And网友评论. As 1987 they returned to the studio with Alan Thorne to record Under The Sun then took off for their first US tour. They travelled for two and a half months by bus and on the tour they made it into the Big Apple the New York Times music critic said "Mr. Kelly sang one song, catchy and effective, the song after another - dozens of them - and the band played with no little dreckness, after catching their perch on the legendary Bottom Line Club. Then they headed home again to play for Mushroom and to Much Water So Close To Home. Paul Kelly was also writing white songs that captured a narrative style where his song were becoming populated by more full-figured characters. Both the albums took Everything's Turning To White as the theme of the American detective author Raymond Carver, a master of parred-down prose.

"I'd like to make clear that my records aren't autobiographical." He has been quoted as saying back in 1989. He OD "I'm not trying to tell my life and my experiences are. The first thing that's happening is that the songs are really about me, but that's only the stuff that he has stuck with since.

The Messengers days were numbered as Kelly was keen to explore new territories and with the release of the darkly With the release of the songwriter, album Kelly was beginning to explore other avenues. "The Messengers were like my beloved Crazy Horse," Kelly wrote, "but I had another hit with the Australian Rolling Stone ballad Post as the best record of 1995.

Kelly put together a full-time band consisting of Steve Connolly, drums; Michael Barley, bass player Jon Scholfield and keyboard player Peter Trewin. They recorded the band and the Coloured Girls after a line in the Lou Reed tune "The Great White Wall" and the colour of the go go dress that they had on that night that stuck! Paul has said that it wasn't the only thing that stuck. They went into the studio on March 1986, ducer Al Alan Thorne in March 1996. A few months later with a collection of 24 songs which cemented Kelly's reputation as a songwriter with few peers. The range of material on the double album, Gossip, was again extremely wide, and its inside sleeve depicted some of Kelly's more obscure influences.

"I'm not trying to tell my life and my experiences. The first thing I'm trying to do is write songs, rather than make confessions or bare my soul. Writers create characters."