

COUNT DOWN

THE MAGAZINE

Volume No 2

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\$2.00*
New Zealand \$2.50.

★ FREE
DOUBLE SIDED
POSTER
NICK HEYWARD
PSEUDO ECHO



★ OLIVIA & JOHN IN TWO OF A KIND ★
★ NICK RHODES ★
★ STING ★
★ NARARA SPECIAL ★
WIN SEVEN FABULOUS
NIGHTS FOR TWO AT
QUEENSLAND'S
WANDERERS
PARADISE

COUNTDOWN
BREAKERS

THE CURE

Love Cats

SONGWORDS

We move like cagey tigers
We couldn't get closer than this
The way we walk
The way we talk
The way we stalk
The way we kiss
We slip through the streets
While everyone sleeps
Getting bigger and sleeker
And wider and brighter
We bite and scratch and scream all night
Let's go and throw all the songs we know.

Chorus

Into the sea
You and me
All these years and no one heard
I'll show you in spring
It's the treacherous thing
We missed you, hissed the love cats.

We're so wonderfully wonderfully
wonderfully wonderfully pretty
Oh you know that I'll do anything for you
We should have each other to tea huh?
We should have each other with cream
Then curl up in the fire
And sleep for a while
It's the grooviest thing
It's the perfect dream.

Repeat Chorus

Into the sea etc ...

Hand in hand
Is the only way to land
And always the right way round
Not broken in pieces
Like hated little meeces
How could we miss
Someone as dumb as this

I love you ... let's go
Oh ... solid gone ...
How could we miss someone as dumb as this.
By Robert Smith
(C) Mushroom Music Pty. Ltd.

Tears For Fears

ANNOUNCE THE RELEASE OF
THEIR LATEST SMASH SINGLE

"The Way You Are"

ABC ★

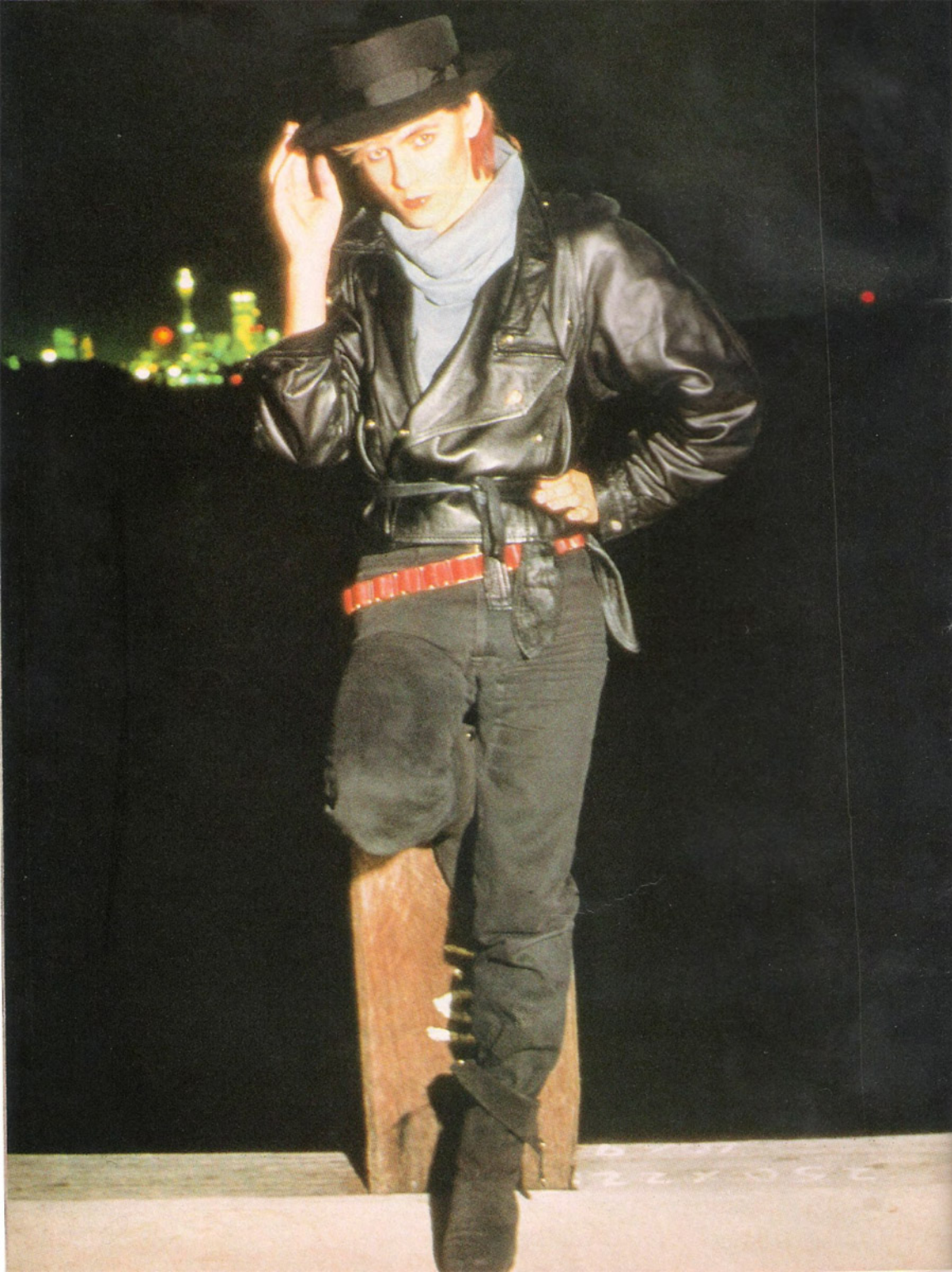
**ABC send out a message for
all to hear with their new single
from the "BEAUTY STAB" album**

"S.O.S."

Check out the message at your local record store now.



FROM POLYGRAM RECORDS



Q: What has changed most remarkably when you compare Duran Duran's beginnings and now?

A: Not a lot really, except that we are getting through to a lot more people, we're playing to a lot more people, more people are buying our records. As regards to personalities within the band — I don't think anyone has changed. If anything, I think we've probably grown up a little bit, but not too much, because I always want to retain my element of being like a little kid. I think we've learned a lot, we've learned an awful lot!

Q: What stands out in your memory most vividly amongst events and happenings in the past three years?

A: Several things really — the funniest things really: Like Simon falling over on stage in Paris — on our Paris opening — because it was hysterical — it was just really funny. We just walked on stage in Paris, in this ridiculously expensive hip club — our showcase gig — there we all were strolling on in our latest new suits and we got two coachloads full of people over from England — it was our big Paris debut — and all the lights and PA System were set up perfectly — we walked straight out on stage — Simon strolled on — and 'donk' — straight over — first number (laughs). He just laughed it off — it was funny — it really was genuinely funny — of all the places to fall over! That's a funny one, as far as more serious things — there are lots! I mean, this last album, which is still very close to my mind, I've spent like 5 months in the studio. I'm the one out of everybody in the band who was there every day for like between 12-19/24 Hours! I was there every single day! I mean, like 1 and 2 days off in 2 months.

Q: Was that an enjoyable experience?

A: A very gruelling experience, but a very satisfying one in the end, and that's what I remember, at the end! On the last day of doing the Album in Australia, I'd been there from the day before and I'd been there all the night through. The last thing I remember about it was me coming out of the studio in the morning — we'd just finished — we just started doing the cassette copies for it and there was just me there — and Simon was fast asleep on the couch — he stuck it out — he was there in spirit, and John strolled in, he had been asleep for something like 10 hrs, and he said — 'is it finished?' — like, 'have you delivered the baby???' and I said 'yeah' and gave him a cassette and I ordered breakfast. I ordered my champagne and strawberries and I bloody deserved it!!!

You've always been sophisticated dressers, but now it has become even more stylish.

A: Well, I don't know, I think that's a growing up thing really, because when we started off with all the frilly shirts and everything, I don't resent or regret one little bit about it, because I don't care what anyone thought of it, we had a damn good time there and that's what was hip for us at the time; that was what we wanted to wear. I think we are still creating totally different images of our own. I mean the last video, 'The Union of the Snake' — had some very different images of all of us in it and I think we are always moving on and that was just the phase we were going through. Now, I mean, certainly, we did a couple of photo-sessions that looked a lot more high-stylised — I mean designer clothes by Saatchi and Anthony Price but again that's only one facet. I can wear sort of a T-Shirt and leather trousers one day and a suit and a tie and four different colours in my hair the next — I just do what I feel like doing.

Q: Did you expect or foresee the current success at the start?

A: I hoped for and aimed at it certainly. I wouldn't say that I *expected* it. I mean, I knew that the harder we worked, and the more we did, the more we would gain, because I had total confidence in our songs and our videos and our ideas and in our appearance and in everything that goes with it — and most importantly the songs and therefore I knew we could spread out, and the more people could hear us the bigger we would get.

Q: Would you say, you are the driving force behind the band?

A: Yeah — to a large degree, I am the one that's there every day and the one who never gives up on it till the last thing is finished. I did the same with the Rio album — I was up all night and walked out of the studio and just by the skin of my teeth caught a plane to Sri Lanka where they had already been filming for 3 days without me. But I can't bear to see something go out that isn't up to the perfect product as near as I can get it, at that time.

Q: Going back to the earlier days — when did you decide to become a professional musician?

A: I'd hate to become a professional musician. I really would hate to become a professional musician. I look at myself as an artist who works within music nowadays. I view music as something which can be developed to many different spheres — music to me can be an atmosphere, an environment, a great popsong, a danceable group — it can be an opening of a door, a frozen photograph, it can be many things and I think I never viewed things ever as somebody who would just sit down at the piano and write a song and then transfer it to something else.

Q: Was it solely your own decision to enter the music business...

A: Totally my own decision! ▶

DURAN DURAN'S

Nick Rhodes

Interview by Gabrielle Sneddon-Pike.

BOWIE

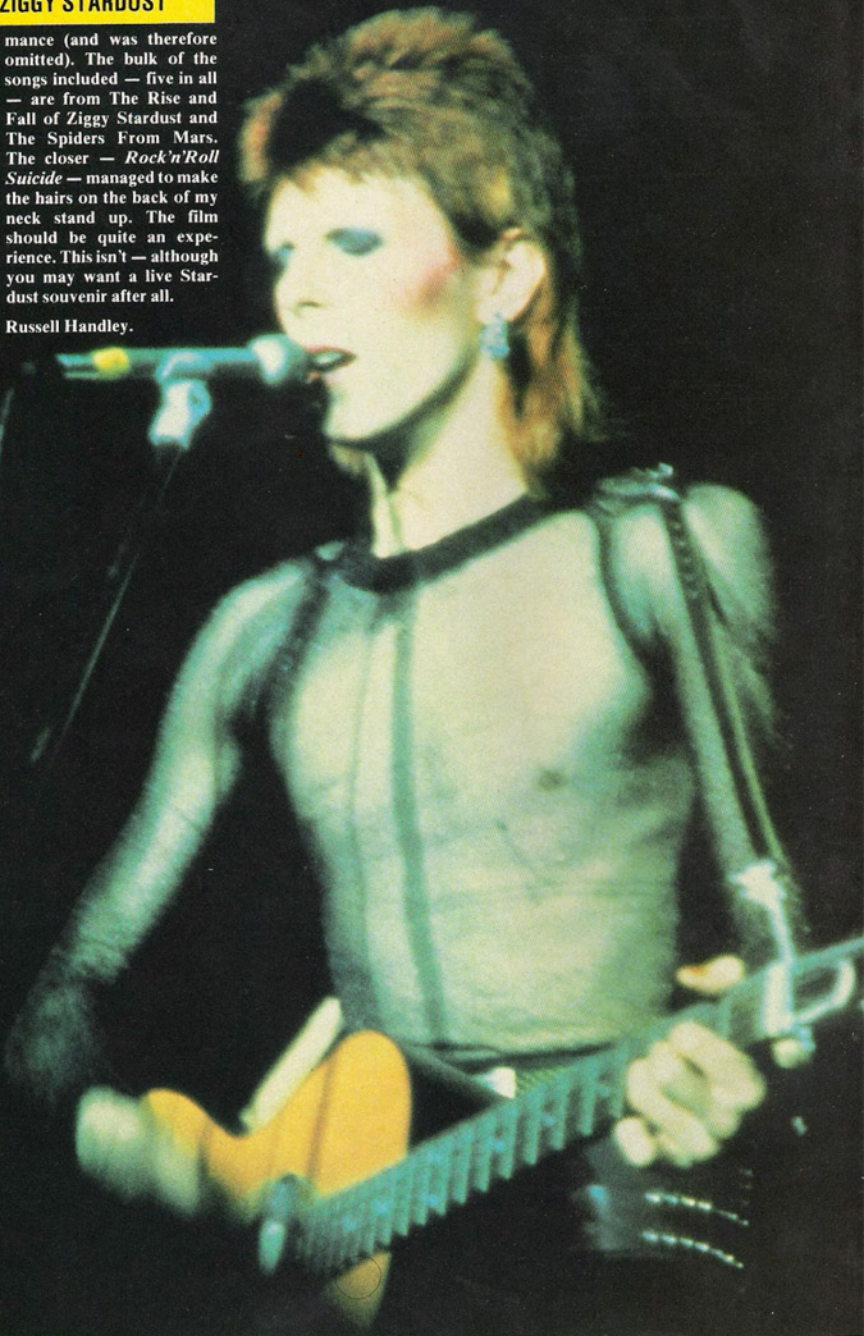
THE UNVEILING OF ZIGGY STARDUST

If you weren't paying attention just before Christmas, you may have missed RCA's strangely low-key release of Ziggy Stardust's farewell concert. The *third* double live David Bowie album so far, this show was recorded at the Hammersmith Odeon in London on July 3rd, 1973. RCA had already recorded several American shows (see the bootlegs of the Santa Monica Civic Auditorium, October 10th, 1972) with a live Stardust souvenir in mind, but even the most casual listen to this album (and the bootlegs) will show why the project was shelved — until now. Bowie has pre-empted several trends in his career, but the blustering punkmetal of some of this uneven and badly produced set now sounds ... quaint. What you do get however, is the release of several notable cover versions. Jacques Brel's *My Death*, had long been a cornerstone of the Ziggy stage-shows. *Angst* plus Lou Reed's *White Light/White Heat* was recorded for inclusion on *Pin-Ups* but rejected. Bowie gave the tapes to Spiders' guitarist Mick Ronson, who released it on his second solo album *Play*, *Don't Worry in 1975*.

The Rolling Stones' *Let's Spend The Night Together* had been released on *Aladdin Sane* in April '73 and is possibly the greatest cover of a Rolling Stones' song EVER. The live version fails to live up to the studio tour-de-force. We're also treated to a snippet of Bowie's own *All The Young Dudes*, a song that when released a year before this was recorded, served to revive the career of an ailing Mott The Hoople and assumed 'classic' status almost overnight. Bowie himself had done a studio version for inclusion on *Aladdin Sane* which apparently failed to match Mott's epic perfor-

mance (and was therefore omitted). The bulk of the songs included — five in all — are from *The Rise and Fall of Ziggy Stardust and The Spiders From Mars*. The closer — *Rock'n'Roll Suicide* — managed to make the hairs on the back of my neck stand up. The film should be quite an experience. This isn't — although you may want a live Stardust souvenir after all.

Russell Handley.





▼ PSEUDO ECHO (L-R) TONY LUGTON, PIERRE FERRÉ,
▼ BRIAN CANHAM AND ANTHONY ARANGO.
▼ PHOTO: JOHN WEBBER (JERONY COVER AND
▼ POSTER ALSO BY JOHN WEBBER).

SANDII AND THE SUNSETZ

STICKY MUSIC

(Haruomi Hosono/
Chris Mosdell)

Ooh Sticky Music (Repeat)
And when I lay my head upon your burning heart
Well you know it cools you down
And here the night will pour out its wild desires
Chorus:
And when they play that sticky music on the radio.
Ooh when they play that sticky music we'll cling so close.
And when the weight of your soul is upon my shoulder
You know I hold you to me and here our eyes only hold a forbidden
silence
Chorus:
And when my heart is tangled up in dark temptation
You know I'll give in to you and I will follow the
path of the least resistance to you
Let me rest on your neck here I'm fooling time
Till my arms they're breaking
Ooh Ooh Ooh Sticky Music (Repeat)
Sometimes there's soft, sometimes there's savage love
Well you know I'll hunger for you. Here where your eyes are alive
With the desperate passion
Chorus:
Let me rest on your neck here I lie fooling
Time till my arms their breaking ooh
Ooh ooh ooh sticky music (repeat three times)
When I lay my head upon your burning heart well
You know it cools you down, when the weight
Of your soul is upon my shoulder I'll hold on to you
Sometimes there's soft sometimes there's savage
Love well you know I'm hungry for you.

(Lyrics used by permission of MMA Music).



Sandii pic: Tasso Taraboulet

DAVID BOWIE IN

ZIGGY STARDUST

AND THE SPIDERS FROM MARS



MIRAMAX FILMS PRESENTS DAVID BOWIE IN
ZIGGY STARDUST AND THE SPIDERS FROM MARS

A FILM BY D.A. PENNEBAKER PRODUCED BY EDITH VAN SLYCK

A Miramax Production in association with Pennebaker Inc. and Bewlay Bros. S.A.R.L.

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A

B

C

*Splash Out
This Winter in
STRETCH CORDS*

A

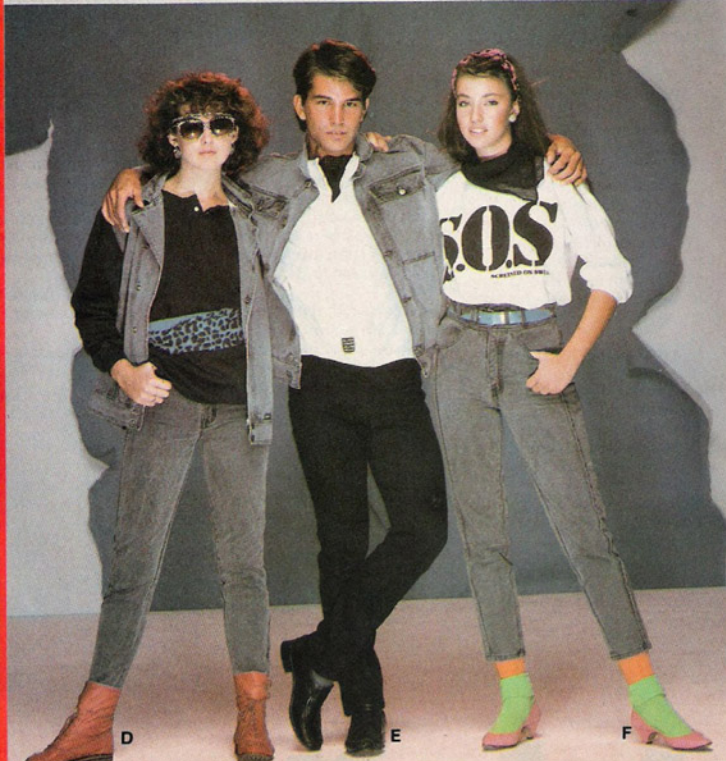
7/8 length Scarlet Stretch Cord Jean, Check Shirt & Mint Grandpa Collar Sweatshirt.

B

Superslim Wedgewood Stretch Cord Jean, Cobalt Black Lumberjack check Shirt & Scarlet Raw Edge Sweatshirt.

C

7/8 Length Currant Stretch Cord Jean, Oversize Ming Sweatshirt & Currant Raw Edge Sweatshirt.



D

E

F

D

7/8 length Stonewash Black Denim Jean & Sleeveless Jacket with Black Grandpa Collar Sweatshirt.

E

Superslim Black Stretch Denim Jean, White Fashion Sweatshirt & Stonewash Black, Denim Jacket.

F

7/8 length side panel easy fit jean in Stonewash Black, Denim & White S.O.S. Sweatshirt. ●

BLUES UNION
*Brings Black
Back*