

COUNT DOWN

THE MAGAZINE

SEPTEMBER '84

no. 13

Volume No. 2 \$2.00

N.Z. \$2.50

**GIANT
BIRTHDAY
ISSUE**

CHOOSE WHAM!

**DURAN
DURAN**

**SPANDAU
BALLET**

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PANDAS

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GURUS

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2. Helen Terry — Love Lies Lost
3. The Blue Nile — Stay
4. Orchestral Manoeuvres in the Dark — Locomotion
5. Heaven 17 — Temptation
6. The Icicle Works — Birds Fly (Whisper to Scream)
7. Public Image Limited — This is Not a Love Song

Side B

1. Simple Minds — Waterfront
2. China Crisis — Working with Fire and Steel
3. Rock Steady Crew — Uprock
4. World's Famous Supreme Team — Hey D.J.
5. Prince Charles and the City Beat Band — More Money
6. UB40 — Red Red Wine
7. Gary Moore — Shape of Things



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BRICS

BEARGARDEN

Two years ago Beargarden were an underground rebel rousing band with little commercial potential. Although they were signed with a record label, had a single recorded and were supporting major bands, they were rapidly becoming depressed and oppressed so consequently decided to "throw in the towel".

Months later and after serious

consideration they reformed, a week before supporting INXS at The Venue in Melbourne on New Years Eve 1983. Keyboards player Gus Till explains, "We wanted to make an intelligent approach towards the Australian Rock business. We don't think we are the kind of band who can realise their full potential by constantly touring. It's so terminal." Lead singer Sam Sejavka adds, "When we decided to come back we want to make a dent on the commercial market."

Beargarden look set to be one of the first signings to Virgin Records Australia and have a single and video all set to go. **The Finer Things** is an excellent example of the band's modern pop format. They are hoping the package will be marketed internationally so they can head overseas, "So we can play our music and see the world at the same time," they sigh.

When the band supported Culture Club at their Melbourne concerts they were pleased with both their performance and audience reaction — "One night the crowd even rushed to the stage," says amazed drummer Carl Manuell. "Yeah," continues Gus Till, "the Culture Club people think that support bands are insane for even wanting to play on the same bill as them because most supports receive hostile reactions, although that's overseas. It's different here — we didn't receive any adverse reactions." At the rate Beargarden are gaining stature, the next sell out concert they play may be their own.

DEBBIE MARTIN



STENZENT CON

COUNT DOWN

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"Live? For me and George, live is definitely the best part of being in this band. It's a real kick," explains Andrew Ridgeley.

"Performance is our main forte — apart from George's songwriting. As a band, we're very much about performance. It's definitely the most instantly gratifying part of being in a band because you've got the audience in front of you. Immediate satisfaction — it's really good!"

Immediate satisfaction is something Wham have not had with the business of music. For the few months previous to topping the charts with *Wake Me Up Before You Go Go*, a legal wrangle with their previous record label Innervision had kept the band out of the charts — but not out of the media.

An eventual settlement last March finds the band on the Epic label and in a much happier frame of mind. "It was something that we knew we had to do," says Andrew.

"About six months after we signed the contract we realized that it wasn't exactly beneficial to us. Our lawyer tried to renegotiate it but he didn't do a very good job, so we changed lawyers and gained management — around June last year — and the legal pro-

ceedings were instigated just before we went on tour in October.

"We weren't out of the public eye during those court proceedings because we were on tour for two months and we had some really massive national newspaper exposure which really helped us keep a high profile. I think it did a lot for us actually; we hadn't had a record out since the August before. That was the last one before *Wake Me Up*."

On stage, Wham swells to fifteen people; eleven musicians, two female singers and of course, George and Andrew. It's a big band but by all accounts worth it as Wham go about reproducing the arrangements of their recordings.

"To be able to recreate the sound on stage that we have on record, we need all those people," says Andrew. "And we do recreate it very well."

American chart success has so far eluded Wham. Considering their status as hit makers in Britain, there must be reasons other than musical?

"I think the main reason for that is lack of financial support from the record company over there. Every other band of our status (in Britain) — Spandau, Culture Club, Duran Duran, Thompson Twins, Human League; they've all had success in America. We're the only band that hasn't and I think we're conspicuous by our absence."

"It's very difficult understanding their (the record company's) mentality," explains Andrew.

"It's pure 'product'. They don't seem to give any credence to commercial viability or quality of songs, it's purely whether or not they can sell it. They're far more interested in selling their Bruce Springsteen album, which is a commodity they know they can sell, than trying to foster some new product on the market.

"We're really not bothered either way. It's just trying to convince them that there is money to be made. I think once they're convinced of that, then they might start spending."

"We've had some success in California. We had a hit in San Francisco and Los Angeles has been good, but you know, that's nothing. We need some big chart success like everyone else has had."

Some bands take the other road to American success, literally on-the-road in an endless tour, doing supports or whatever they can to make small inroads into Mega-buck USA.

"We'll only tour when people want us," states Andrew.

"When we tour, it's really a celebration of the achievements we've made. Last year we toured after the album, which is the right time to do it. This year we're touring after the next album is released. I think that's the way to do it because then you're playing material that people want to hear, and you're playing to people that want to hear you, you're not supporting Foreigner and playing to people that really don't give a shit."

Wham's opinion of their aforementioned peers is surprisingly non-committal.

"George and I have always been record fans, rather than band fans. Recently I don't think there have been any bands that have been consistent enough in their music to warrant being a fan of."

"At the moment one of my favourite records is the Frankie Goes To Hollywood single *Two Tribes*. I like the new Chic single, the new Nick Heywood single... actually Nick's been consistent in the quality of his songs. I used to like the Haircut 100 stuff a lot. His songwriting's getting better and better."

Key for a cup of tea and a chlnwag. Go Andrew!

**"YOU CAN'T BREAK GROUND
ALL THE TIME OR YOU'D HAVE
NOTHING LEFT TO STAND ON"**

"The band that George and I really liked — they've split up now, unfortunately — is Roxy Music.

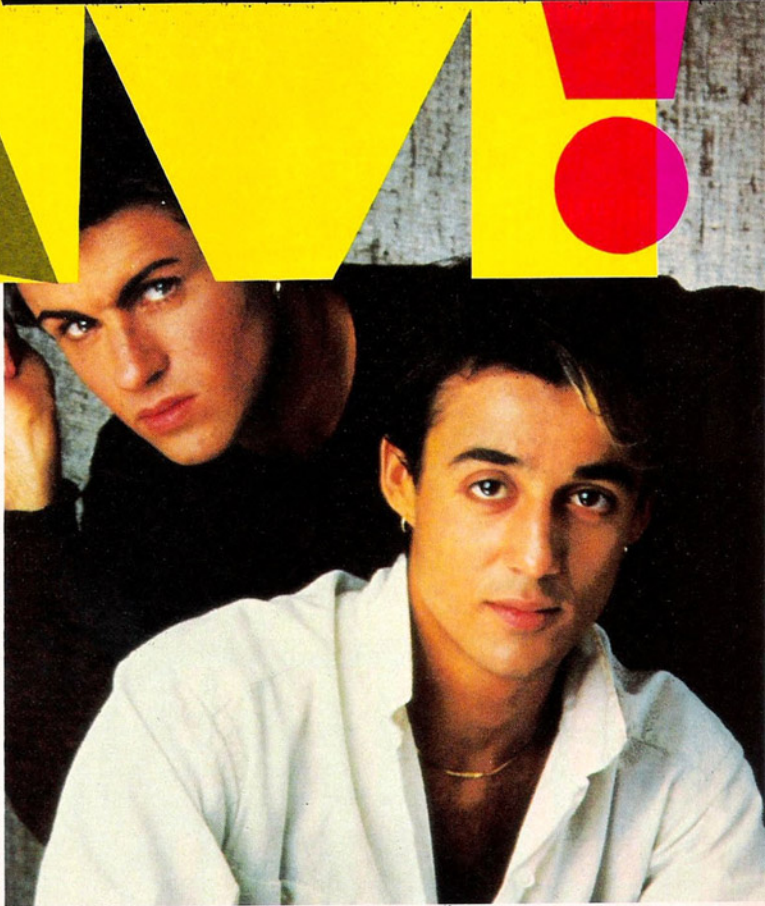
"The first real influence that we drew from in our first band was ska; bands like The Specials, The Selector, Madness when they were playing that form of uptempo reggae. We got bored with it and went back to our disco influences. Discos played a very strong part in our social lives when we were about fourteen or fifteen and first started going out. When 'Saturday Night Fever' came out. Most of the disco influences on 'Fantastic' are from that era. 'Saturday Night Fever' is a brilliant film, it's one of my favourites. It did an awful lot for social life in general. Discos were suddenly in fashion — the amount of discos that sprang up overnight was just incredible!

"The clubs scene in London is not as strong as it was. It's dead. There is no particular 'force'. Obviously there are clubs that still do very well, but they're not actually breaking ground like places like Le Beat Route were. You know, that New Romantic scene. I don't see that it's such a bad thing — you can't break ground all the time or you'd have nothing left to stand on!" he laughs.

"I go out as much as I can, when I haven't got a headache from the night before! We go to a place called The Hippodrome. It's big enough to be impersonal, and small enough not to be overwhelming."

The video of *Bad Boys* was initially given an airing on MTV in the States, but taken off after complaints from the Mid-West that it was "anti-family". Like most of today's pop musicians, Wham know the value of video and even aspire to do some real acting one day.

"We'd both like to do it — sometime in the future. Obviously not now. We've got too much to achieve with Wham first!"



PROFILE



Real Name:
Born (Place/Date):

Siblings:
Height:
Weight:
Eyes:
Hair:
Previous Bands:
Previous Occupations:

Fav. Colours:

Hobbies:

Ambition In Life:

Fav. Food:
Fav. Drink:
Self Description:
High Point of Career:

BARTON

Barton Lawrance Price
Palmerston North (New Zealand)
19 July 1962

Kim — a sister, 3 years my senior
Taller than Sean
Light for my height
Blue/green
Blonde
Sardine v and The Crocodiles
3 weeks selling cakes in a cake shop
Blue, black and gold in combinations
Playing the Violin and visiting friends
World Domination

Chocolate
Champagne
Charming Opportunist
(so far) MODELS 84

SEAN

Sean Patrick Kelly
Melbourne, 9 November 1958

Three sisters, one late brother
6 feet
Light
Dark Brown
Light Brown
The Spread, Radio Stars
Upholstery sales, nursing (geriatric)
Red, blue, green, orange, black, white and mauve
Photography: games

To change the course of de-evolution
Chinese, Italian
Melbourne water
Buffoon
Absolutely no idea, sorry!

ANDREW

Andrew Peter Duffield
Melbourne 9 February 1958

2 brothers, 1 sister
5'10"
9½ stone
2
Yes
Whirlywird and The Instigators
Advertising Executive

Maroon

Piano, photography and film

To make movies

Mum's
XXXX (Fourx)
Alcoholic
1981

JAMES

James McGlinchey
Melbourne 20 June 1959

None
5'9"
8½ stone
Green
Fair
Teenage RAdio Stars and Berlin
Barman, waiter, brickies labourer

Black, red

Watching movies

To write and direct a play/movie

Everything but Sushi
Gordons Gin
Easily influenced by my peers
Still waiting

Fav. Films:

Fav. Actor:

Fav. Actress:

Person You Would Most Like To Meet

Most Important Possession:

Most Hated Record:

Fav. Bands:

Fav. Singers:

Fav. Albums:

Fav. Singles:

First Record Bought:

Likes:

Dislikes:

Fav. Animal:

Fav. Person:

Heroes:

Villains:

Greatest Embarrassment:

Self Confession:

First Romance:

Fa. Fun Things To Do:

'The Hunger', 'Scarface' and 'Tales Of Ordinary Madness'

Al Pacino

Catherine Deneuve

Keren, Sarah and Siobhan, Phil Collins

My ears, eyes, mouth and brains
'Still Call Australia Home'

INXS, Police and AC/DC

Renee Geyer, Eartha Kitt and David Lee Roth

'Black and Blue', 'Dare' and 'Let's Dance'

'Rebel Yell', '1999' and 'Rain'

'Ginger Baker At His Best'

Romance, good talkers, fireworks — all things bright and flashing
Boredom, not seeing enough good bands

K9

Ronald McDonald, Paul Hogan

Dr Who

Andrew Duffield, Sean Kelly and James Freud

You think I'm going to talk about it?

I was not born blonde

Jackie — age 7 — My sister and her friends organised a "pretend"

wedding at school

Shopping for clothes, spending money and eating.

'Amarcord', 'The Godfather I & II', 'That's My Boy'

Rod Steiger

Eve Plumb

My real father

Intuition

'It's Only Rock n' Roll' — Billy Joel

Soul bands

Dave Mason, Andy Partridge, Michael Jackson

'Elvis Blue', 'Swordfish Trombones'

'Ashes to Ashes' — Bowie, 'Billy Jean' — Michael Jackson

'Love Is Blue' — Al Martino

Honesty

Deceit and cruelty

My pet cat, 'Faith'

Andrea Main

E.T., Gandhi

Anton Duffring, Jack Nicholson, Godzilla

I forget

I exaggerate

I vaguely remember this weeping willow tree in Dandenong...

Watching T.V., sleeping, reading

'Death Race 2000', 'The Conversation' and 'Diva'

Klaus Kinski

Loretta Young

Roger Corman

My Steinway Grand

'I Wanna Be Your Baby' by Teenage Radio Stars and Berlin Kraftwerk, The Nolans

Ian Olsen, Sean Kelly, Nick Cave

Lick My Decals Off Baby — Captain Beefheart

'Good Year For The Roses' — Elvis Costello

'Top Of The Pops' — Various Artists
Confrontation

Evasion

Melbourne Zoo's test tube gorilla

Roger Corman, Steven Spielberg
Fav. Villains — The Riddler, Party Marty, The Coyote, Roman Polanski
Playing at "The Venue" London

I'm not really an alcoholic, yet
Pamela Brown, Grade 3, Armadale

Water Sports

'Golden Earrings', 'The Damned' (Visconti), 'Chinatown'
Jack Nicholson and Al Pacino
Helmut Berger and Faye Dunaway
Roman Polanski

My David Ireland Collection
'Up There Cazaly'

Roxy Music, Go Between, INXS, Saints etc
Frank Sinatra, Peter Gabriel

The Idiot, Lodger, Comedy Is Not Pretty

'Relax', 'Get It On', Power And The Passion

The Monkees 'Stepping Stone'

Food, gin, beer, books

Spiders, violence

Snakes (Pythons)

Sally

Al Pacino, Steven Spielberg
Ronald Reagan, Malcolm Fraser

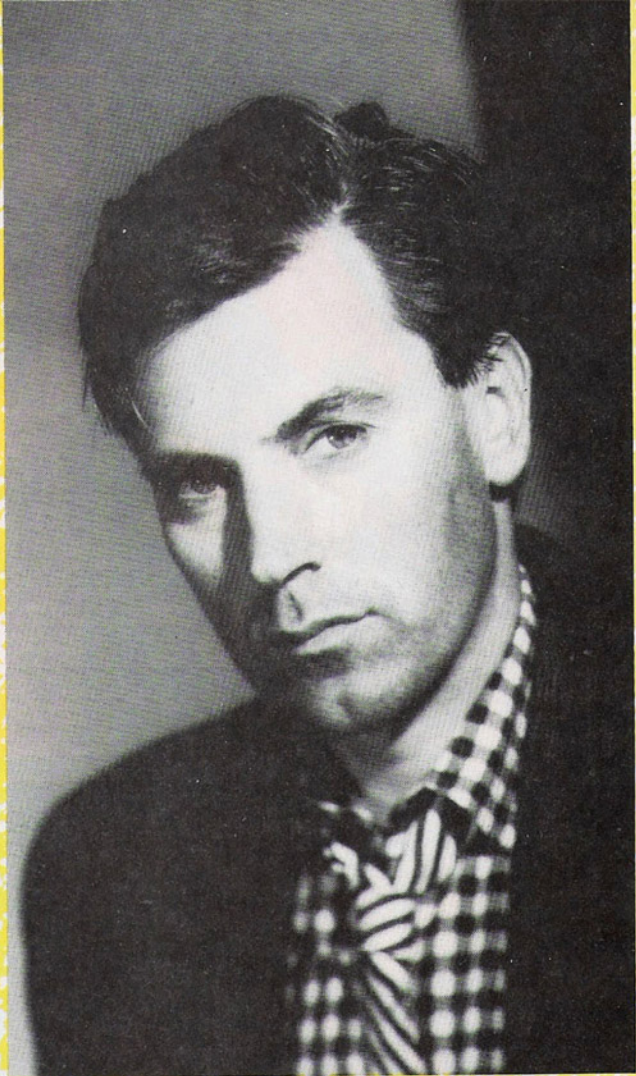
Too many to mention

I wish I had done things differently
Age 12 — Scene — The Beach — Girl — Monica (we held hands)

Parties, live theatre, T.V.

MODELS

STEPHEN CUMMINGS



FEATURES THE HIT SINGLE - GYMNASIUM

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I'M



TALKING

"This band's just a disco band," says I'm Talking's guitarist Robert Googe. "We're not an arty band at all. We're just concerned with making good disco music."

"Yup," agrees singer Katie Ceberano. "It's the best thing happening," enthuses sax player Ian Cox, almost fogging up his glasses with his excitement. "It's got the best and the worst of what's going on. It's a bit like American culture itself. I reckon disco just beats all other forms of popular music in their own areas. The most passionate music around these days is disco music."

Sitting over a steaming cappuccino in Johnny's Green Room — a Fitzroy landmark — on a wintery Melbourne morning with three-sevenths of I'm Talking, it's pretty clear that this is a band who know what they're doing and if their first single, **Someday**, is any indication, do it exceptionally well.

Formed last October from the ashes of Melbourne art band Essendon Airport, I'm Talking quickly became

the talk of Melbourne with their eminently danceable disco music being the perfect setting for the superb singing of seventeen year old vocal sensation Katie Ceberano.

Plucked from the voice-destroying clutches of a rock'n'roll band (Exposay But Don't Mention Them, says Katie) with whom she used to scream for ninety minutes, four or five nights a week, six months of the year, Katie now only sings with I'm Talking about once a week, but holds down another couple of gigs a week with the 'jazz/cocktail' combo, the Hoagy Cats.

No parental problems for young Katie, who's been singing on stage since she was fourteen; her mum's her biggest fan! "Mum just loves it," Katie squeals in delight/embarrassment. "She's got a scrapbook at home. It's really cute. She's a groovy mum." She indicates Robert and Ian who are grinning widely. "These guys rub it in a bit though."

The first vinyl to feature I'm Talking was a (very) limited edition 12" 'video soundtrack' released earlier

this year on the Randelli label. "It was done as part of a larger thing," says Robert. "The price was right — it was free!"

"The video (which has been shown a few times on Channel 0/28's **Rock Around The World**) doesn't represent the band much," elaborates Katie. "We won't brag about it."

"It's trying very hard to be a disco single," says Ian. "But the budget it was made on —"

"Six hundred dollars!" exclaims Robert.

"— doesn't go very far," concludes Ian.

The next recording from the band will be a single on Regular Records produced by Cameron Allen.

"We're gonna give it our best shot," says Robert. And are the band looking forward to the rest of '84? Oh yes, they chorus. "I'll be eighteen this year!" laughs Katie. "You'll be able to get into the pub," observes Robert wryly. "They might even let you into the Hardware Club."

Donald Robertson

I'M TALKING: (l-r) Cameron Newman, Robert Googe, Barbara Hogarth, Katie Ceberano, Stephen Charlesworth
Ian Cox



Sarah's eyes have been darkened at the outer corners, and 'winged out', producing an almost feline look. Pink, mauve, and black powders have been blended to give shading above the eyes and her temples have been shaded with a soft pink, to 'narrow' the forehead.

Pink rouge has been applied below the cheekbones, and frosted pink lipstick to her mouth, to give the effect of fuller lips.

The pinks and mauves of Sarah's make-up compliment her hazel eyes.

BANANARAMA

When Bananarama visited Australia earlier this year we and photographer Stevie Hughes. Here are the results —

Stevie, who has made up and photographed people such as up secrets, and shows how anybody can compliment their own selection and application of cosmetics.



The use of powder blusher around Keren's hairline, has reduced emphasis on the forehead, and her eyes have been accentuated with black eyeliner and kohl. Maroon and black powder have been blended together with frosted pale pink to give shading around the eyes.

A frosted white highlight has been applied over the strawberry lipstick that Keren is wearing, to give the effect of widening the bottom lip. Overall, Keren's natural features have been enhanced.

arranged an exclusive photosession with top make-up artist Siobahn. Keren and Sarah looking better than ever!

Bryan Ferry and Marilyn in the past, reveals some of his make-natural colouring and facial structure through the careful



To compliment Siobahn's blonde hair and light skin, warm tones have been used. Eyeliner (cake) applied with a fine brush, accentuates her eyes, and her eyebrows have been pencilled in with brown pencil. Frosted cinnamon and gold eyeshadow has been brushed in above the eyes.

Coral rouge, and frosted apricot lipstick, harmonise, and the combination of these natural colours which have been derived from brown, but frosted, produce a 'glowing effect'.

Literally it 'lights up the face'.

Who knows? Even a certain Boy could learn a thing or two!

MAKE-UP/PHOTOGRAPHY: STEVIE HUGHES • HAIR: SCOTT GRIMMOND

STYLING: JANE MAHER • STORY: ED GILLAN

BANANARAMA



Expect to hear more from Bananarama soon, with the release of a second single from their album. 'Rough Justice' and 'Live Now' will be out later this month.

ATTENTION

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KATIE PYE and the CONSTR

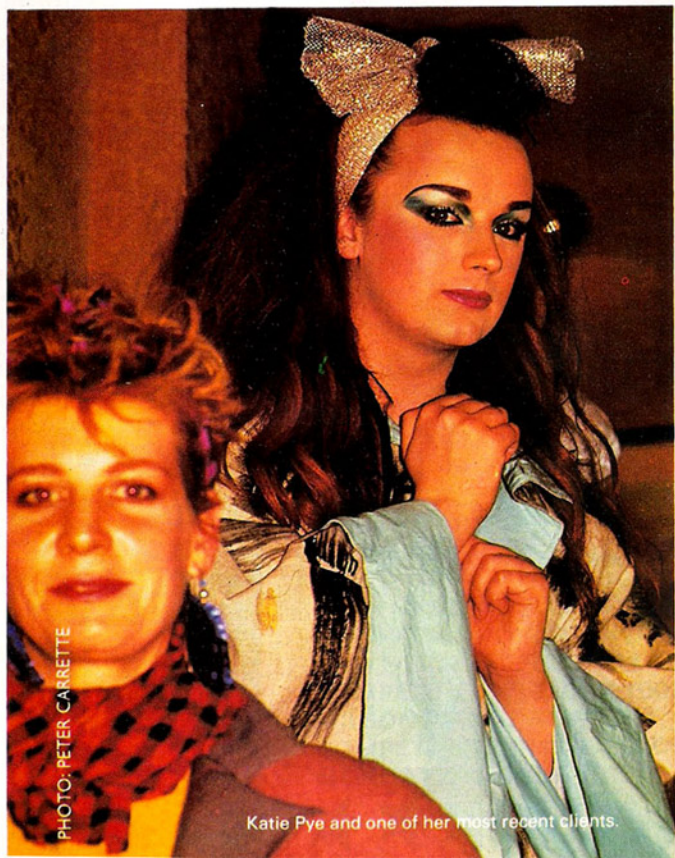


PHOTO: PETER CARRETTE

Katie Pye and one of her most recent clients.

ART of CLOTHING UNCTION

"I LIKE THE GAME OF CHARADES"

You can see Katie Pye clothes in the Museum of Applied Arts and Sciences in Sydney, the Victorian Art Gallery in Melbourne or the National Gallery in Canberra. Katie Pye has dressed the likes of the Pointer Sisters, Dear Enemy, Pseudo Echo, Graham Bond, Olivia Newton John, Haysi Fantayzee and Real Life. If there is such a thing in this country as the designer for the above-the-breadline avant-garde, Katie Pye is probably it.

What's more, as of this year, she seems to have found acceptance within the mainstream fashion industry as well. Not that winning the FIA Award is the sort of thing that's liable to change her life, or even make a great impression.

"They have this big gala night", she recalls, "and they give you a statue — it's like the Oscars — just fabulous! Sonia McMahon presented it to me and Maggie Tabberer was there. It was a star studded evening, a fantastic experience! My plaque fell off my statue on the way home and my certificate got smashed."

Katie Pye has never been particularly impressed with mainstream anything. As a youngster, already making her own clothes, she managed to get expelled from three schools — primarily, she says, because she wasn't going to fit in with the system just for the sake of it.

"Rather than accepting what was put in front of me, I expected people to have reasonable explanations of why I should behave in certain ways and, when they didn't come forth with them, I usually put my opinion forward and as you can imagine, in no time at all, people were thinking it would probably be better if I wasn't around."

Next came art school, which she left of her own free will and, following a short stint as a starving artist, she decided she'd better work out a way to earn a crust.

"I found it really good expression to combine paint and sculpture in a clothing sort of aspect. I seemed to have some sort of natural ability so I decided to set up a business and do clothing design. I thought it was something I could be good at and it all just took off from there."

Katie Pye's clothes have always been "different" and her styles are constantly changing. To some degree, that might be the secret of her success but, she's quick to point out, that's not necessarily how everyone in the fashion industry sees it.

"I guess I could be considered, in the industry, a really pathetic designer because, on a straight merchandizing level, they like you to be consistent, not to change, so people get to know what to expect. Like, you think Carla Zampatti and immediately a cream sort of frock with bat wings and a shell and rope necklace looms up in front of your eyes. Sally Brown, you think of lace upon lace. Well, I'm not sure I'd want to do that, probably because I'm a Gemini. I really like every facet of life and all the different feelings."

As for keeping the stream of changing ideas flowing — that, Katie says, is no problem at all.

"I believe — and not only do I believe, I know it's true — that I'm just working with my creative consciousness and it's part of a Universal Consciousness and what I pull out of it is there for anyone to pull out of it."

The source of inspiration she takes very seriously. The clothes themselves she sees more as playthings.

"One part of me really likes the game of dressing up — that basic, girly game, that childhood fantasy of getting into mum's wardrobe and putting it all on. Another part of me likes the designing, playing around with the paper dimension of it. I suppose, basically, I like the game of charades."

That's why she likes designing for bands and would ultimately like to do more work for television and theatre. Bands are more willing to play her game of charades, though she'd still like to see them join in with a greater spirit of adventure.

"Like, Real Life's company wanted Real Life to wear that stuff in the street, not just on show, but Real Life said they couldn't do it and I think that's a problem Australians tend to have. They can't see it as being a fun thing and carry that fun through. We're a lovely race of people but we're really down on ourselves. I mean, sure, if you go out dressed like that, there are going to be people falling over in a heap but I've always felt that was a responsible way to act because I don't think people should feel confined, having to conform to social modes that are really archaic and irrelevant."

If creative musicians tend to be a bit "stick in the mud," the general public are mostly up to their necks in it — though there must be exceptions or the Katie Pye label wouldn't be doing nearly as well as it is.

"I see my clothes as quite wearable. I mean, I can't imagine anyone getting arrested for wearing them, though sometimes I get the feeling that people think they might be. So often people say, 'I really love these clothes but I couldn't wear them to work,' and I say, 'Well, why not?' I mean, who's setting the code for you?"

Katie Pye believes people should set their own codes and be a little braver about publicly airing them. If her clothes fit in with your code, that's an added bonus and one she's only too happy to take advantage of.

Could a social revolution be quietly brewing in this unobtrusive looking Sydney fashion studio? Probably not, but if it was, Katie Pye wouldn't object, even slightly.

by Samantha Trenoweth

**CELEBRATING COUNTDOWN THE MAGAZINE'S 1ST BIRTHDAY
YOU COULD WIN A FABULOUS KATIE PYE OUTFIT!**

From the lady who dresses the stars, an exciting new summer outfit out of the Katie Pye "Breathless collection". This unique handpainted cotton Widgee Skirt will make you the star in any crowd!

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1. Name two pop groups who have been dressed by Katie Pye
2. Name an art gallery that has a Katie Pye exhibit.



PHOTO: GEORG NEZOVIC

SMALL TOWN BOY

To your soul to your soul
Cry Cry Cry

You leave in the morning with everything you own
In a little black case alone on a platform
The wind and the rain on a sad and lonely face

Momma will never understand why you had to leave
But the answers you seek will never be found at home
The love that you need will never be found at home

CHORUS

Run away turn away run away turn away run away
Run away turn away run away turn away run away

Pushed around and kicked around always a lonely boy
You were the one that they'd talk about around town
As they put you down

And as hard as they would try they'd hurt to make you cry
But you'd never cry to them just to your soul
No you'd never cry to them just to your soul

Run away turn away run away turn away run away
(Crying to your soul)

Run away turn away run away turn away run away
(Crying to your soul, Crying to your soul)

Run away turn away run away turn away run away
(Crying to your soul)

Run away turn away run away turn away run away
(Cry)

Cry Boy Cry

Cry Boy Cry

Cry Boy Cry Boy Cry

Cry Boy Cry Boy Cry

Cry Boy Cry Boy Cry

Cry Boy Cry Boy Cry

Cry Boy Cry Boy Cry

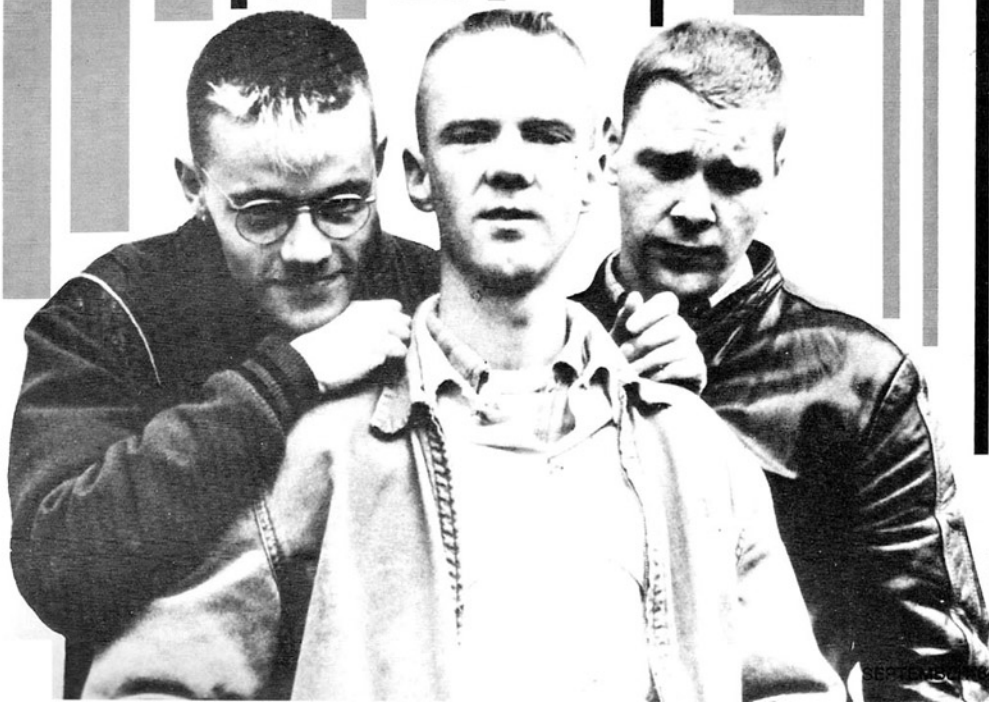
Cry Boy Cry Boy Cry

Repeat first verse

Repeat chorus to face

Words and music Somerville/Steinbachek/Bronski
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"BRONSKI BEAT"





MOVIES

PRINCE

Is he an extraordinary genius or an egomaniacal, flash in the pan performer riding the crest of a wave? After seeing his feature film debut "Purple Rain", and backtracking through his meteoric rise I'm strongly inclined to accept Prince as one of the brightest new stars around.

In four years he has gone from a multi-album deal with WEA which included the unique agreement that he could produce his own music, to starring in a dramatic film based loosely on some of his own experiences.

Go back further and you discover he was playing 20 instruments by the age of 12. By 17 years of age he had made his own demo tape and took it to New York. He insisted on producing his own records and because of that was turned down by three companies. A little over a year later Warners signed him. Within two years his first album had gone platinum. He has sold over 10 million albums around the world. Not bad for 23. But there is much more.

Writers in such prestigious publications as The New York Times, Newsweek, Los Angeles Times and Playboy have all rushed to make comparisons with Mick Jagger, David Bowie, Bruce Springsteen, even Elvis. Awesome comparisons by any yardstick.

Do they stand up? It's hard to judge at this stage as Prince's body of work is relatively small. But, there is every sign that he may reach and surpass at least two of these people... Jagger and Springsteen. A brave early assessment, I know, but there are reasons. Prince has got further in four years than either of them... his grasp of music and production techniques both in the studio and for videos is arguably already better than both these writer/performers.

The real indicator, so far, is this film.

And while there are a couple of predictable things in it, such as Prince playing a rock singer, there are several pleasant surprises. The first is that he can act. He has a good feel for timing and the ability not often found in successful musicians to understand the mood of a scene and use subtle changes of tone and inflection in his voice.

The second is the kind of character he has chosen to play. Usually this sort of film is a simple tale of either the struggling, likeable kid trying to make it to the top or an even simpler "let's find a hall and put on a show."

Prince's character The Kid, however emerges as a smart aleck, ambitious young man. He's troubled by his parent's disastrous relationship and comes to the brink of crush-

ing a relationship with a girl singer who arrives in town as he alienates all around him.

It's a courageous performer who is prepared to allow an audience to dislike him for half of a movie, even if you do appreciate his dynamic stage performance.

The film is set in the Minneapolis music club milieu which spawned Prince and the group that he has helped to success in the last few years. These groups The Time, Apollonia 6, Dez Dickerson and Prince's own group The Revolution feature heavily in "Purple Rain".

Apollonia Koteri, the beautiful raven haired singer from Apollonia 6, plays a romantic lead, with Morris Day, leader of The Time giving a comic performance as a swaggering, big time club performer who's not about to let The Kid take over his mantle.

The various conflicts Prince's character becomes involved in (with the girl, Day's character, his parents and eventually his own colliding ego and ambition) give the film its dramatic substance.

Making the film was a top secret operation, at Prince's insistence. It continued the reclusive life style which has not exactly enamoured him to the American rock media.

From the opening right through to the final club sequence, the film has a driving power and Prince's magnetic screen appeal working overtime for it. The eyes, the walk and most certainly the streamlined, frenetic and yet controlled stage performance, weld together and obliterate any small faults.

It comes as no surprise, then, that Prince has his eyes set on a new film project. And, clearly wasting no time in wanting to develop his quickly acquired knowledge of film craft, he plans to direct the next one.

Albert Magnoli, at 30 a veteran film maker who directed "Purple Rain", said of Prince: "We had seen Prince's cinematic potential years ago and encouraged him in that direction. To me Prince and The Time's entire thing is visual. The microcosm they've developed for themselves was a movie begging to be made. There's music, that means there's night, there's bars, alleys; A girl comes into town, to a club... she sweeps out of a cab in black... There's Prince, he's a dark figure..." Magnolia, directing a feature for the first time, has succeeded in capturing those images.

Prince it seems certain is here for a long reign.

JOHN HANRAHAN

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TOO HOT TO MOVE
LITTLE BOXES
NO WORRIES
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Gig Guide

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