

# 1984

## Snapshot

The first Apple Macintosh personal computer goes on sale ● Michael Jackson is seriously burnt while filming a TV advert for Pepsi ● The Winter Olympics take place in Sarajevo and the Summer Olympics in Los Angeles ● Miami Vice is aired in the US for the first time ● Marvin Gaye, Eric Morecambe, Tommy Cooper, Jackie Wilson, John Betjeman, J.B. Priestley and Richard Burton all pass away ● The miners' strike begins on March 6th ● The Australian one-dollar coin is introduced ● Starlight Express opens in London ● Band Aid's 'Do They Know It's Christmas?' is the year's bestselling UK single ● O-Levels and CSEs are replaced by GCSEs ● Virgin Atlantic makes its first flight ● France win the European Cup when they beat Spain 2-0 ● The first MTV Video Music Awards takes place in New York ● The IRA bomb the Grand Hotel in Brighton during the Conservative Party Conference ● Indian Prime Minister Indira Gandhi is assassinated ● British Telecom is privatised ● Ronald Regan is re-elected as American President ● Colin Baker takes over from Peter Davidson as Doctor Who ● The world's population is estimated at 4.769 billion people. TV satire show Spitting Image is shown for the first time ● Prince Henry is born on September 15th but will always be known as Harry ● The Detroit Tigers win the World Series ● 'Trivial Pursuit' is the year's most successful game, selling over 20 million sets ● L'Oreal introduce 'Free Hold', the first hair mousse, and predict the end to hair-gel ● John McEnroe beats Jimmy Connors in the men's competition at Wimbledon and Martina Navratilova beats Chris Evert-Lloyd in the women's ● Budweiser beer is sold in the UK for the first time ● The half-pence coin and the one-pound note are withdrawn from UK circulation ● Moon boots are a winter fashion essential ● Lionel Richie's Can't Slow Down is the UK's bestselling album ● The first baby born from a frozen embryo is born in Sydney, Australia ● William Gibson and Jay McInerney's first novels, Neuromancer and Bright Lights Big City, are published

**'Ultimate artist has to be Frankie Goes To Hollywood - they ignited my love for music and I have never looked back!'**

JUSTIN CAMPBELL

1984

### Number One Singles

Paul McCartney 'Pipes Of Peace', Frankie Goes To Hollywood 'Relax', Nena '99 Red Balloons', Lionel Richie 'Hello', Duran Duran 'The Reflex', Wham! 'Wake Me Up before You Go Go', Frankie Goes To Hollywood 'Two Tribes', George Michael 'Careless Whisper', Stevie Wonder 'I Just Called To Say I Love You', Wham! 'Freedom', Chaka Khan 'I Feel For You', Jim Diamond 'I Should Have Known Better', Frankie Goes To Hollywood 'The Power Of Love', Band Aid 'Do They Know It's Christmas?'

## Sounds Like 1984

The bestselling single of this year is also the start of one of the biggest humanitarian stories I will ever witness. Band Aid's single 'Do They Know It's Christmas?' will be number one as the year ends, staying at number one for five weeks, knocking Frankie Goes To Hollywood's 'The Power Of Love' from the top and then keeping Wham!'s 'Last Christmas' at number two giving George Michael and Andrew Ridgeley the frustrating honour of having the bestselling single ever to fail to reach the top of the singles charts. The success of Band Aid, however, does little to diminish the triumphs this year of either band, each of which will have the most commercially successful year of their careers, and who together will make Katharine Hamnett slogan T-shirts the year's essential fashion item - Wham! popularising such slogans as 'Choose Life' and 'Go Go' while Frankie go to the other extreme with 'Frankie Say Relax', 'Frankie Say War Hide Yourself' and 'Frankie Say Arm The Unemployed'.

Frankie Goes To Hollywood will enter the record books in 1984 as the first band to reach number one in the singles charts with their first three singles releases since Gerry And The Pacemakers in 1963. The band's controversial debut 'Relax' will go to number one in January (subsequently going down the charts before climbing

again and reaching a second peak at number two in July), 'Two Tribes' in June and 'The Power Of Love' in December. Their debut album, Welcome To The Pleasuredome, will also peak at number one in November, going on to spend over a year on the album charts.

Wham! will do almost as well with two magnificently exuberant number one singles, 'Wake Me Up Before You Go Go' and 'Freedom', plus 'Last Christmas' and a number one album Make It Big, which will stay in the UK charts for a year and a half. Frontman George Michael will also have a number one single in the summer with 'Careless Whisper', released under his own name, which is confusing to say the least because the song also appears on Wham!'s Make It Big album, is co-written by Andrew Ridgeley and is credited as being a Wham! song on the American single. Either way it will be enough to spark a tide of speculation over the future of the duo.

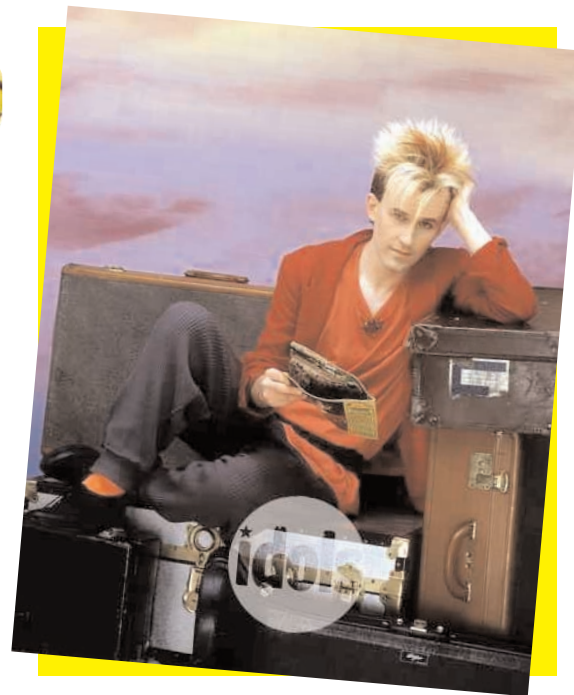
'Careless Whisper' is one of a trio of epic ballads this year and, with Lionel Richie's 'Hello' and Stevie Wonder's 'I Just Called To Say I Love You', will go on to become a genuine eighties' classic and an essential end-of-the-night school disco slow-song. The other two songs will be number one singles for six weeks each this year, and on the back of the success of



**'George Michael's "Careless Whisper" is my favourite eighties' single - good memories of my first love!'**

VINNY





1984

Number One Albums

Paul Young No Parlez, Various Artists Now That's What I Call Music, Michael Jackson Thriller, Eurythmics Touch, Simple Minds Sparkle In The Rain, Thompson Twins Into The Gap, Howard Jones Humans Lib, Lionel Richie Can't Slow Down, Various Artists Now That's What I Call Music 2, Bob Marley & The Wailers Legend, Various Artists Now That's What I Call Music 3, David Bowie Tonight, U2 The Unforgettable Fire, Big Country Steeltown, Paul McCartney Give My Regards To Broad Street, Frankie Goes To Hollywood Welcome To The Pleasuredome, Wham! Make It Big, Various Artists The Hits Album

'As a teen at the time Footloose seemed so edgy! But the music was great!'

CAROLINE

'Hello', Lionel Richie's 1983 album Can't Slow Down will return to the number one position in the UK charts on its way to becoming the bestselling album of the year. Two more singles will also be taken from the album - 'Stuck On You' and 'Penny Lover' - both of which will become top twenty UK hits (and bring the number of singles taken from the eight-song album to five). Stevie Wonder's 'I Just Called To Say I Love You', from the soundtrack to the film The Woman In Red, will be his first UK

solo number one single and will also top the US charts and earn an Oscar for Best Original Song.

The year is a good year for film soundtrack music generally. The soundtrack album to Kevin Bacon's Footloose will peak at number seven and launch two hit singles: the title track by Kenny Loggins, which will reach number six, and Deniece Williams' upbeat and poppy hit 'Let's Hear It For The Boy', which will be held off the top spot only by Lionel Richie's 'Hello'. Ray Parker Junior's Ghostbusters theme will also narrowly miss the number one position in August, and the Human League's Phil Oakey's collaboration with Giorgio Moroder, 'Together In Electric Dreams', for the film Electric Dreams will reach number three in September.

The Human League will return this year with a long overdue new album, Hysteria, and a trio of singles, 'The Lebanon', 'Life On Your Own' and 'Louise'. The album will reach number three in May but none of the singles will quite make the top ten. Duran Duran will also release three singles, 'New Moon On Monday' and 'The Reflex' from their Seven And The Ragged Tiger album ('The Reflex' reaching number one in the UK and the USA and becoming the band's most commercially successful single ever), and a number two single with 'The Wild Boys', released in conjunction with a live album Arena, which will make



'One of the best 80s songs has to be Prince's 'When Doves Cry'. It has this multi-layered richness and this deep emotional centre. It was with this song that his legacy was born and cemented.'

JOHN CARDONA

number six in November. Personally however, my allegiance has now switched to Depeche Mode who will also release their fourth album this year, the darker, more experimental Some Great Reward, which reaches number five, plus a trio of singles - 'People Are People', 'Master & Servant' and 'Somebody/Blasphemous Rumours' - which will reach four, nine and sixteen respectively.

Ultravox, who have been steadily releasing a succession of excellent hit albums and singles since the pinnacle of 'Vienna', will come close to repeating that success this year when their brilliant 'Dancing With Tears In My Eyes' peaks at number three. The band have further success with the album Lament, which reaches number eight in April. The success of Lament will then be eclipsed by the success of the first Ultravox compilation album, The Collection, which will reach number two in November and will spend over a year in the albums charts.

When it comes to ballads I think I'm a fairly typical male in that I will admit to having no interest in them whatsoever while actually having a small selection of secret favourites. This year Depeche Mode's 'Somebody' will be close to the top of my list of guilty pleasures, as will Cyndi Lauper's 'Time After Time', a number three single for her in June. I like Cyndi Lauper for her colourful individuality and personality and 'Time After Time' will be one of four singles released by her this year to varying degrees of success ('Girls Just Want To Have Fun' will reach number two while 'All Through The Night' will peak at just 64) from her hugely successful She's So Unusual album.

Another ballad on the guilty list this year is Sade's 'Your Love Is King', which will be a number six hit in February - her highest ever singles chart position - and her debut album Diamond Life, which

features another equally sultry single, 'Smooth Operator', and will go to number two. I like Sade too, but for very different reasons to why I like Cyndi Lauper. The brother of someone I know slightly is the keyboard player in her live band - enough to make a meeting very tenuously feasible, although going as far as to hope that Sade is on the look-out for a sixteen-year-old Smiths' fan with rubbish hair will, perhaps, be stretching the point.

Tina Turner will launch her solo career in spectacular style with her Private Dancer album this year. The record will peak at two in the UK and three in the US and will go on to become one of the most successful albums of the decade, selling well over 20 million copies and featuring a succession of hit singles including 'What's Love Got To Do With It?', 'Let's Stay Together' and 'Private Dancer', and establishing Turner as one of the most successful female artists of all time.

Stevie Wonder will feature on a second number one hit this year when he plays harmonica on Chaka Khan's hit 'I Feel For You', which also features rapping from Melle Mel who will also enjoy success in the line-up of Grandmaster Flash & The Furious Five's epic hit 'White Lines', which will peak at seven in February. 'I Feel For You' is a cover of a song written by a relatively new American artist, Prince, who is starting to enjoy significant chart success in his own right in 1984. Prince, who had already scraped the UK top thirty in

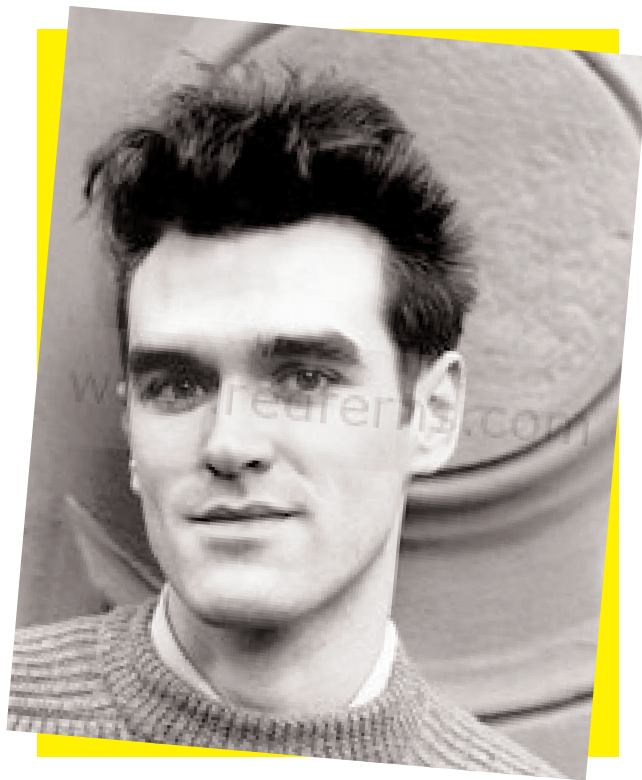


'I loved Madonna's early image ... kinda punky, gothy, poppy - and damned sexy.'

SHAUN







**'The Smiths were the ultimate eighties' band, seeing them on TOTP as a teenager really was an epiphany. It was time for change, for someone to take it all one step further into doubt, androgyny, intellect, vulnerability and that glorious guitar sound. They were an eighties band, every bit as much as Spandau Ballet or Haysi Fantayzee were. They summed up the era as well as anyone could have done.'**

DARREN BEACH

1983 with the anthemic '1999', will also have a pair of top-ten singles hits under his own name this year, with 'When Doves Cry' and 'Purple Rain', as well as album success with his Purple Rain soundtrack which reaches number seven in July, re-igniting interest in his 1983 album 1999, which will finally chart amid the considerable interest and excitement surrounding this new star.

Another US artist to taste UK success for the first time this year is Madonna whose debut singles 'Holiday' and 'Lucky Star' will make six and fourteen in the singles charts, but a third single – the first release of 'Borderline' – will peak at 56 and her self-titled debut album will only just scrape into the top forty. Salvation will come in the form of the mildly controversial 'Like A Virgin' single, which will reach number three in November, and the Like A Virgin album, which will go on to be a multi-platinum number one record around the world establishing Madonna as one of the ultimate artists of the era.

The Smiths are already a very public part of my life when they release their debut album, The Smiths, this year, which will reach number two in the albums charts; I view this as a huge triumph seeing that no one else I know had bought it or even cared about the band. They will also release a trio of classic singles: 'What Difference Does It Make', the band's first top ten single 'Heaven Knows I'm Miserable Now', and 'William It Was Really Nothing'. The Smiths now have a place alongside the hundreds of Toyah pictures on my wall, although at this point in time there are a few of other artists that are there not entirely for reasons to do with their music. The fact that Altered Images have split up doesn't seem reason to take down my pictures of Claire Grogan, and



Bananarama will actually release my favourite single from them this year when they put out 'Robert De Niro's Waiting' in March, their most successful single to date when it peaks at number three.

A picture of Hazell Dean also seems justified because she went to my school and I deliver her parents' weekly free paper and, although I'm not entirely sure which house they live in, I know they will be very proud when Hazell has two hits in succession with 'Searching' and 'Whatever I Do (Wherever I Go)' this year. Both are among the early work from a new production team, Stock, Aitken & Waterman, whose first collaboration will be an unlikely hit this year for Harris Glenn Milstead – working under the stage name Divine – when his 'You Think You're A Man' reaches number sixteen. Liverpool's Dead Or Alive will enjoy some success this year with their debut album Sophisticated Boom Boom and a single, 'That's The Way (I Like It)', but it's when they make the decision to work with Stock, Aitken & Waterman later this year that their fortunes truly change. Dead Or Alive will release a new single, the first from their SAW-



**'Scritti Politti is my ultimate eighties' act . . . utter genius, fabulous productions, great songs, great videos.'**

JUSTIN BINDLEY

produced second album, in December, although the effect of 'You Spin Me Round (Like A Record)' won't be felt until next year.

Intelligent pop is also very much at the fore this year and both Howard Jones and Nik Kershaw will have astonishingly successful years. Howard Jones' debut album Humans Lib will go to number one, preceded by the brilliantly atmospheric single 'Hide & Seek' and followed by the more upbeat and catchy 'Pearl In The Shell'. As much as I like it, Humans Lib will be eclipsed for me by the release of an album of fantastic 12-inch mixes and extended versions, The 12" Album, in December, my first real introduction to remix culture. Nik Kershaw is arguably one of the most successful artists of this year, releasing five top-twenty singles from two top-ten studio albums – Human Racing and The Riddle – which will establish him as one of the great British pop writers. Scritti Politti will also have two gorgeous pop hits this year with 'Wood Beez (Pray Like Aretha Franklin)' and 'Absolute'.

U2 will release their fourth studio album in October, their second number one album The Unforgettable Fire. which they will precede with perhaps their greatest ever single, 'Pride (In The Name Of Love)', in September. These releases will mark a brand new chapter in the U2 story, as global superstars. This year they will suddenly stop being 'my' band and will truly join the mainstream and – putting the glorious anthemic 'Pride' to one side – even the music is different, Bono at the time describing the sound perfectly as 'blurred and out of focus'. Big Country's Steeltown, on the other hand, is less of a disappointment to me and will deservedly become a number one album in October, preceded by an equally worthy hit single 'East Of Eden'. Queen will also return to their rock roots and will have a great year,

with an album (The Works), four hit singles ('Radio Ga Ga', 'I Want To Break Free', 'It's A Hard Life' and 'Hammer To Fall'), each supported by a memorable and inventive video – including an all-time classic in their Coronation Street spoof for 'I Want To Break Free' – and re-establishing the band as a truly contemporary force.

There will be some great songs in the one-hit wonder category this year and one of the weirdest is one of my favourites, Malcolm McLaren's hip-hop, electro-opera version of 'Madame Butterfly', the closest I will ever come to liking opera. Nena's '99 Red Balloons', an English reworking of a German hit '99 Luftballons', will be another favourite, although I will always, rather pretentiously, claim to prefer the original. Another German act, Alphaville, will also have a major hit this year with 'Big In Japan'. Strawberry Switchblade will enjoy a brief moment in the spotlight, when 'Since Yesterday' becomes their sole hit in November, although their polka-dot-goth styling will go on to have far greater impact in alternative clubs across the country. The Weather Girls will have a similarly stellar career; 'It's Raining Men' reaching number two in August. Meanwhile, Michael and Jermaine Jackson's backing vocals on 'Somebody's Watching Me' will help ensure a number six hit for Rockwell in February.

When it comes to novelty records, 1984 will be the year forever associated with Black Lace's 'Agadoo', which peaked at number two and stayed in the charts for almost a year, becoming the irritating party hit of the eighties, a record that will be played unmercifully at every works do, wedding or office party from this point on. Forever.



**1984**

*Flavour Of The Year*

**SIDE ONE**

Grandmaster Flash 'White Lines', Prince 'When Doves Cry', Chaka Khan 'I Feel For You', Miami Sound Machine 'Dr Beat', Break Machine 'Street Dance', Pointer Sisters 'Automatic', Shannon 'Let The Music Play', Deniece Williams 'Let's Hear It For The Boy', Bananarama 'Robert DeNiro's Waiting', Madonna 'Like A Virgin', The Weather Girls 'It's Raining Men', Wham! 'Wake Me Up Before You Go Go', Lionel Richie 'Hello', George Michael 'Careless Whisper', Tina Turner 'Private Dancer'

**SIDE TWO**

U2 'Pride (In The Name Of Love)', Queen 'Radio Ga Ga', Ultravox 'Dancing With Tears In My Eyes', The Smiths 'Heaven Knows I'm Miserable Now', Nena '99 Red Balloons', John Waite 'Missing You', Bronski Beat 'Smalltown Boy', Kane Gang 'Closest Thing To Heaven', Strawberry Switchblade 'Since Yesterday', Nik Kershaw 'The Riddle', Duran Duran 'Wild Boys', Depeche Mode 'Master & Servant', ZZ Top 'Sharp Dressed Man', Special AKA 'Free Nelson Mandela', Band Aid 'Do They Know It's Christmas?'





The four original partners are still friends and now own two golf courses, a number of racehorses and a junior hockey team.

## Trivial Pursuit

It's only a game. It's supposed to be fun – a gentle test of general knowledge to be played with friends and family – but how many hearts sink and competitive hackles rise on sight of the distinctive blue and gold box being pulled out on holidays, at family gatherings and at parties?

If you're one of the people with a sinking heart then you have to feel sorry for the Canadians, because they've had the game the longest. Trivial Pursuit was invented in Canada and the game first went on sale there in 1981, the result of a friendly argument between sports writer Scott Abbott and photo editor Chris Haney in 1979 over who was the better game player.

Trivial Pursuit was duly invented as a game that would settle the issue once and for all, and the pair formed a business company, Horn Abbot, with Chris's brother John and his friend Ed Werner. They produced the first thousand prototype sets, which they sold in Canada for \$15 despite each set costing them around five times that amount. They then took Trivial Pursuit to the American International Toy Fair in New York in 1982 with high expectations but sold just a few hundred copies. However repeat orders started to trickle in, the media started to pick up on the game and Horn Abbott signed distribution deals in Canada in 1982 and the USA and Europe in 1983.

In 1984 the game was launched in the UK during its most successful year, when it sold more than 20 million copies in the US alone. Over the next twenty years or so it would go on to achieve sales of almost one hundred million in seventeen languages across thirty-three countries, making it the most successful board game of all time.

The original 'Genus' edition of Trivial Pursuit contained 6000 questions divided into six categories – Geography, Science & Nature, Sports & Leisure, History, Entertainment and Arts & Literature – on a thousand cards, although more sets of questions were quickly introduced and the range now includes question sets for children and specialist sets on Star Wars, cinema, The Lord Of The Rings, books, the 80s and the 90s.

### Trivial Pursuit ... Up To Date!

It is now possible to play Trivial Pursuit online, on DVD, via mobile phones and using a handheld electronic version of the game. There have also been a number of TV shows based on the game produced around the world. In 1998 a light-hearted TV movie was made entitled Breaking All The Rules – The Creation of Trivial Pursuit. It wasn't a hit.



The author of a number of trivia books sued Trivial Pursuit in 1984 when a deliberate wrong answer, which the author had included in his books in an attempt to catch people violating his copyright, turned up on a Trivial Pursuit card. A judge went on to rule that facts were not protected by copyright. The question was 'What was Lieutenant Columbo's first name?' and the false answer was Philip (the answer is actually Frank!).





# THE FORMAT WARS – VHS VERSUS BETAMAX

I escaped the whole 'VHS versus beta' debate that raged in the mid-eighties simply because my family didn't own a video recorder until long after I had left home and, aside from being part of a small, nerdy team of boys whose responsibility it was to use my school's technological pride and joy – a giant early video camera – to document school events, I think my own first video experience was at university when I borrowed my hall of residence's player when all my friends were away and watched 2001: A Space Odyssey over and over again for an entire weekend.

By then video players and recorders were fairly commonplace, the format was set to VHS and you'd be hard-pushed to find a Betamax player if you wanted to play old beta tapes. Looking back it's easy to remember the Betamax format as a well-meaning but ineffectual technological innovation, but at the start of 1984 Betamax was the most popular home video system in the UK and accounted for well over a third of the market.

Betamax was the first format to be developed and was introduced by Sony in 1975, the company hoping to present the system to their competitors so compellingly that they would all back Sony and avoid a costly and confusing format battle. A number of the other manufacturers, however, were reluctant to allow Sony to corner the market in this way, and when VHS was introduced by rival electronics giant JVC in 1976 the result was divisive. Sony, Toshiba, Sanyo, NEC, Aiwa and Pioneer favoured Betamax and JVC, Panasonic, Hitachi, Mitsubishi, Sharp and Akai aligned themselves with VHS. A format war then ensued that lasted for well over a decade.

The first Betamax machine was the SL-6300, which was twice the size of a television set, had its own integrated TV screen, cost the same as a small car and used tapes that were just 60 minutes long – crucially too short to contain a full-length film or a televised football game. Betamax was marketed as the superior quality format, offering a

slightly higher-resolution image and less tape noise than VHS, but the machines were more complicated, costly and time-consuming to build. The format was also hampered by Sony's apparent reluctance to sign the licensing agreements with film companies that would allow Betamax versions of their films to be made available to rent or buy. Sony also opposed the use of Betamax tapes for pornographic films, a decision said to have more effect on driving the market towards VHS than any other.

VHS on the other hand was marketed as the cheaper format, the machines were simpler to build and manufacturers were able to keep ahead of demand. The first VHS tapes could last for two hours, and although both formats improved their running times VHS would continue to stay ahead on tape time. Crucially, VHS was the format choice of the UK high street rental companies, who would account for 70 per cent of all VCRs in UK homes in the early eighties, and the range of films available to rent and buy on VHS was vastly superior.

## The Format Wars – Up To Date!

The tide turned overwhelmingly towards VHS by 1985 and even Sony themselves started manufacturing VHS machines in 1988, although they nominally continued to support the Betamax format until its eventual demise in the early nineties. In 2003 DVD sales exceeded VHS sales for the first time and now even VHS is virtually redundant as a format.

'Betamax' has become business slang for situations where apparently superior technology loses out to an inferior solution which is more well-known in the marketplace.

Betamax got its name from a combination of 'beta', meaning quality and 'max' meaning maximum. VHS stands for Vertical Helical Scan.



# Feed the World: THE STORY OF BAND AID

On October 23rd 1984 TV journalist Michael Buerk appeared on the evening news reporting from the Ethiopian famine. Millions of people watched that harrowing report but one man in particular decided that the situation was simply unacceptable and made a decision to do something about it. That man was Bob Geldof, then the singer with the Boomtown Rats, who decided to make a charity record to raise money for famine relief and turned to Ultravox singer Midge Ure, for help writing a song.

The next step was to draw up a list of the UK's biggest music stars and then persuade, cajole and bully them into taking part, the result being that on November 25th a stellar cast of musical talents assembled at a London recording studio to record 'Do They Know It's Christmas?' – a song they hadn't even heard at that point, as Midge Ure will remind me when I speak to him about that day in 2004: 'All those people who turned up that wet Sunday morning had never heard the song – it could have been the biggest piece of crap ever! But they came along, and they sang the song, and they put their names and their characters and their power behind the record to make the record happen.'

Midge Ure had the unenviable task of recording and mixing all the vocals for the record, as well as Phil Collins's drum part, in just 24 hours, a tall order by anyone's standards: 'I was trying to make it all work, just trying to glue it all together!' he will tell me later. Spandau Ballet's Tony

**'There was just such a feeling of belonging during that particular era. Everyone thought they were changing the world and their favourite bands were on their side.'**

CHAD FROM TENNESSEE



Hadley was the first to record his part and Culture Club's Boy George was the last, after being woken in New York by a telephone call from Bob Geldof telling him to get straight onto a Concorde. The other main vocal parts were taken by Paul Young, George Michael, Simon Le Bon, Sting, Bono, Paul Weller, Glen Gregory, Marilyn, Rick Parfitt and Francis Rossi, and the musical parts were provided by John Taylor and Adam Clayton on bass, Phil Collins on drums and Midge Ure on keyboards.

Over a million people bought Band Aid's 'Do they Know It's Christmas?' in the first week of the record's release on December 3rd 1984, and more than two million more people bought it over the next few weeks, ensuring that the record stayed at number one for five weeks and became the bestselling UK single ever – a title it held for over thirteen years until Elton John's 1997 tribute to Princess Diana, 'Candle In The Wind', would sell almost five million copies.

## Band Aid ... Up To Date!

This original version of 'Do They Know It's Christmas?' was re-released for Christmas 1985, reaching number three in the singles charts, and returned to number one in 1989 after being re-recorded in December 1989 by some of the major stars of the day (including Kylie Minogue, Jason Donovan, Bananarama, Cliff Richard, Wet Wet Wet and Bros) and released as Band Aid II. A third version, Band Aid 20, was recorded by a new set of artists (including Bono, Coldplay, Travis and Robbie Williams) in 2004 to coincide with the twentieth anniversary of the original release and also went to number one. 'Do They Know It's Christmas?' alone has raised over £10 million for famine relief.

Who was on the original Band Aid single? Adam Clayton, Bono (U2); Phil Collins; Bob Geldof, Johnnie Fingers, Gerry Cott, Simon Crowe (Boomtown Rats); Midge Ure, Chris Cross (Ultravox); Tony Hadley, John Keeble, Gary Kemp, Martin Kemp, Steve Norman (Spandau Ballet); Simon Le Bon, Nick Rhodes, Andy Taylor, John Taylor, Roger Taylor (Duran Duran); Paul Young; Glenn Gregory, Martyn Ware (Heaven 17); Siobhan Fahey, Sarah Dallin, Keren Woodward (Bananarama); Paul Weller; Robert Bell, Dennis Thomas, James Taylor (Kool and the Gang); George Michael; Marilyn; Jodi Whatley; Boy George, Jon Moss (Culture Club); Sting; Rick Parfitt, Francis Rossi (Status Quo). The B-side featured messages of support from other artists who were unable to attend, including David Bowie, Paul McCartney, Big Country and Frankie Goes To Hollywood's Holly Johnson.

### **Who was on the original Band Aid single?**

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# Torvill And Dean

It was on February 14th 1984 that British ice-dance champions Jayne Torvill (a former insurance clerk) and Christopher Dean (a former policeman) skated their way to an Olympic gold medal in Sarajevo, Yugoslavia, cheered all the way by a home TV audience of over 24 million people. That they won was probably no great surprise – 1984 had already seen them win the European Championships for the third time and the World Championships for the fourth time – but in doing it they set a new Olympic record and became the first couple to earn maximum points for their now legendary free dance performance to Ravel's Bolero.

Ravel had his first top-ten single hit as a result – a version of Bolero by the Michael Reed Orchestra was released in February – and Torvill and Dean were hailed as national heroes. But no one was as proud as the people of their home town Nottingham, among them my grandma who would later proudly take me around the city pointing out the National Ice Centre where the duo trained and the police station where

Christopher Dean had worked until his Olympic success, which had not only sponsored the pair in the run-up to the Olympics but also went on to name a number of streets after the duo in celebration of their success.

The victory was the stuff of fairytales. That Jayne Torvill and Christopher Dean were real people who had worked hard for their success, and who had made many sacrifices along the way, was story enough, but the fact that it happened on St Valentine's Day just added to the romanticism of the tale. The big question, the media decided, was to what extent did the duo's relationship

continued away from the ice?

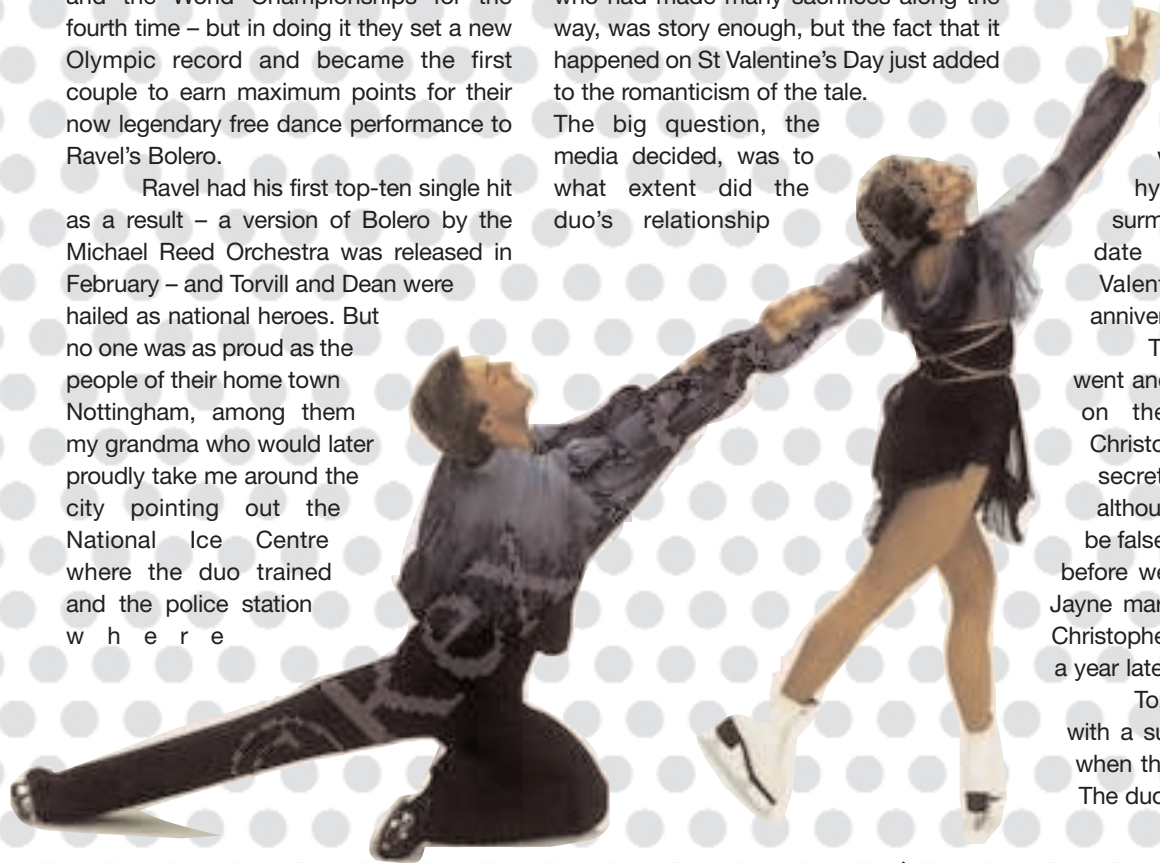
It was an issue that was continually confused by apparently innocent answers from both of them. Directly after their famous Olympic performance they were asked when they were getting married, to which Christopher Dean answered 'not this week', and Jayne Torvill went on to fuel

the fire when she said that they were truly in love for the four minutes they were on the ice.

The papers went into overdrive, sparking instant speculation that a wedding was indeed on the cards, and a hysterical media went on to surmise that there was no better date for such an event than Valentine's Day 1985, the first anniversary of their Olympic triumph.

The date of course came and went and a disappointed media turned on the couple, speculating that Christopher was gay and Jayne was secretly seeing a Russian skater, although both stories were proved to be false. It would be another five years before wedding bells were heard when Jayne married Phil Christensen in 1990, Christopher marrying Isabelle Duchesnay a year later.

Torvill and Dean toured the world with a succession of shows until 1998 when they announced their retirement. The duo was awarded OBEs in 1999.



## Torvill And Dean ... Up To Date!

In 1996 Torvill and Dean published a joint autobiography, *Facing The Music*, and then returned to public attention again in 2006 with the launch of the TV reality show *Dancing On Ice*, in which they train celebrities, paired with professional ice dancers, in the art of ice dancing. The show was an instant hit, becoming the third highest rated UK TV show in its first year, attracting up to 13 million viewers every week.

# 1984 ICON

## ➡ Nik Kershaw

I have found that people don't just like Nik Kershaw, instead they really like Nik Kershaw and will talk of his talents in slightly hushed and awed tones. It's not just his fans who hold him in such respect either, it's also his peers who hold him in high regard as a fine guitarist and one of the great British songwriters; in fact Midge Ure, Howard Jones, Tony Hadley and Nick Beggs have all mentioned him in glowing terms in interviews for my website.

It's testament to this great respect that in the course of his career to date Nik has written and collaborated with a vast number of artists including Elton John, Bonnie Tyler, Genesis' Tony Banks, Cliff Richard, Gary Barlow, Imogen Heap and Les Rhythmes Digitales (the side-project of Madonna producer and collaborator Jacques Lu Cont). During the nineties Nik also wrote 'The One And Only' for Chesney Hawkes – a number one single – and three successive hit singles for the boyband Let Loose.

Despite these successes, it's for his work as a solo artist in the mid-eighties that Nik Kershaw is best known. In 1984 he dominated the UK charts, releasing two top-ten albums – *Human Racing* and *The Riddle* – and five hit singles – 'Dancing Girls', 'Human Racing' and 'The Riddle' as well the future eighties' classics 'I Won't Let The Sun Go Down On Me' and 'Wouldn't It Be Good'.

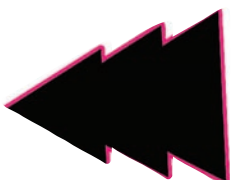
Nik Kershaw's domination of the charts continued into 1985 with more hit singles from *The Riddle*, 'Wide Boy' and 'Don Quixote', and with 'When A Heart Beats', the first single from his 1986 album *Radio Musicola*. He also played a four-song set at Live Aid, playing 'Wide Boy', 'Don Quixote', 'The Riddle' and 'Wouldn't It Be Good'. History also has him marked down as the man solely responsible for the mid-eighties craze for snoods and fingerless gloves.

A final major-label album followed in 1989 – *The Works* – after which Nik stopped making records under his own name. Instead he spent the next decade writing for and with other artists. In 1999 he returned to work as a solo artist and released a critically acclaimed album *15 Minutes*, which he followed with the equally well-praised *Too Be Frank* in 2001.

It would be another five years before he released his next album, the excellent *You've Got To Laugh* in 2006, on his own Short House label and I was fortunate enough to interview him about the release in December of that year. He was friendly and funny, and I managed not to mention snoods once ...

**YOU'RE TOTALLY INDEPENDENT AS AN ARTIST NOW, AREN'T YOU? RELEASING YOUR NEW MATERIAL ON YOUR OWN LABEL AND CUTTING OUT THE MIDDLE MAN ... SO MANY OF THE ARTISTS I TALK TO ARE IN SIMILAR SITUATIONS NOW - IT'S ALMOST LIKE EVERYONE HAS BEEN UNBURDENED AND IS IN A POSITION WHERE THEY CAN ACTUALLY MAKE THE MUSIC THEY WANT TO MAKE.**

Yeah it's great. There are still people out there that even after all these years still want to be seen at all the right parties and still want to be in that space up there. The way that they feel about themselves is so determined by it that they can't let that part of it go, but I think a lot of us can let it go – we're not on the telly all the time but it doesn't matter, and it doesn't matter that







we don't get attention all the time and that is a huge liberation, it really is.

**SO HOW HAS IT BEEN NOT HAVING A LABEL BEHIND YOU?**

The only real problem with me is that I do need someone to give me a kick up the arse every now and again ... I'm not one of life's most motivated people and I do need the occasional kick! When you're with a record company and you've got schedules in place – promotion dates and marketing and all those

things – then you have to get on with it, you're part of that machine. But when you're doing it yourself you're running the machine so it goes at the speed you do, which is not always very fast!

**SO IF YOU HAD BEEN ON A MAJOR LABEL FOR YOU'VE GOT TO LAUGH, WOULD IT HAVE COME OUT A LOT EARLIER?**

It would have been out ... well, five years ago. That's how long I've been making it!

**IS THERE EVER A PROBLEM WITH DOING IT YOURSELF IN THAT YOU CAN'T QUITE BRING YOURSELF TO CALL IT FINISHED?**

Yeah, that's always a problem, particularly when you're producing your own record, which I've done on this one – and which I've done pretty much since Radio Musicola. You're kind of done when you haven't got any new tracks left, but even that theory doesn't really work because you can just make more tracks, so you have to sort of sit back and think, does this stand on its own or does it really need some extra wobble-board?

**EVEN WHEN YOU ARE FINISHED IT MUST STILL BE TEMPTING TO JUST GO BACK AND PUT IN A BIT OF EXTRA WOBBLE-BOARD OR SOMETHING HERE AND THERE ...**

The thing is that it can always be different, there's so many different ways of skinning the cat. You commit to one way of doing something when you start recording a track and you can get to the end of it and look back and go 'instead of turning left back there I should have turned right', so it is tempting to sort of dismantle it sometimes, and fix bits and pieces ... which I do, I must admit! But what I try to do is to recognise when I'm at that stage – of picking things to pieces – then I just forget about it and go and sit on a mountain or whatever for two weeks and then come back and have another listen, and it's like listening to someone else somehow and quite often that does the trick.

**DO YOU HAVE ANY PARTICULAR EXPECTATIONS FOR YOUR NEW MATERIAL?**

No I don't ... I really don't ... it's just kind of out there now and it's available, kind of because there's no reason for it not to be. It really is as simple as that. I've made the record – that's what I do – and there it is, so if someone wants to listen to it that's great. I'm not expecting anything. It would be nice to make it a financially viable thing to do but I'm in a very fortunate position in that my back catalogue – writing-wise, not recording-wise – is very, very healthy and I have the luxury of being able to do this.

**THERE WAS A PERIOD FROM THE EARLY NINETIES FOR ABOUT TEN YEARS WHEN YOU WERE WORKING WITH OTHER PEOPLE WHEN YOU PRETTY MUCH STEPPED RIGHT OUT OF THE SPOTLIGHT, SO WHAT WAS IT THAT MADE YOU COME BACK AND START WORKING UNDER YOUR OWN NAME AGAIN?**

Frustration I think, more than anything else ... it was becoming increasingly difficult to get heard. I was writing with loads of people, I was doing a lot of work ninety-nine per cent of which never got heard, and I began to start projects almost with that fatalistic resignation and just kind of going through the motions because no one was going to hear it. For various reasons,

politics whatever, artists you've worked a year with get dumped before the record comes out, things like that ... plus when you're writing for other people you're never really following it through, you're never really totally expressing yourself. You sort of half write a song and give it to someone else and just kind of wave goodbye to it, and that was frustrating. Plus there were certain things in my head, certain songs that just no one else could sing, they weren't commercial and they were very specific in what they were – so I thought either I ignore these songs or I record them, so I recorded them and once you've done that what do you do with them? My former manager persuaded me that I should sign with Eagle Records and make an album with them, which is what I did.

**THEN THERE WAS THE 'HERE & NOW' TOUR WASN'T THERE? WHAT MADE YOU DECIDE TO DO THAT? UP TO THAT POINT IT HAD BEEN A VERY LONG TIME SINCE YOU'D TOURED HADN'T IT?**

Yeah, I was dragged kicking and screaming! It kind of got to the stage that I'd turned it down so many times – and turned down equivalent things so many times – that in the end I just kind of ran out of reasons not to do it, you know? The final reason – apart from the fact that the money was bloody good – was that it turned out to be a good laugh! Sometimes that's all you need, to have a good laugh, and I needed one!

**I INTERVIEWED MIDGE URE AROUND THAT TIME ...**

Yeah? And he wasn't too sure about doing it either was he? Meeting him at the press conference to announce the tour we both looked at each other and he said 'I'm only doing this because they said you were doing it' and I said, 'Well I'm only doing it because they said you were doing it!' But it was a good laugh. It was a pretty eclectic line-up but it was good, even just sitting in the bar with everyone afterwards ... 'Do you remember the time when so-and-so

did such-and-such?'

**WAS IT GOOD TO GET OUT AND PLAY THOSE OLD SONGS TO SUCH BIG AUDIENCES?**

Yeah it was, it was great to hear the old guitar bashing back off the back-wall and to play places that size again, because you don't get the same experience in working men's clubs or wherever ... so that was a bit of a treat and for twenty minutes you could actually pretend they were there to see you!

**DO YOU THINK THAT HISTORY HAS BEEN KIND TO THE NIK KERSHAW STORY?**

[laughs] Ummmm ... to give you an answer to that would indicate that I care! But I guess I do care ... I don't care as much as I used to. I used to feel that I was hugely misrepresented and hugely misunderstood, which funnily enough is what everyone says! Part of it was my own fault because I didn't really pay attention to how I was perceived, so I take the blame for some of that, but in the end it doesn't matter you know? All that really matters is whether you were good to your mates and are your kids still talking to you? It's a

comforting thought that your work is probably going to be remembered longer than you are, so that's really the legacy to think about.

**ARE THERE ANY PARTICULAR THINGS THAT STAND OUT FOR YOU? ANYTHING THAT YOU'D LIKE TO BE AMONG THOSE THINGS THAT PEOPLE REMEMBER YOU FOR?**

You know, that's why I keep going ... because I haven't done it yet! I keep thinking that I have to carry on with this because I still haven't got it quite right, so you just keep on going ... I suppose the next question is if there's anything I wish I hadn't done?

**ACTUALLY IT WASN'T, BUT SEEING AS YOU BROUGHT IT UP ...**

Well I think that donning certain items of clothing ... I don't really want that on my tombstone. I think it would be a bit of a shame if my whole life was summed up by that!



**'I loved Nik Kershaw! I even bought the trousers with the braces on and had my hair with blonde streaks in and full of hairspray to add volume!'**

LISA