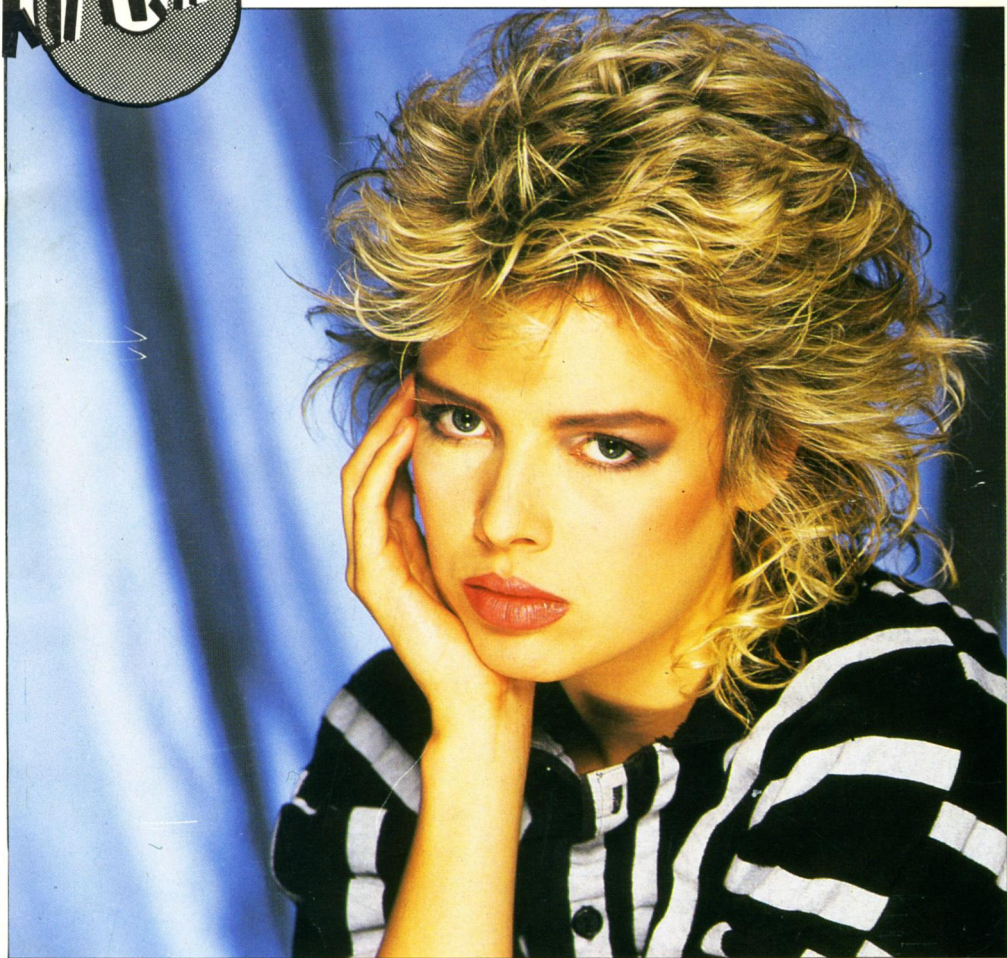


KIM WILDE



**THE OFFICIAL FAN CLUB FOR
KIM WILDE**

INTRODUCTORY MAGAZINE

INTRODUCTION

Welcome to the official World Fan Club for Kim Wilde.

When the idea of a Fan Club was first mentioned to Kim, she declined immediately, afraid that the set-up would become too impersonal. Kim soon changed her mind however, when the volume of fan mail became too large to deal with in the absence of some kind of system.

Ever since the origination of the Fan Club, it has been Kim's wish to maintain a closeness with her fans who have, of course, given her the success she is presently enjoying. Because of this, we now have an opportunity of sharing some of that enjoyment with the fans who brought it about.

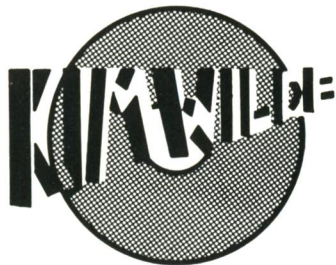
This magazine is intended to give you an insight into Kim's past and, will, hopefully, answer some of your questions on Kim's background and the set-up which surrounds her.

In addition to the magazine, you will have received a Fan Club badge, a large photograph of Kim (taken during our own private session) and an official membership card. Each membership card is individually numbered, so each fan has his/her own number and should remember to quote this number in any communication with the Club.

This Fan Club is the *only* official Kim Wilde Fan Club and, as such, enjoys Kim's full co-operation, assistance and support. Kim regularly visits the Fan Club office and, therefore, we need to keep on our toes to ensure that everything meets with her approval.

Kim is anxious to strike up a unique relationship with her fans and we all feel that this is the best possible way to reach the desired end.

We hope that the family aspect of Kim's recording career can be extended to the Fan Club and that each member will consider themselves as being part of one big family with fellow members across the world. In conclusion, I would like to add my own personal 'Thank you' and once again welcome you to the OFFICIAL WORLD FAN CLUB FOR KIM WILDE. Take care and goodbye for now —





KIM WILDE FILE

Age ----- 20
Date of birth ----- 18th November, 1960
Weight at birth ----- 8lbs. 10 ozs.
Present height ----- 5'4"
Hair ----- Blonde
Eyes ----- Blue

Kim was born at Chiswick Maternity Hospital and lived in Watchfield Court, Chiswick, for her first two years. From Chiswick, the family moved to Blackheath where they remained until Kim was eight years old when the Wilde family moved to their present home in Hertfordshire.

One of the first memories that Kim's parents — Joyce and Marty — have of Kim's leaning towards show business, was an extremely passable impression of Mick Jagger, at the age of three.

Kim attended Oakfield School, Dulwich, a boarding school, for two terms, when she was just six years old, but she did not enjoy it at all. At this age, however, Kim did develop a liking for ballet.

When Kim moved to Hertfordshire, she attended what was to become her happiest school, at Tewin. Kim still appreciates the assistance her two headmasters at Tewin gave her in musical matters, and their encouragement was a major contribution towards Kim studying classical piano, in which she reached Grade Seven.

One of Kim's firmest memories from her period at primary school, was her love of the outdoors and Kim and her friends regularly spent days and week-ends camping in the countryside around their home.



Academically, Kim was very conscientious at Tewin School and her parents took great pride in her progress, although Maths did appear to be a weak link.

Whilst Kim made many friends at her primary school and was always very popular, the fact that her father was a successful "pop singer" was very hard to play down in a village the size of Tewin and, both Kim and her brother, Ricky, were tormented on occasions because of this.

When Kim was eleven, she moved on to Presdales School, Ware — an all girl Grammar School. This proved very hard work for Kim and a good deal of swotting was called for.

During her early teens, Kim had developed a love for writing poetry and this creative streak in her developed further at Presdales School, where drama, dance, art and politics were her favourite subjects.

Kim made many friends at Presdales and she still holds them close to her heart and doubtless always will.

During her 'teens, Kim enjoyed a normal social life, with lots of discos and parties which she and her friends always seemed determined to enjoy!

Kim left Presdales with an Art 'A' Level, Grade 'B' and was accepted for a year's Foundation Course at the Hertfordshire College of Art and Design in St. Albans.

Once again, Kim's need to create was displayed through her art, and whilst at College, began to realise her capabilities — which were not that amazing — adds Kim. The friends she made there, also contributed to a worthwhile year.

From Art College, Kim applied for a course at Kingston Poly, but was turned down — not surprisingly, says Kim, although she now admits that maybe her heart was not really in it, as she had by then been harbouring a desire to sing for a number of years.

Kim's first studio experience was when Ricky released a number of singles at the age of ten. Kim provided the back-up vocals and her love of singing had begun. This led to more back-up vocal sessions for a number of artists, including her father, Marty.

At the tender age of sixteen, whilst still at school, Kim went on the road with her father and his Band and alongside her mother, provided the backing for what is a very well accepted and popular Rock and Roll act.

When Kim was nineteen, Marty had booked a studio to record a Country and Western album, which had always been one of his ambitions. Another appointment kept Marty from the studio on this occasion, however, and Ricky was asked if he had written any songs that he might like to record. At this stage, Ricky was going to be the Artiste, with Kim supplying the backing vocals — once again. The tracks that Ricky recorded were taken to a few studios and the story from there can be read further on in this magazine.

The end result was a single by Kim called "Kids in America" which has now sold in excess of one million copies worldwide.



THE 'FAMILY INTEREST'

Marty has written songs for 20 years. His first self-penned hit was a song called "Bad Boy" which reached the Top Three in the British Charts. Marty then went on to team up with a number of co-writers and has always managed to come up with some sort of hit. Amongst the tracks that Marty remains most proud of are "Ice in the Sun" (Status Quo), "I'm a Tiger" (Lulu), "Jesamine" (The Casuals), "Abergavenny" (Marty received Ivor Novello Musical Awards for these last two), "Love Me, Love my Dog" (Peter Shelley) and others. Marty's career as a writer, could actually occupy a good number of pages but we must move on to the most rewarding song writing partnership, that of father and son.

Ricky has written songs for a number of years and clearly will do so for many years to come. As a producer, also, Ricky has earned respect as one of the most up and coming talents in the country, but like his father and sister has learned never to be complacent in career matters. The motto is 'Head down and work' for new talent is always waiting in the wings.

Ricky and Kim are extremely ambitious and they will take a lot of holding down as there is so much they want to do.

As a family it is a musical fairy tale come true and the parents could not be more proud of their children's professional attitude towards the business.

Maybe in twenty years' time they will be recording their baby brother and sister, Marty Jnr. and Roxanne — it's possible, after all it's the same age gap.





A DEBUT ALBUM

This information was taken from a chat with Marty on the first album — “Kim Wilde”.

‘WATER ON GLASS’

This song is basically about a rare minority of people who continually hear sound in their head. It is a real disease for which there is no cure . . . a factual thing rather than a fictitious one. It would appear to be a psychedelic song but in many ways it's not, because there's a lot of truth in it.

‘OUR TOWN’

We put this track down and, with all the synthesisers on, it just sounded like a city song. It's written for the kid who lives in an area he should really get out of. So many youngsters in this generation are crowded into badly designed housing schemes — and when old enough to be independant, they should get out into the world and explore. If our song influences young people to think about that possibility, then the song succeeds.

‘EVERYTHING WE KNOW’

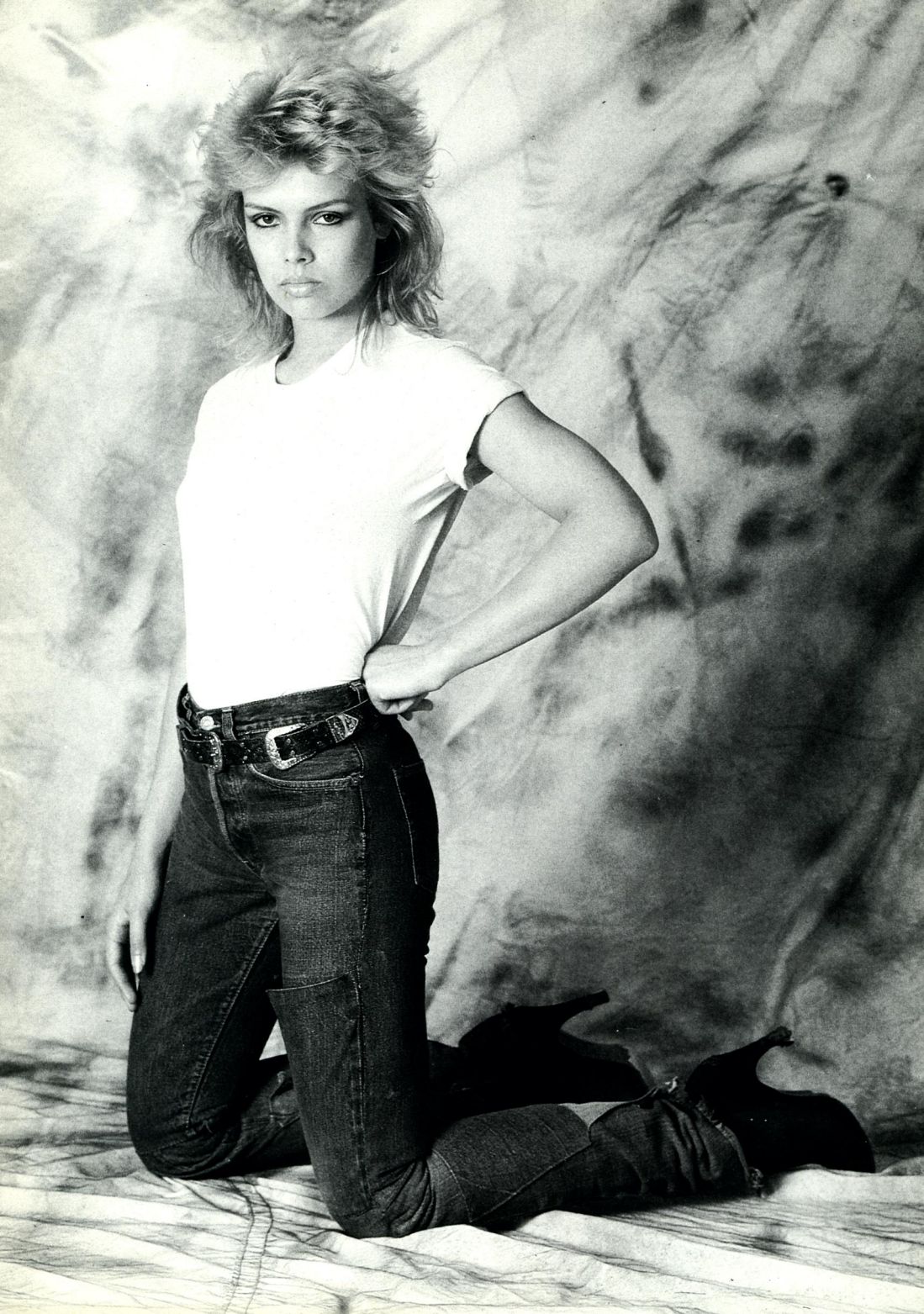
This was written while we were up in a hotel in Scotland. Rick had a reggae chord sequence and melody and it sounded great, so everything fitted in pretty quickly. Rick also came up with the title. The kind of song we wanted to make is . . . if you were on a beach somewhere nice on holiday and heard the track while you were drinking something or other and watching the sun go down . . . well, it was that sort of feeling. A kind of lazy reggae summer song.

‘YOUNG HEREOS’

‘Young Heroes’ was written specifically again for young people. It's a kind of light rebellious song. The kids today are like the kids of any young generation; they *are* the young heroes and we think the song explains that. We had a few problems with Kim's vocals because the actual melody line on it is such that in some parts it is very, very high and in others it's very, very low.

‘KIDS IN AMERICA’

This was the song that started Kim off and it's a very important track. The melody line was written by Rick at our Hertfordshire home and it really came quite quickly, in about half an hour. We originally thought it would be a great title for an album as well as a single and had this vision of the sleeve which would feature a New York skyscraper with Kim's face in an aura in the background instead of the sun or moon. It was our first hit, written for enjoyment and we were delighted that it got as high as it did.



'CHEQUERED LOVE'

This was one of the hardest songs in many ways because we had to come up with a follow-up to Kids in America and it was a really tough nut to crack. We kept coming up with different melodies and we weren't happy, neither was Mickie (Most), and it was the last song we laid down. Ricky had been up to see Mickie about three or four times and each time he took four or five songs with him. Mickie wasn't sure about any of them and time was running out — we had to get a new single out. On his last trip, Ricky played the first three and Mickie wasn't too sure about them. The last track was "Chequered Love" and he picked that. It was the last song we had written and it was pretty near to the deadline. We recorded it in two days.

'2-6-5-8-0'

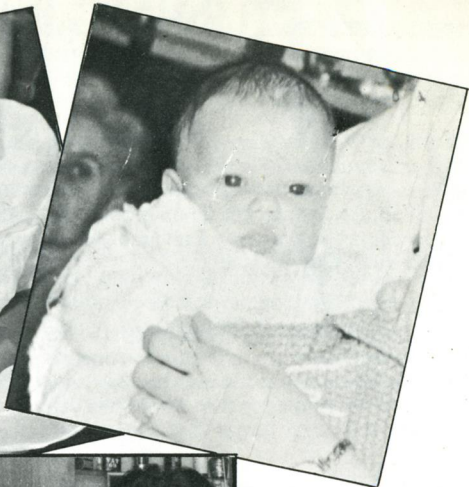
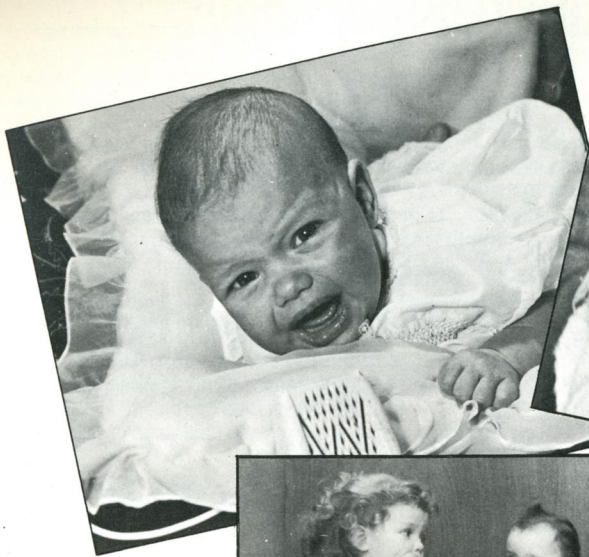
This was also written in Scotland, within about an hour, although the lyrics took a long time to write. But the actual feel of the song, the way it went, came immediately. Marty just made up some figures and came up with the number 26580 and it sounded good. It's basically meant to be a cheeky song . . . 'tongue-in-cheek.'

'YOU'LL NEVER BE SO WRONG'

After "Chequered Love" had been accepted by Mickie he said, "Right, we need a 'B' side, you'd better go and write one." We then wrote "You'll Never Be So Wrong" and it came in about an hour and a half, so we recorded it and it turned out pretty good. We took the track to Mickie and after he'd listened to it a couple of times he said it was too good to be a 'B' side and would like to have a crack at it with Hot Chocolate. He did a fabulous job with the song and Errol sang it beautifully. We also thought that Kim did a pretty nifty job on the old vocals. We thought it was the best track she'd ever sung.

'FALLING OUT'

In a roundabout way, this was responsible for the beginning of Kim's career. Marty had booked a studio in Luton to record a Country album, a little 8-track studio. He had to go to London urgently to record a TV show and said to Rick, "Look, I've got to go but the studio's been paid for so I'll leave it to you, you can put the track down while I'm gone." Marty says: "I'll always remember walking up the stairs of the studio on my return and hearing this fantastic song coming out. I couldn't believe it." It was the first song that Ricky had ever written and when he'd recorded it, it turned out better than he'd thought and we did it with another track called "Tearaway." That turned out well and Rick took them around to a few studios and got a good reaction from Rak, who said they liked the tracks. So Ricky went to Rak and started recording "Tearaway" because he thought it would be a good single with "Falling Out" as a probable 'B' side. he asked Mickie if it was alright to put Kim on the backing vocals of "Falling Out" and he said, "Yes." When she did the backing vocals, Mickie came in and heard her and he said that he thought she had a good voice and good image and could do something with her. Her career started with this number "Falling Out" and soon after, about a month later, we went into the studio and began recording "Kids In America" and it's gone on from there.



'TUNING IN TUNING ON'

Originally, we weren't going to put this on the album, but there's been such a lot of interest in this 'B' side of "Kids In America" and Rick gave it such a fantastic riff that it sounded sort of freaky. I said, "Oh, you must finish it off, it sounds a very eerie kind of track." I wasn't sure of what kind of lyric I'd write but in about an hour I had the title and then thought of a theory I had about sound being alive and not dead. So I wrote the lyrics around this pet theory of mine and later discovered that there is an actual sect of yogi's in the East who genuinely believe that sounds are alive and live on, so basically I'd like to think that it's true.

* * *

The album entered the British Charts at No. 10 and moved into the Top Three the following week, but no-one realises more than Kim the contribution that you, the fans, have had towards Kim's success and she would like to express her thanks and gratitude for the support and encouragement you have all given her. Kim adds that she hopes you will continue to support her during her career and I know that she will never forget that it is you who have brought about the success she is now enjoying.

- KIM~HER MUSIC AND HER INFLUENCES -

As you can imagine, Kim has always been surrounded by music. The music industry has played an important part in the lives of all the members of Kim's family, and as such Kim has developed her own distinct and firm musical opinions.

Kim was brought up against a background of 60's music which has clearly left a very firm impression upon her.

The music of the 60's was full of fun and artists such as Cilla Black, Sandy Shaw, The Beatles, The Rolling Stones and Gene Pitney still get a regular airing in the Wilde household today. The "Phil Spectre Sound" also captured Kim's imagination at that time and the artists he produced can still be found amongst Kim's selection of L.P's.

When Kim was 13, Britain's music scene changed quite drastically with the emergence of what was then termed "Glam Rock." Imported stars such as Donny Osmond and David Cassidy battled with home-grown talent such as Marc Bolan and T. Rex, Elton John and Gary Glitter for the top positions in the Charts. Whilst Kim appreciated this style of music — in fact Gary Glitter's Fan Club has the dubious honour of being the only one that Kim managed to join — her musical interests were not restricted to these stars and she developed a love for the vocal and songwriting talents of both Joni Mitchell and Carole King. Kim found herself able to identify with the lyrics in a number of songs penned by these two American stars.

Since her mid-teens, Kim has had very wide musical tastes and her career has obviously given her the opportunity to hear a much greater variation of music than would normally be possible. Kim's musical awareness has likewise been increased and she is constantly adding to her huge collection of singles and albums. Although this collection covers a wide range, established artists such as David Bowie, Bryan Ferry and Roxy Music, Aretha Franklin and Elvis Costello remain very high on her list of firm favourites.



