


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bncdoc.id	ADR
bncdoc.author	Stone, Sasha
bncdoc.year	1989
bncdoc.title	Kylie Minogue: the superstar next door.
bncdoc.info	Kylie Minogue: the superstar next door. Sample containing about 38811 words from a book (domain: leisure)
Text availability	Worldwide rights cleared
Publication date	1985-1993
Text type	Written books and periodicals
David Lee's classification	W_bibliography

<503/c>	bit more attention, to think about it a bit. So we think: is she saying that behind the glamour and the adulation, especially from young girls, she is really just one of them? We can go a bit further with the analysis, and look at what sort of young girl she is depicting. Well, the girl in the drawing is, to say the least, not very conventionally sexual, what with the tiny breasts, demure dress, big feet, those knees and rather daffy expression. 'She is, however, saying a lot of things about young feelings: Kylie wanting to love and be loved at the same time. 'Those outstretched arms, that big smile, seem to tell two things,' said the psychologist. Concluding his telling analysis, he added: 'Firstly there's a Kylie that wants to play like a kid and secondly there's a more subtle Kylie with an appeal. 'Please take notice that I sometimes need to be the real me', is what she seems to be really saying through the way she's portrayed herself.' UP UP AND AWAY By December 1989 Kylie's sugar coated image had melted for good. No matter how hard she protested that The Delinquents was not soft porn, the film transformed her into the sex-siren she secretly desired to become. There were no hard core scenes, but Kylie was talking dirty, kicking off her underwear in bedroom antics and begging co-star Charlie Schlatter's character to make love to her. And that was only in the trailer for the movie! The final scene in the original trailer had to be cut because Lola screams passionately: 'I love it when he kisses me. I love the way he looks when he's just about to ...' Film chiefs thought Kylie uttering such abandoned words were not suitable for a clip to advertise the film at British cinemas under a 'PG' - Parental Guidance - certificate. The image had been shattered. The virginal singer had, at least, lost her maidenhood on screen - and had loved every pulsating minute of it. Kylie had come of age and become a sensuous woman, just like Monroe, whom she had always loved being likened to. But what of those love-making scenes with Schlatter, the hunky 23-year-old New Jersey boy, much experienced in the art of film-making and a man of the world? How had it felt for him? 'They were difficult to do,' Charlie admitted. 'I have never done a romantic film before. I had never had to do love scenes and neither had Kylie. Technically they are a problem.
 <p>Key:</p> <p><u>Footprint</u></p> <p><u>ConEn1</u></p> <p><u>Footprint</u></p> <p><u>ConEn2</u></p> <p><u>Footprint</u></p> <p><u>ConEn3</u></p>	
	<p><u>A lot of people</u></p> <p>get the wrong idea. You don't just jump between the sheets and say, 'Hey, let's go for it. Let's have a free for all'. 'The love scenes are all finely choreographed ballets. I don't think anyone will find them offensive. If they do then I'm sorry, but there is nothing vile or nasty about what we did. 'It is a romantic movie about two young people very much in love and all that goes with that. I think anyone who has been in love will like this movie. It isn't just for kids. People who are in their 40s and 50s will like it also, because this is about two kids from their generation. I play a guy who finds love and then people try to take it away. It is very moving.' But how did Charlie feel kissing and making love to one of the pop world's latest idol, especially, as some on-set mischief makers suggested the two had got on so well, their celluloid games carried on into real life. Charlie, who didn't have a girlfriend at the time, hit back: 'I am an actor and doing scenes like that is what I am paid to do. So of course</p>

	<p>we got emotional, and if it looks real then that is great, that is the way it should be. 'I enjoyed Kylie's company a lot. I think she is great, a nice person and a fine actress and we developed a great working relationship. 'I hadn't heard about her or her music before we met. I have listened to a few of her tracks since and I like them. She is a very talented singer too. I hope to see her again soon. I will be going to Australia for a holiday and I hope we can meet up, if work allows, because she is very busy, just like me. 'Like I said, I enjoyed being with her, but you would have to be some kind of retard to get turned on in those scenes by thinking I am kissing a sex symbol ... I mean I was just doing my job. You don't think about anything else apart from getting it right in front of the cameras.' When they first met, Charlie called the shots by improvising in front of the cameras and using his experience from films like Bright Lights, Big City, with Michael J Fox, and 18 Again, with George Burns He said: 'Kylie was a little nervous when I improvised and it threw her off. But she got used to me and started to do it</p>
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