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ROCK AROUND THE BLOC!

HEAD OF DAVID
BELINDA CARLISLE

BRUCE DICKINSON - A LEGEND ON HIS OWN WRISTBANDS. PHOTO: LPQ MUSTO/LP
RANDY CRAWFORD comes in for her first British tour for five years at the end of this month, following her recent 'Abstract Emotions' album. She starts at Birmingham Royal Centre on October 30 before playing two nights at London's Hammersmith Odeon on the 31st and November 1.

She then heads off into Europe but returns to play Hastings White Rock Pavilion November 23, Birmingham Odeon 24, Hull City Hall 25, Blackpool King George Hall 26, Edinburgh Playhouse 28, Manchester Apollo December 1, Cardiff St David's Hall 2.

THRASING DOVES, who toured with The Prettenders, The Alarm and The Boomtown Rats as The Claws before changing their name and signing to A&M, release their second single, 'Bita's Bazaar'. They have played a host of gigs live, including one in London for 10,000 on October 1 for 1.

The band, who've already toured the length and breadth of London's Marquee Club this year, will play Birmingham Aston University October 1, Limerick Savoy 3, Cork 4's 4, Dublin Sides 5, Dunfermline Warehouse 9, Abbeystead Venue 10, Dundee Dance Factory 12, Leeds Warehouse 14, Norwich East Anglia University 15, London Camden Palace 16.

WOMACK AND WOMACK fly in for one London show at Brixton Academy on November 21. The duo have switched to the Manchester label (INIEM) and will have a new single, 'Soul Love, Soul Man' out in time for the gig, and maybe a new album too.

Tickets are £7 from the box office or by post to The Womack And Womack Office (whichever you choose) and postage costs should be payable, PO Box 77, London SW4 8LX. Add 8p booking fee per ticket.

ROBERT GRAY has added another night at London's Hammersmith Palais on October 23. His new album, 'Strong Persuader', is now set for October 31 release by Mercury. A single, 'I Guineas l Showed Her', comes out next weekend.

Marc's Head Start...

MARC ALMOND steps back into the spotlight with an appearance at The London Palladium on October 12, as part of the Soho Jazz Festival.

A well known jazz star, Marc will be playing a 40-minute solo set which his regular fans (not to mention jazz buffs everywhere) will recognise as being a third of his normal set. They will also recognise the material. The rest of the bill for the evening includes George Fame, Gail Thompson and The Jazz Renegades.

Marc will be returning to the same prestigious venue for a more orthodox gig with his Willing Sinners on November 23 and a mini-tour is being set up around that time. He also has a new single out next week on Virgin called 'Ruby Red', coupled with 'I'm Sick Of You Tasting Of Somebody Else'. The two tracks are also available on an EP called 'Blinded' together with three other songs, and a 12-inch re-recorded dance mix of 'Ruby Red' comes out on October 13.

Marc has already lined up his new album 'Mother Fist And His Five Daughters', but he hasn't even released a release date yet. But an EP of songs recorded at the Georges Bataille event A Violent Silence back in '94 should be out in a few weeks.

COOPER

Cooper Man crawls out with new single and British dates!

ALICE COOPER is back - official! One of the most influential rock stars of the '70s releases his first single since signing to RCA earlier this year called 'He's Back (The Man Behind The Mask)' this weekend.

It's the theme song for Friday The 13th Part VII: Jason Lives which is currently in production. And the flip features a live version of 'Ballion Dollar Babies' recorded back in his halcyon days of '76. The 12-inch also has a live 'I'm Am Eighteen'.

Cooper also returns to live with a British tour in November, which he promises will incorporate the best moments from previous shows as well as some surprises. 'We got the best...
Metallica's bass player killed in coach crash

METALLICA's career was shattered at the weekend when their driver Cliff Burton was killed in a coach crash while travelling from Sweden to Denmark. Burton, 24, was thrown through a window of the band's coach when it swerved across the road and into a ditch. He died instantly. Drummer Lars Ulrich was also injured, but not seriously. One of Metallica's roadies was also killed in the accident, which apparently involved no other vehicles.

The band had just played two Scandinavian dates and were travelling to another show in Copenhagen when the coach crashed. Metallica had just completed their first headlining tour of the UK with many of the shows sold out. Cliff, a shy and unassuming character who rarely took a major part in Metallica interviews, spoke to Sounds' Neil Perry only two weeks ago, and was enthusiastic and optimistic about the band and the success of their tour.

Obviously the whole European tour - which included dates in Germany, France and Spain - is now off. The funeral will take place in San Francisco, after which Metallica will decide their future.

Next week Sounds will print the Metallica interview and full obituary.

The Glastonbury Festival in June are now rescheduled from July 22-25. At the end of June the band will play a series of four shows in Denmark, Sweden, Norway and Finland.

THE GLASGOW MAYFAIR was badly damaged by fire last week. The fire is believed to have been caused by an electrical fault, and caused the roof to cave in. The fire may have to pass out.

THE HOUSEMARTINS have picked Scottish don The Proclaimers to support them on their British tour which starts this week, having been highly impressed by their demo - which presumably means an offer from Go! Discs can't be far behind.

THE PSYCHEDELIC FURS, who made their British comeback at the Glastonbury Festival in June and are now rising through the Top Twenty with their 'Pretty In Pink' single, will play their first British tour for two years in November and December.

The band are currently touring America where the success of the 'Pretty In Pink' movie has sent their status soaring.

They've completed recording their new album which will be released in time for the dates, which start at Poole Arts Centre on November 27, and continue at Bristol Colston Hall 28, Newport Centre 30, Birmingham Odeon December 2, Bradford & Georges Hall 3, Nottingham Royal Centre 4, London Hammarsmith Odeon 7-8, Brighton Centre 9, Manchester Apollo 11, Sheffield City Hall 12, Liverpool Royal Court 13, Newcastle City Hall 15, Edinburgh Playhouse 16, Aberdeen City Centre 17, Glasgow Barrowlands 18.

Katrina Cuts The Corn...

Katrina and the Waves, who've spent the whole of 1986 on the road and have just finished a major American tour with their Beach Boys, have announced British dates as part of a European tour.

They start with two nights at the Harlesden Mean Fiddler on October 17 and 18 before heading off to the Continent.

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Their Cambridge home-town (for half the band) bash not only marks the end of their worldwide trek, it's also the grand reopening of the Corn Exchange which will hopefully have better acoustics than its predecessor.

Tom Robinson, whose new album, 'Still Loving You', comes out this week on his own Crastaway label (through RCA), takes his band 'The Crow' on a series of dates this month in between impersonating Janice Long on Radio One.

He has gigs lined up at Leeds Polytechnic October 3, Hull Spring Street Theatre 5, Newcastle Riverside 9, Manchester Metropolitan 11 and Norwich East Anglia University 12, before he steps into Janice Long's footsteps and presents her radio show from the 15th to the 16th.

After that burst of 'Atmospheric Listening To The Radio', Tom returns to the road at Preston Guildhall October 23, Sheffield Leadmill 24, Birmingham Aston University 26, Portsmouth Guild Hall 27, winding up with a four-night stint at London's Show Theatre from October 30 to November 2.

Tom has also written the music for the latest Hall Truck Theatre production, 'Gang', which has just started a London season at the Bloomsbury Theatre.

Queen have their summer Wembley concert screened on Channel 4. The show is at Wembley Stadium on October 15 - and there will be a simultaneous two-hour sound broadcast on independent radio stations around the country.

NEWS EXTRA – see page 10

production team in the world for this stuff," declares Cooper, who says under the weight of his own image in the early '80s. But he remains unapologetic: "If anything, after a couple of years off I've got even more dub-dub. We may have to pass out but the boys are still here." He starts at London Wembley Arena on November 23 and then plays Edinburgh Playhouse 25, Manchester Apollo 28-29, Newcastle City Hall December 1, Birmingham Odeon 3-4. Tickets for the regional shows are £8.90 and £7.50 from the box offices. Wembley tickets are £5.90 and £4 from the box offices. Specials or post from Alice Cooper Box Office (on whom cheapies and postal orders should be payable), PO Box 71, London SW1V 4LY. Add 50p per ticket booking fee and enclose an e.

ric ocasek this side of paradise

The New Album & Cassette

Produced by Chris Hughes, Ric Ocasek & Ross Cullum

Distributed by WEA Records Ltd © A Warner Communications Co.
THE BMX BANDITS, The Shop Assistants, Rote Kapelle, The Dancing Bears, Jesse Garon And The Desperadoes and The Beautiful Pea Green Boat are all appearing at a leukaemia research benefit at Edinburgh Coasters on October 1.

WHITE HEAT, a bunch of British rockers, have lined up dates at East Ham Ruskin Arms October 9, Gravesend Red Lion 10.

VOODOO CHILD, who reckon they've put the hip back into hippy, University 5.

WHITE HEAT, a bunch of British rockers, have lined up dates at East Ham Ruskin Arms October 9, Gravesend Red Lion 10.

THE BIBLE loosen up for a tour later in the autumn at Sheffield Leadmill (with The Weather Prophets) October 4, Swansea Electric Ballroom (with Red Lorry Yellow Lorry) 16, Hammersmith Electric Ballroom (with The Weather Prophets) October 4.
Buy a Young Persons Railcard now and get money off money off.

Don't suppose there's any chance you could splash out £12 before the end of October, is there?
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FEVER TREE, a late '60s Houston band who were Texas' answer to Viva Voce, have their legacy lifted by See For Miles for a compilation called 'San Francisco Girl'. It includes the whole of their 1969 debut album, on suspicious collection of classically tinged acid rock plus personalised covers of Buffalo Springfield's 'Nowadays Clancy Can't Even Sing'. With Pickert's '1910' and 'The Beatles' 'Day Tripper'/ 'We Can Work It Out', and three tracks from their second album. There's nothing from their third and fourth LPs which indicates how quickly the promise dissolved.

GENE MCDANIELS, a gospel-styled commercial balladeer who shot up American hits at the beginning of the '60s with 'A Hundred Pounds Of Clay' and 'Tower Of Strength', which were promptly covered over here by the likes of Craig Douglas and Frankie Vaughan, has those and other original American hits licensed from Liberty by Charly. It contains 'A Tear', and 'There Goes the Forgotten Man' as well as 'Another Tear Falls' which he sang in Dick Lester's pre-Beatles pop film It's Trad, Dad. DANNY ADLER, "that oozematic, bluesometic, crooosmetic Cincinnati Fatback" stalwart of The Deluxe Blues Band and Ian Stewart's Rocket 88, has his roots uncovered by Charly on an album called 'The Rogueslayer Years'. Most of the album comes from Rogueslayer's 'Play It By Ear' 1977 album for Dust, including '16 Absurd' and 'Cincinnati Fatback' (not the 1976 Stiff single versions). There's also a previously unknown version of 'Rock It To My Pocket', the 'Zero Hero' single from 1978 and a couple of tracks from 'The Donny Adler Story Part Two'.

JERRY RIOPELLE, one of the great lost American singer-songwriters of the mid '70s who has remained unknown outside a small circle of Zig Zag admirers, has been excavated by See For Miles on a collection called 'Livin' The Life'. The tracks come from his album 'Living In My Arms' and 'Take A Chance' (which were never released over here apart from one single). His country rock style is understated but arrangements sit somewhere between The Band and J J Cale.

THEM, Lulu And The Luvvers (singing Jagger/Richards' 'The Naked And The Dead'). This week called '18' for obvious reasons.

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TV SPORTSMEN SLAMMED OVER FOUR LETTER WORD

"Why do they need to prop up their commentary with this single-strike lump of linguistic cement"
ACROSS THE KATTEGAT (a free Geography 'O' level with every copy of this paper), things have been coming to the boil in a relative term, as all Scandinavians countries are, by definition, plastered for some time, ever since Bjorn and Benny etc. . Sales pitch time, ok. You've heard this before, but, Swedish trio Thirteen Moons' album 'Little Dreaming Boy' is altogether now one of the past best records of the year so far. Big the week-inspiring depth, maturity and tension of this most accomplished work and you will expect to find in their personalities a reflective, fragile gravity. But, no, they're peashooters, like you and me — well, me, anyway. It's true that singer Göran Kistberg and saxophonist Mats Gunnarsson are not the most vocal of individuals — at least around first pint time — but they're no wallflowers either. Göran: 'We're not too serious as persons, but maybe with the music, yes. Perhaps it is important to stress that we are not very deep-thrashing persons who sit at home at night smoking cigarettes and thinking about life; we're not isolated in our little world. We're just ordinary chaos!' Let's get back to the aforementioned 'tension' of their work, the atmosphere, indeed. Göran: 'We like to use the silence, the space, as it gives the music a breathless feel. If you play a note and then play five more, the importance of that initial one note disappears, so we'd rather just use the one note. We're very selective, we try not to play more than is needed.' Oh, you may have noticed I've only referred to two members of the band so far, the 'lead-back' Kistberg and the near-omnipotent Mats. The absent third member is guitarist Anders Holm, whose visit to these shores had to be curtailed after it was discovered he was suffering from a particularly debilitating virus, which was attacking the sac of his heart. Two months rests on doctor's orders and goodbye gigs, for the time being, at least. The obvious empathy within the group, can, in part, be attributed to the fact that Göran and Anders have been playing with each other since they were pre-pubes. You pass, but 'tis true. Göran used to beat the shit out of a drum kit during his punk period, but maturity has taught him to come to terms with one of the most resonant voices to have hit pop ears in years.

THIRTEEN MOONS: behind bars . . . for a change

I've always thought he sounded like Tim Keelan, but as no one I've spoken to has ever heard of him — not even Göran — I think I'll better stop. Anyhow, Göran has heard Tom Waits and likes him, and he's heard or said, and quite rightly thinks sire's a plagiarist. Mats was co-opted a year ago.

back and what a happy family they are. The beer flows, largely down Greg's, throats and partly down my trousers, and the conversation loosens. Göran: 'I was on holiday in Greece and staying in this three-roomed a night hotel in Athens. I went to bed before bed and was about to have a um snit, when I thought I'd better wipe the seat first. So, I reached for the paper, and as I did I heard this splash, and when I looked round I discovered this big rat had fallen in. So, I flushed it, but afterwards I started thinking, what if I had sat down? I couldn't sleep that night.'

ANDY HURT

THE SUNDAY papers were splattertronc last week with a picture of enigmatic yacht "F40" (calculating outside some copse with
nothing)
A hand was seen to be adjacent to the viscous corner, a hand that has been revealed to be the property of Yarm from The Medics.

MUM "SMILTY" Smith, 41, is the latest in a long line of 'people in pop' to try their hand at motor racing. And like the others, he's making a total plonker of himself.

As grands learnt at the weekend he turned his Ford Escort turbo and had to be rescued by ten stewards. "I wish these people who want to mate, I was just trying to get your change out!" There's two rumours going round about Husker Du. "Oh yeah." Yeah. Firstly, it's about what you used to be a brain surgeon. "That unfortunately, but I did have a dream once that my brains left my body and found itself in the building. Someone picked it up and it was the thing I was really relieved to wake up and find that's sort of gone. I used to make that goop up there!" Mum. Yes. "Good one. What's the other?"

Well, Billy Main from Sounds reckons that it's common knowledge that Grant and Greg, the other two Huskers, are, er, lovers.

He laughed for about 32 seconds, I thought I was dead. I saw our first three albums flash before me, I was driving away from the studio in this convertible and this huge truck drove back into the back of us. "The thing is, my room-mate was driving his MG, I offered him a lift and if that I'll take that ride, the truck would have rammed the MG and squad it to a pulp. And I wouldn't be here talking to you now."

Nah, it'd be washing my hands with shampoo. Anyway, what else has been going on back there?" "Well, Grant Hart, our drummer, went to court today on some minor misdemeanour. "Ho hum. That's the best one of the week" said a Budgie who was just up to see me. "Sorry Somebody" is your new single, is this significant? "Not particularly. But, whatever, it's Grant's song and he claims it's his most naked moment, unusually speaking, so far."

"Grant tends to write very traditional love songs, I suppose, so this is one of them, definitely, the obvious single to pull from 'Candy Apple Grey'. If Greg's going to write songs about his relationships with people, mine are more about my relationships with everything. My days are short, I'm often cystic, though, the songs are pretty straightforward as a rule."

I hear you're a good mate of William Burroughs these days. "Yeah, we get along fine. I go around his place and we throw books."

What? At all? "Well, they throw at people who are working wood, just set up boards to aim at."

I'm thinking of that than shooting apples off people's heads."

"Ahem. Yeah, he's pretty good actually, really into us."

Definitely. I don't think he knows what he thinks of Husker. He used to say to me when this malline but he's more compassionate these days, hasn't got an else were where we stand in the scheme of things, but that's whole of health's — what's the best joke you heard today?"

"A guy walks into a butcher's and says, 'I've had a couple of occasions so far. Please the butcher goes, 'you can't beat the meal in here', and the guy says, 'Well, we didn't want to maty, it was just trying to get your change out!'"

"Alright then. I feel everyone is in the same position as us with all the work we're working on a new LP. We'll be in the studio until the end of October. Then, we'll be touring until February and we'll get to England in April. Can't wait, wish it were sooner."

JOHN WILDE
THE TAMING OF ROCK'S WILD WOMAN

Here comes Belinda Carlisle, the prettiest woman in rock and formerly a member of LA girl band The Go-Go's, who split up nearly three years ago amidst drink, drugs and ego problems. Roger Holland bent an ear and came back with a serious case of jellied knees.

"IN THE States, Lilt is a solution for pilling hair, so we just had to taste it. And, y'know, it could be 'IN THE States, Lilt is a WILD WOMAN SOUNDS October 4 1986 that will sell a million copies of her debut solo album, 'Belinda' (what else?) in this country, the Fair Miss Carlisle actually. She's now the Fair Mrs Mason, the wife of a former Reagan aide, but that doesn't retard half as well holds out scant hope for live dates here in the near future. Which is a shame because, although it is far from flawless, there are moments on 'Belinda' which hint at great things - like the first single, 'Mad About You', a great, glorious example of pop classicism.

But... what I really want to hear about is the making of Belinda, and the first thing I need to know is just why the Go-Go's went. Belinda: "Well, there was a lot of personal and publishing problems, which have been going on for a year and a half now, aerosics and suchlike. I've lost 30 pounds and lost 25. We've been trying to take care of our lives? What are we doing with this band? What are we doing with our lives?"

And together Charlotte and I started to see things with a degree of clarity. And to ask ourselves, just what are we doing with this band? What are we doing with our lives? We started a big self-improvement programme which has been going on for a year and a half now, aerosics and suchlike. I've lost 30 pounds and Charlotte's lost 25. We've been trying to take care of ourselves.

And I started to take some vocal coaching, I'd never really liked the way I sounded on the Go-Go's albums. It's really odd. We're working on a rehabilitation centre, and I've been straight ever since. It was the best thing I could ever have done for myself. It cleared up my mind, and then Belinda followed suit...

"Yeah, I was next. I didn't actually go to a rehabilitation centre, I got involved in a lot of group help sessions and therapy. And together Charlotte and I started to see things with a degree of clarity. And to ask ourselves, just what are we doing with this band? What are we doing with our lives?"

But Tony, where have all the pineapples gone? "Well, I'm 42 years old now, Jonh, so I think it's about time I stepped outside round before like a Christmas tree, don't you? This new image is definitely more me and I hope the new disco/retro fashion kicks are now aiming for... and you can quote me on that one. Josh Spivak are gonna be up with Chris De Burgh and all those other old tossers."

BELINDA: THE face of love-sick America

Belinda remembers it well. "We never did very well over here. I think we were supposed to be covering some of the hottest songs of the year, but our records never happened here at all."

'We used to get royalty cheques from England for things like seven dollars!' adds Charlotte. "Because she doesn't expect to sell too many copies of her debut solo album, 'Belinda' (what else?) in this country, the Fair Miss Carlisle actually. She's now the Fair Mrs Mason, the wife of a former Reagan aide, but that doesn't retard half as well holds out scant hope for live dates here in the near future. Which is a shame because, although it is far from flawless, there are moments on 'Belinda' which hint at great things - like the first single, 'Mad About You', a great, glorious example of pop classicism.

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PEOPLE OUR PEOPLE

The Farm are plugging the gap between what aspiring rock rebels think the 'kids' should be listening to and what they actually do listen to. Nicked Cortina reports.

That's the music that's popular on the council estates. Peter Hooton's band, The Farm, come some way towards plugging this gap between what aspiring rock rebels think the 'kids' should be listening to and what they actually do listen to. They play pop music with a rough jungle feel, and they talk relatively calm street-sussed (God, did I really write that?) sense.

And now, at last, some two years since they released their first single, and to coincide with the release of a new one, 'Some People', The Farm have put out an album. That's the good news, the bad news is...

"Our LP is really just the first two 12-inch singles plus a few unreleased tracks from the John Peel sessions. And I think that quite a few people, y'know, Farm fans, who've bought everything we've done and taped all the sessions, might feel a bit conned by that. And I can understand that. I'd've liked the LP to be all new material myself, but we're in the position where we just can't afford to pay for the studio time to record 12 new songs. We're in a difficult position and I just hope people can understand that."

Well, given that the first single, 'Hearts And Minds', has been deleted for a long, long time and so missed on the four extra songs on the 12-inch, I guess you can argue a case in favour of the budget priced 'Pastures Old And New' - especially in the light of 'Thriller', 'Fantastic' and 'Brothers In Arms'.

Certainly, Hooton, who wears his political convictions with pride, is not in the business of ripping people off. If he was, Hooton would have been enticed into the stillborn casual rock movement and Accent wouldn't be where they are today.
RENDEZ-VOUS  
(Cannon)  
FRENCH FILM-MAKERS play by different rules from those of English-speaking nations; they portray love, sex and death in a way that is far more basic and vital, yet also romantic and fatalistic. And all with subtitles. 

In Rendez-Vous, young Nina (Juliette Binoche), fresh up from the provinces, has landed herself a bit part in a Paris play. She is, to put it mildly, a highly and promiscuous wench, which makes her seem fair game to Paulot (Wadeck Stanczak).

However, it's Paulot's flatmate Quentin (Lambert Wilson) whose cruel good looks and impulsive intensity both fascinate and repel her. Inevitably they end up between the sheets. But it's a short lived relationship, because Quentin - already having exhibited a death wish by picking a fight with another would-be suitor of Nina's and then allowing the man to beat him up in the street - goes and throws himself underneath a passing car.

Enter veteran actor Jean-Louis Trintignant as Scrutcher, who turns out to be a) the father of the girl who was to play Juliette to Quentin's Romeo before Quentin killed her in a suicide pact that went wrong, and b) still on the lookout for someone to play Juliette for the very same production, which he's directing. Naturally he picks Nina for the part, but her attempts to get under the flesh of Shakespeare's star-crossed lover are hampered somewhat by Quentin, who will insist on coming back from the dead to tell her she shouldn't play the part.

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Strangely, even though this kind of thing hasn't happened in Coronation Street (yet), it doesn't seem that out of place in the world inhabited by director Techine's characters, and we are left to wonder at the final outcome as the curtain rises on Nina's debut performance.

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TOP GUN
(United International Pictures)
A COUPLE of days ago, a young lady tried to teach me a new word. That word was 'normal'. And she used it in terms of the almost exclusively male reality of football games, tennis, and of course, all kinds of supposed homosexuality. Being something of a literary magpie, I would dearly love to use that same word in connection with this film. However, there is very little that is explicit or suppressed in Top Gun. This film is all about willies.
Whenever the wonderfully handsome (without any exception - even the baddies are pretty) and athletic young men who make up the bulk of the cast are not flying their missile-laden jet fighters - the fastest and most offensive phallic symbols yet to appear in cinema - at twice the speed of sound or more, they occupy themselves by gunning their hugely powerful jet fighter substitute motorcycles at almost the same speed.
Occasionally they might calm down enough to sweat and exert themselves through game upon game of venomous substitute motorcycles at almost the same speed.
I Tina
Tina Turner with Kurt Loder
(Viking)
YOU ALL know the story by now - the Nubian sharecropper's daughter who was used and abused by big bad Ike Turner for 20 years and more, just for giving him the only success he ever had. Finally crawling out from under the guy, battered, trusted, and with four kids to support, she drags her way back up the cabaret circuit past a disinterested record industry until the stars who idolised her in the past drag her up on stage in the condensed version on TV, either last year, or more recently seen the extended version on TV.
I Tina Turner with Kurt Loder
(Viking)
REMEMBERING BUDDY
John Goldrosen and John Beecher
(Pavilion)
THE REAL BUDDY HOLLY STORY
(Picture Music)
Give us a clue: it's a film, it's a song, and now it's a book and a literary magpie, I would dearly love to use that same word in connection with this film. However, there is very little that is explicit or suppressed in Top Gun. This film is all about willies.
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ROOM AT THE TOP

WORLD DOMINATION ENTERPRISES are getting up to something savage. RICKY KILDARE hangs on to his chest wig, STEVE DOUBLE captures illusions of grandeur. Something savage. Getting up to ENTERPRISES are DOMINATION. This house when the first rumbles begin. A hiss of cracked up equipment, then muted chords and, before I know what's happened, the skin is being ripped from my chest as the beast of sound savages my body. Keith just stands there and smiles, no longer nervous, as the raw power of World Domination Enterprises assaults me. It's the full-blown, overloaded noise of their new single, 'Catalogue Clothes', and it is no mistake to describe it in terms of living primitive flesh. World Domination are a metallic muscle flexing in the body of modern music. They are the baby Alien waiting to burst out of the flabby stomach of pop pap. But don't get me wrong, Keith, Steve and Digger are not evil bastards. Crazy, frustrated, happy drop-outs, yes, but in no way malicious. That energy gets channelled into and released through their music. But all three of them have a twinkle of knowledge that sets them apart from the rat race. "A lot of our songs are about frustration and burning to get out," is how Keith puts it, "and that's a lot to do with the area we live in." "In Ladbroke Grove you can walk ten yards and go from palace apartments to the worst ghetto," continues Steve, "but that's what attracted me in the first place!" The songs are driven breakneck by the racing pulse of Steve's deep, deep bass rumble and the honed down beat-crazy elements of Digger's drums. Keith distorts, twists and wrings the neck of his battered electric guitar, creating the bloodiest dirtiest sound of metal crashing into a skip and skidding across the top of the all-important rhythm. And then he sings. They're caught in the middle. Three boys adrift from the world of big business and sensible careers and getting on in life, yet kicking back in the most powerful way they know how. "It's what everybody's supposed to do, isn't it? Everybody's supposed to have ambition," says Keith, "and where's it supposed to stop? The sky's the limit and that's world domination." And what about the enterprises? Are you a corporation? "Hopefully," he replies. "World Domination Enterprises is actually an art production company. Because if the sky is the limit when you're playing with music, then actually dominating the world is a possibility. But it's also taking the pin completely out of wanting to do that. "Everything we do, down to the last shirt button, is art, because everything in the world is art, if you want to look at it that way. One of our objectives is to get 'what is art?' decided in a court. We could turn the whole court session into an artistic piece!" But would you ever go as far as to lay your freedom on the line? "I'd be a bit careful with that, cos it's quite valuable to me." Well, would you be prepared to sacrifice yourself for your beliefs? "I think you've got to, otherwise your beliefs are meaningless. My belief is that life should be happy because if it's not, then it's not worth living." "If you're too scared to die then you're scared to live," interprets Digger. That sounds like a rock 'n' roll slogan if ever I heard one. "Well, we're a bloody rock 'n' roll band!" they chorus back at me. "We cut it up and stick it back together again," adds Keith. But really that's not the half of it. World Domination Enterprises are Gang Of Four, Test Dept and The Stooges rolled into one kicking, screaming, 2,000 megawatt creature of change. "It's angry music," says Keith, "but it's also realistic. It draws its images from reality." For World Domination, that reality is of being young, British and shut up, but their way out is this mad creation, the expression of their feelings in word and sound. Do you ever scare yourselves? "No, I have once or twice," Keith admits. "Sometimes the noise just sounds like such a monster. It's just much, much bigger than me." Like I said, there's an animal about to be unleashed.
At a final of the TSB Rock School Competition, it's the examiners who sit behind the desks making notes. You're up on stage playing them.

The seventh TSB Rock School Competition is about to start. So if you're between the ages of 13 and 19 and in a band at school, or think you can form one, then this is your chance to show your talent and musicianship.

And a chance to put yourself in line for a first prize worth £2,000 plus the opportunity of a recording session at the BBC's Maida Vale studios, and £1,000 worth of equipment for your school.

The other groups in the final will receive prizes totalling a further £2,000.

All you have to do to enter is put down on a cassette two tracks, one of which must be an original composition, and send your entry to us by 31st December 1986.

You could just find yourself playing in front of some very distinguished professors of rock at The Camden Palace next April.

For full details of how to enter TSB Rock School Competition 1987, simply send off the coupon, or call in to any TSB branch for details of rules and entry forms.

Post now to: TSB Rock School Competition, Trotman & Co Limited, FREEPOST, Richmond, Surrey TW10 5BFR.

Name

School Address

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Meet a few of our past examiners.
CHIP off the old bloc, Budapest in late summer is warm and relaxed.

It's a city of great beauty and people with an informal European friendliness, the jumble of old and new architecture, squares, cobbled streets, fountains and ruins shouldering the misty and mirror-smooth river Danube.

And it was here, amidst the most open and Westernised atmosphere of all the Eastern bloc countries, that those 'five brave men', Iron Maiden, had set up shop for a day or two, in town to play to a brief series of warm-up dates prior to a typically lengthy British tour. Some warm-up.

A success, but then Maiden must've grown used to that by now. humble East End schoolboy origins haven't been forgotten, they've simply been drastically dwarfed by the stature of the band, which, like manager Rod Smallwood's EMI outfit, has swelled to a breathtaking size.

Sometimes they must hardly believe their luck.

THE YEAR, Hungary is enjoying a commensurate gold rush. Staring sunshine, 85-degree heat, the sort of thing which British bands can only dream of in their wildest night-time. At a concert, my friend pricey Hawaiian-style boxer, packed in the hope of getting a bit of football in on the lads' day. Hawaiian-style boxers, packed in the hope of getting a bit of football in on the lads' day.

Ahhh... you'll have to ask Harry that one. I've a (not) so run-of-the-mill narrative. It's trying to dramatise a series of historical events so that people, if they use their imaginations, can visualise it. I actually find that enough.

If that works, then there's no need for more illustration. If there is something more then that's nice - if you're writing a big metaphorical song. But I think there comes a point where you can't run up your own band a bit by coming up with don't say, 'Man Against Nature' or something.

You end up doing, like, retrospective hidden meanings - oh, wow, look at that, I didn't realise it had so many hidden meanings even though I wrote it! Could you ever be just simply writing to order? 'Yeah, a neat conceptual epic just made for a flashy stageprop?' Are the sly, no, That's why I've never written anything on the new album. When I started to write 'very 'eavy metal' things, stuff like Jethro Tull: 'Ah well,' he laughs, 'banging up my royalties.'

You'd agree that Maiden tend to be a bit '70s on occasion in the past, yet it's still a little bit J. J. I've not had a better thing, I mean, everybody wants to be Cliff Eastwood for a day and if you can have a bit of reprieve, that's it. There's nothing wrong with it, there's it in all kinds of music.

If you look at, y'know, 'serious classical composers', they all got a bit of escapism and Eastwood equivalent in their music.

'Same in the movies, and if it's well done it doesn't knock it. If it's overdone and it's done without any style, or if it's overdone, it becomes a parody.

I mean, there's nothing new under the sun and there hasn't been for years, but then the audience drops off every 50 years and a new bunch of people come up who've never heard it.'

Exit Bruce.

I MENTIONED back earlier, yet of course it isn't purely good fortune that's seen Maiden make up a collection of over £10 gold and platinum albums from 17 countries.

At a time when old names from the vanguard of heavy rock are being blatantly milked for all they're worth - Purple, Sabbath, even Bad Company (minus Paul Rodgers, natch). Maiden have risen above the swindled ghastly format of records with a sadly rare sense of fair play. Long albums, long tours in the smaller ballroom- Size bands (i.e., who tour for all reasonable prices.}

As the quality of the records has never stopped at length, they've all been hard, spartan and unyielding, traditional though newish.

"Somebody In Time' is no exception, apart from clocking in at 50 minutes-plus and investing with the kind of cosmic energy not heard since 'Providence'.

A back in the bus on our way to the gig, Harry plus guitarist Dave Murray and Adrian 'H' Smith reflect upon 'Somewhere' with due satisfaction.

"Harry: 'This time, having six months off we, all had time to, like, recharge our batteries and we were really steaming for it in the studio'.

"And we noticed the keyboard on the record come as a bit of a shock to the public? Harry: 'I don't think so, it's not overpowering, they're guitar synths, y'know. None of us in the band can play keyboards as such'.

So it's a natural progression?

Harry: 'Well, it's natural inasmuch as it seemed there was about 25 years worth of keyboard synths had been around in that form two years ago we wouldn've used 'em then. I mean, I had a bass synth for about two years but hardly used it. It sounded like a bass guitar.'

"These new synths are really suited to us. Just the kind of rich sound you need to collect the background without really smothering everything.'

"There's one track, 'Alexander The Great', that's it again, folks which remind me of 'Tennyson To Kings'-period Rush.

Harry: 'Mmmm, not really. I like Rush, but I think it's got more of a Genesis feel to it, which maybe Rush lifted a bit themselves. Kinda like a 'Superior Quality' sort of thing. Harry: 'We call it 'the jazz bit'.

Davey: 'That's not to get confused with the dance bit'.

Harry: 'That's in the middle of Sea Of Madness'.

Davey: 'Yeah, there's this bit that you can dance to... Do you then?

Harry: 'Well, there was a joke at one time where I did say I that I could maybe bump around like a tango or something - there's definitely a bit of tango in it.'

'I haven't actually danced on it, stage, though.'

IT'S BEEN seven years since you signed to EMI, how do you feel about it? Wyman: "It's kinda like a bad hangover, or whether he's just been reborn, or whether he's just been

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But anyway, rightly or wrongly, Harry, Maiden has long been seen as your baby. Is that why you'd never hear to leave, retire or whatever, and let others carry it on?

"Well, I'd like to think that it's all full apart and we went our separate ways then it wouldn't still be Iron Maiden. I must admit, I wouldn't like to think of me leaving and Maiden carrying on, if that's what you mean.

But then, I wouldn't leave anyway.

Davey: 'The same with all of me. When I mean, when it comes to the time...'

Harry: 'We'll all leave.'

I NOTICED a song on the new album called 'Lostinside Of The Long Distance Runner'- do you go in for a bit of the ol' Jorge yourself?

Harry: "No, I haven't seen the film. Me 'n' I have talked about this before, where people have had experiences when someone, say, dies and a few of minutes on the operating table they transcend themselves, leave their body and see themselves on the bed. People have said they've seen a tunnel with lights at the end, people holding hands and beckoning 'em in and all that.

It's basically a story about a bloke who does that, he scots comes out of himself, sees himself on the bed, sees all the other businesses and say, 'F**k, if I'm not going, it's not my time...'

"Just as he goes back down in it, he's not sure whether he's died and been reborn, or whether he's just been dreaming.

Harry: 'It's kinda like a bad hangover, really...'
WE'RE HERE!

IT'S ALL THANKS TO THAT POISONOUS LITTLE BEAK SWARING AT THE FUZZ...

WELL, YOU WERE THE BEAK WHO PICKED HIMSELF UP.

YEAH, WELL, HE'S BLOODY WALKING NOW.

CHRIST, LOOK AT IT! HOW THE HELL ARE WE GOING TO FIND A SPACE FOR OUR TENT NOW?

LATER... HEY! LOOK! BAGS UP! LET'S GET THE TENT UP!

LATER... HEY, WEREN'T WE LUCKY TO FIND SUCH A GOOD SPOT?

LATER... NOW THE HELL ARE WE GOING TO FIND A SPARE FOR OUR TENT NOW?

LATER... IT'S COMING FROM OUTSIDE...

...111 ANTS FROM THE ATTIC!

WHAT'S THAT SMELL?

SOMEONE FARTED?

...IT'S COMING FROM OUTSIDE...

THE EDGE

with MICHAEL BROOK
music from the film
CAPTIVE

Includes the single HEROINE
by THE EDGE
with SINEAD O'CONNOR

Album & Cassette
V2401 & TCV2401
HOW MUCH CAN HEROIN COST YOU?

It can cost you your looks.

It can cost you your family.

It can cost you your health.

It can cost you your possessions.

It can cost you your mates.

It's not long before heroin costs you far more than just money. It'll cost you your friends, your job, your possessions and your family. You'll even endure serious illness rather than go a few hours without the stuff. So even if a friend offers you heroin for nothing, tell them the cost is too high.

HEROIN SCREWS YOU UP.
Continued from the frontpage

{的声音}

{的声音}
Now you can pick up any two of these cassettes for a fiver. Or any one of them for £2.99.

And of course, this is just a small selection from a huge range we’ve reduced, including big names like Queen, UB40, Fleetwood Mac, Police and Chris de Burgh. But these cassette offers can’t last long. They’re for a limited period only starting on Monday September 22nd.

So don’t pause, just fast forward to your nearest HMV.

The World’s Best Music Stores.
FIVE SECONDS OF DECISION...

BLINKED. This can't be happening.

I opened my eyes again - always a good idea when driving at speed down a motorway - and the huge black rock was still bouncing inexorably towards us like a minor coalface that'd escaped from the pit.

The rock smashed into our bonnet. God, this is happening, I thought. Hysterically.

My navigator was already beyond the pale, his previously marinated brain now close to seizure.

"Hail's tooth! We could have been stoned to death," he gasped five seconds later. "It's a sign from Head Of David. They know we're coming."

TO REALISE YOUR PURPOSE HERE ON EARTH...

IT HAPPENED because you were coming here to talk to us," chuckled Reuben Burroughs when we relayed the tale of our MI5 mishap. The small singer of Head Of David, who goes "Grrrr!" when you remind him he looks like Jasper Carrott's baby brother, paused to watch four girls argue in the cafe.

"Who the hell do you think you're looking at, you f**king b**ch!"

"I am not f**king off. You f**king b**ch!"

"The girls screamed asterisks at each other. "That is typical behaviour for this town," explained Reuben of the fracas. "If anything, Head Of David are a reaction against that"

A rock with HEAD OF DAVID written on it rolls down the slopes of darkest Dudley and bounces off JACK BARRON's bonnet.

When he's recovered from the shock they tell him about their fear of shoe shops and their reputation for eating babies. EYE AND EYE snaps some skulls
mentality: the duel trends who like the Brian Tillsley and Gulf out of Coronation Street, people who are steeped in beer culture and bravado.

"So it's no wonder we aren't very popular around here. We haven't got a song called 'Give 'Em the Finger' off our latest album, and people still keep requesting it, heh heh heh," he continued.

Here for you is, unless you live in the shadowhills of Dudley, with its zoo, castle and Littlewoods, in the restaurant of the latter we sipped tea, fingered the Formica, and considered the anachronistic attack of Head Of David, the first British rock group to boulder me over since the Voryn Chain last year.

"Our music is of forbidding proportions," went on Reuben. "In my opinion nobody has reached the cross peak of sound that we have. What are we? How, let's see, what shall we be today? Post-apocalypse surf metal, huh huh huh. Yeah, that sounds about right. We've torn the idea of metal splinter and killed it as it exists in the popular imagination."

Reuben's imagination doesn't operate in the popular Ameagrig terrain; however, the two most impressive heavy mental groups he has heard are Swan and The Birthday Party. MSD are often erroneously compared to the latter, though rationally enough I've also told Nick Harvey, the Dudley outfitter's skin-shredding use of feedback.

"You know, I'd like to go to California to learn how to surf," smiled Reuben. "It could come in very handy around here. Dudley has got a canal, you see. And it's a con because it's full of boats."

As could have happened to David Jones in the Louvees, first had, from which the group have since been fired, they have to scab their time, their neuralgy as a ghoul, their Evelyn are abnormal. Does that make sense? In a surface way, Head Of David don't. Their pyrotechnics are abnormal. Does that make sense? In a surface way, Head Of David don't, with me.

"Somebody shut him up," pleaded Sharp. "We've got a song called 'Shadow Hills'," explained Reuben. "It's a place, a tangled perception, that you enter which genuinely disturbs people. After one gig we played, a lad came to talk to us and we were shocked, because audiences usually keep their distance - normally at least 25 yards away from us - when we perform. Anyway, this lad was convinced we ate babies. Don't babies' bones tend to get stuck in your teeth?"

"Hah-hah-hah."

Head Of David are a guillotine upon which the group's members lay bare the rocks of the obsessions which grip them as individuals in Dudley. The blade falls.

TO ACHIEVE MAXIMUM EFFECT...

D U L E Y is a killing joke," reckoned Sharp. "The plot on the grime landscape which was once a master-cop in the wheel of Chance which turned into the industrial Revolution. And in comparison to us Killing Joke, who we used to love live, are the new Judas Priest."

"I know we sing a song about 'Shadow Hills California', but that's just a metaphor. Shadowhills is a terrain of the mind. It's psychogeographically Dudley," explained Reuben. "It's a place, a tangled perception, that you enter once and never get out of. We're in one corner a parody of the Dudley mentality of conformity to boredom and dead culture which is general around here. We also have a song called 'Newly Married Saints' - and that refers to anybody trying to be an individual in the face of Dudley's herd instinct."

"I walk around town and I get laughed at because of the way I look. That's disconcerting. The place is full of white bastards with their bull terriers."

Oddly enough the band have a song called 'White Bastard' on 'Displacement', an album that at one point was going to be about version of all the tunes on Suicide's debut LP. It derives from Sharp's next door neighbour telling him, "Don't worry, I won't sell my house to any black bastards." To which the drummer retorted, "Please do, I hate white bastards."

"Presumably, media misinformation, the genius of Jean-Jacques body describes, the crust of religion - all joyride on the burning sledgehammer of Head Of David's intensity."

"I guess you could say we're interested, like Swans, in the way people's lives are controlled. The paradox is even if you're aware of the physical and mental forces which control you, it's still virtually impossible to escape their effects," reasoned Reuben.

When Head Of David were recording 'Displacement' the singer became obsessed by numerology and the figure 23.

"I know it sounds stupid but it had a serious effect on my life. I was in a state of perpetual nervous breakdown. I saw the number 23 everywhere: the price of food in supermarkets, bus numbers, the amount of people killed in a plane crash and so on. Nowadays I only have nervous breakdowns on Thursdays, but then I felt totally dominated by the number 23. It was horrible."

"What other obsessions should we get out in the open?"

"Tattoos, America, guitar pedals and Roland cameos are the new Obsession."

"Don't babies' bones tend to get stuck in your teeth?"

"That's precisely why we're obsessed with them as well as with 23, but we don't." explained Sharp.

"Dudley is a killing joke," reckoned Sharp."

Yeah, it's about having no faith in The Summer Of Love," elaborated Reuben. "It's a nice idea and very relevant now, but with all the newfangled stuff, but I just don't think it's realistic. People are round here don't have the ability to unite at all. The only time I've sensed people being united is in an anti-apartheid and anti-nuclear demos. The notion of brotherhood and love is there, but it's not realistic, only because it's violence that tends to govern people's lives.

"We've got this thing about what is real," chomped in Sharp. "Doctor and the Medics aren't Iron Butterfly and Princess isn't Aretha Franklin and I've heard of Stiliyus and Lloyd Cole isn't Lou Reed and so on."

"As people, we've got to have the real article, I'm afraid," concluded Reuben.

Head Of David is the real thing: a huge black rock rock juxtaposed to white tablecloths and a sledgehammer of Head Of David's intensity.

"Everyday Living"
THE SHOP ASSISTANTS - finally the band they always wanted to be. And if, as RON ROM feels, that means they've grown up, the sound still bears the heart-fluttering, gut-churning essence of extravagant youth it always did. Scenes from the shop-floor by GREG FREEMAN

HI! To be young again! Just to have that overwhelming enthusiasm for anything that caused your heart to miss a beat.

In those days, it seemed as if there was no world outside the sanctuary of the schoolyard that merited any consideration, that there was no mountain impossible to climb and no conquest too hard to conquer.

Then, emotions like love, joy, sadness and despair were always clearly defined and these same emotions never depended upon awkward partnerships. There was never grey, just simple black and white.

Love would hang on the lips of the girl/boy of your nocturnal dreams, and if they said yes then your heart would jump for joy and the embarrassed blushing would be replaced with a smile. If they said no, then the world would fall apart around you and you'd be thrown into a deep well of manic depression which would cause you to write awful bloody poetry.

If, worse still, the angel in your dreams said, Could we still be friends? then you really would feel like putting an end to it.

Sex was the great unknown and hadn't yet tainted or taunted you. It remained a fuzzy world of rumours and mystery. That first kiss was so clean, so innocent, so true that you really did think you had discovered love in its truest form. It had nothing to do with sex, which made you feel guilty about certain rushes of blood - and, besides, puberty meant new doubts on all sorts of things, and mother giving you funny looks about the unexplained stains on your bed sheets.

No, love was too pure then to be touched by sex.

The heart would always dance; in success and even in failure it would remain romantic without realising it, it would jump and collapse, it would climb and fall with exciting regularity. Whereas now it stands still for too much of the time.

Listening to The Shop Assistants brings all these simple but sadly missed virtues back home, because they are more than a breath of fresh air in a music industry bored with its own boredom. The Shop Assistants, through talent and a bit of luck, hold the essence of life itself. They demand affection and devotion, and they usually get it. Listening to The Shop Assistants is like falling in love again for the very first time. Their music kisses you. Maybe I'm just an old romantic. I hope I am.

WALK into Island studios where the Shoppies are putting the finishing touches to their dashingly new single 'I Don't Wanna Be Friends With You' and to their forthcoming album. Dave is playing a computer game, Laura is winding up a Mickey Mouse toy car and then lets it loose on the floor and Sarah, looking jaded, is watching television. Alex has not arrived yet. When she does, everyone says Happy Birthday to her. It was her 21st or 31st birthday, depending on who you want to believe. Laura gives her a birthday present, the Mickey Mouse car, and there are giggles as Alex cuddles the car affectionately before wryly saying, "You!"

What did you want to be when you were young, Alex?

"When I was 14?" she replies, "I wanted to be a pop star and nobody would believe me."

Sarah joins in, "I think I wanted to be a nurse.

CONTINUES PAGE 26
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SHOP ASSISTANTS

FROM PAGE 24

I think every girl goes through a stage where they want to be a nurse.

Sarah: "No, I don't think so; it's sometimes painful to look back. You can reflect and sit for ages and really enjoy yourself. When I read my diary that I used to write when I was 14, I can feel again how I felt then. The saddest thing about that, though, is you realise how much you've changed."

Growing up is never fun.

LEX, LAURA and Sarah are the girls that, at school, you always wanted to get to know but were too frightened that, at school, you always wanted to run away with. They make a great play of being little girls and talking of all the ways they could take home to your mum. The only way we could be considered vaguely subversive is that we care. I think it's obvious that we do not allow ourselves to be eaten up by all of it.

Laura: "I couldn't decide what I wanted to be. To me, it feels like your songs are looking back on youth with a sort of sadness."

Sarah: "It's more about relationships, really."

Alex says that she doesn't like the way the band is going and makes a record.

Alex: "I think George is OK."

Sarah: "No - we're completely different!"

Dave: "We always stress that we're a band."

Sarah: "I think that's maybe because we are just normal people."

Dave: "But there's nothing as subversive as the Slits about us. We're the sort of girls you could take home to your mum. The only way we could be considered vaguely subversive is that we care. I think it's obvious that we do care about what we do and I think it's sad when that is deemed to be strange or threatening."

And there we finish. The Shop Assistants pack their bags, exchange jokes and attempt their hardest journey of all, a journey that will take them into the heart adult world of the charts, where the only subversion is the glorified violence of rap culture and the last scraps of teenage rebellion have disappeared under designer label bands. Will they survive? Before they leave, Alex tells me, "I know we've come to terms with these music business bastards. We know how to handle them."

One feels they will.

And is reflection really a regressive state of mind?

Sarah: "No, I don't think so; it's sometimes positive to look back. You can reflect and sit for ages and really enjoy yourself. When I read my diary that I used to write when I was 14, I can feel again how I felt then. The saddest thing about that, though, is you realise how much you've changed."

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One feels they will.
meat loaf
BLIND BEFORE I STOP
ALBUM·CASSETTE·COMPACT DISC
FEATURES THE MEATLOAF/JOHN PARR HIT SINGLE
ROCK 'N' ROLL MERCENARIES
THE BIG DISH

*Swimmer* (Virgin 2734)**

 Tongue-lashing melodies, some flourishing narrative and quite some stealth. The Big Dish are famously finicky. There’s an agility to their pop that you can barely resist, can barely put down. The Big Dish’s only channel it to brilliance. The Steve Jones assisted guitar overload as well.

First impressions are that this album is for review. One wonders if this is actually the second copy he’s sent out. That’s little of the reveille, deatho knocko, that’s little of the real flesh. The best is brumished by drum and bass hooks upon which hang sentiments of joy, spirituality, sorrow and more. The right turns, some of the right guile and flair, some of the right curves are all the right guile and flair. They are masters of their craft, regrettably.

The Inca Babies’ attempted translations as, “a drinking den for young lads” or Hackney, will instinctively engage with those who have entered such an Establishment.

JACK BARRON
It took nearly six years to conceive and complete this album. No orchestral instruments or synthesizers were used to create the sounds. Each individual piece of music relates a human experience. And together they tell the story of a journey into life’s Third Stage.
**SMITHS SIGN TO EMI**

The Smiths, standard-bearers for the indie scene, have surrendered their status and signed to EMI. The move was not unexpected after The Smiths’ alternations with Rough Trade shortly before the release of their last album, ‘The Queen Is Dead’. But more than a week after EMI confirmed the signing, nobody from The Smiths told Rough Trade. They are currently on an American tour, and under the terms of their Rough Trade contract, they still owe at least one more album. But EMI will be buying out the remainder of the band’s Rough Trade contract, so that the next studio album they record (planned for early next year) will be on EMI.

There are also plans to record a live album during The Smiths’ British tour this autumn, but it’s not known what label this will appear on.

Even though Rough Trade had been expecting to lose The Smiths for some time, the news will still come as a body blow on the indie scene, as it would seem to confirm that the indie cannot compete with the major labels once a band passes a certain level of success and wishes to progress further.

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RUBY TURNEY
"Women Hold Up Half The Sky" (Jive Records HIP 34042)
GRINN'S FAIRYTALES part 50...it's after midnight.

The noodles are becoming doddlers on the stove but you need soul food as well. You reach for the debut album by Ruby Turney and dim the lights. You lower the stylist arm and KKKKKKRRRRRRZZZP! it misses the record completely because you can't see what the hell you're doing.

You turn up the lights and - voilà! - you're immediately being offered a sensual invitation. Ruby is paddling The Staple Singers' 'If You're Ready (Come On, We Go)' up the love canal into your heart. But - gak! - what is that arrangement? The instrumental textures were as much as I expected them to be appropriate to the music if they lived in a shoe. And... kajl! - catch that soap powder production in the wash. However, among the smalls there is one big certainty: Ruby Turney has one of the great deep soul voices.

That much is evident from her far-sighted version of Chickenfoot's 'To Rather Be Bleeding'. Of course, Alice Cooper would produce if you 'Really Ready'. It's after midnight.

On the other hand, I get the distinctive impression of the band's incorrect wisdom, that the noodles need soul food yet. It can't hurt Bissell Smith at all. Ruby Turney has the record in hand. Ruby Turney is the one who dares.

"Only Women BLEED" against what the originals on this record fumble and stumble. So you look at Ruby Turney and ask what the idea that 'Women Hold Up Half The Sky' unless of course they're that's been building up under the hood of that album. 'Zombie' shifts slightly left of 'Centre - the label on this, his third and finest solo album. 'Eye Of The Zombie' is the tights kind of music that gets you through your daily grind. And so that even if you can allow the mock horror show into this album of The Other Half's 'Anytime', the singing lures you around the room and kicks your butt back through modern America's snugly fitting suit of armour and draws blood, just enough to prove that Reaganville isn't as invulnerable as people who would call this "tasteless' and "corny" in the kitchen sink in their case. They'll have to hold your attention. So that even if you care to spend a month or so.'Eye Of The Zombie' has got a lot of warning signs of armour and draws blood, just enough to prove that Reaganville isn't as invulnerable as people who would call this "tasteless' and "corny" in the kitchen sink in their case. They'll have to hold your attention. So that even if you care to spend a month or so.

THE FALL, going round the bend

THE FALL 'Bend Sinister' (Beggars Banquet BEGA 75)***

THE FALL is easy and the leaves are dropping in the darkling wordygraphingood wood of The Fall as autumn in. The Fall are often, these days, erroneously put in the ongoing series. There's something afloat in the air that's been building up under the hood of that album. 'Zombie' shifts slightly left of 'Centre - the label on this, his third and finest solo album. 'Eye Of The Zombie' is the tights kind of music that gets you through your daily grind. And so that even if you can allow the mock horror show into this album of The Other Half's 'Anytime', the singing lures you around the room and kicks your butt back through modern America's snugly fitting suit of armour and draws blood, just enough to prove that Reaganville isn't as invulnerable as people who would call this "tasteless' and "corny" in the kitchen sink in their case. They'll have to hold your attention. So that even if you care to spend a month or so.

What he doesn't say with words, he says through his guitar and the pulse beat that's just right. If the noodles are becoming doddlers on the stove but you need soul food as well. You reach for the debut album by Ruby Turney and dim the lights. You lower the stylist arm and KKKKKKRRRRRRZZZP! it misses the record completely because you can't see what the hell you're doing.

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MOTORHEAD
Hammersmith Odeon
LEMMY IS displaying biting wit up there.
"Hands up anyone here who's ever been raped?"
One thousand hairy male arms reach for the sky. Motorhead are dead by the way, that was just the last rattle.
Anyway, we laugh all the way through, but it's like walking around the zoo where someone's slipped acid in the morning's feed, or it's like the death of Motorhead at long last. Here, they're a gross parody, sluggish and sloppy, but not in a good way, a sort of aerosolised performance. Richard Butler, the best of Motorhead's multiplicity of personalities, is miffed, his language, an understatement of emotion, so gripping, tripping all over us and getting away. For a moment, we feel contained in movement and grace, the mood of the audience, the easy slice of life, love and death's quick entrance, the fire's quickly going out here.

Now, here, the Furs appear and the Hammersmith Odeon comes together with heaven and the sky is taking on light. For a minute, we're mesmerised by the simple intimacy, Richard Butler on the solo piano, the style and the sensuality. His language, an understatement of emotion, so gripping, tripping all over us and getting away. For a moment, we feel contained in movement and grace, the mood of the audience, the easy slice of life, love and death's quick entrance, the fire's quickly going out here.

Slowly it comes on. These reptiles of life and love, these very funny and exceedingly clever, in the shape of beautiful organised noises. "Heaven", "Sleep Comes Down", "Sister Europe". The Psychodelic Furs are nothing but the obvious - they never look backwards to calculate the space. "Alice's House", "President Gay", "Into You Like A Train". We heard some singles, but nobody's perfect. Besides, the Furs showed us some great singles.

How many years on, and beyond belief. Beneath their surface and their behaviour expectations and idealistic whims, the Furs are beyond comparison. Beyond, their former selves. Beyond the most perfect wishes, Not sleeker, as some... nor polished nor proud. Not easier, simpler, slicker, safe. Just scratchier, sticker, sturdier. They reach for the senses and twist them upside down, returning them when ready to their very own place. And you can't help but smirk as you witness their shameless camp comedy battle, spiral and drown.

STAN
STAN RIDGWAY
Marquee
IT MAY be the obvious thing to do, to call Mr Stanard Ridgway "Stan The Man", especially if you're looking to score a nice little trip to America, but, in the interests of truth and all the nonsense that that entails, I think we'd better refer to him as Stan The Boring Bastard.

Rod Stewart's recently "Camouflage" was a fine single, a relatively understated affair, its novelty was little more than a surprise, while Rod clones of yesteryear had been dying, the real Rod had been well and truly revived. The show opened with theme tunes from Match Of The Day and The Archers. Then there he was to screams of "yeah" and "Rodney" and "oh my God he looked at me" from the bouncing bosoms of lustful ladies. Oh yes, Rod and his bum know how to perform. There was the Mike-swinging, the pelvic thrust and the infamously strut. Then there were the songs, hia I'd never really appreciated before like, "Hot Legs", "You Think I'm Sexy", "Sailing", "Tonight's The Night" and songs from his new album "Every Bottle Of My Heart".

This was real entertainment. Rod Stewart has had more than his fair share of practice but hasn't let it become a chore. Sure he's a pro. He changed attires several times, he tested the specially re-infected gust of his trousers by laoping on the catwalk and up the speakers. And his audience were with him all the way, crying, screaming, waving and praising him. But it was over all too soon, 'We'll Meet Again' saw Rodney and troupe and his followers couldn't wait, nor could it.
THE THIFFIDS
Kentish Town Town And Country Club
ONE THING'S for certain, The Thiffids are not Metallica, their hair isn't long and glorious, they're noth near as dicky, they're far too sensible lumbarsawingly so, in fact, and by no stretch of the imagination can they be described as 'heavy metal'. That's the problem with The Thiffids - no sweat under the armpits, no aggression, no balls. They go on and hit us with all the dynamic pop-pow-pow spiel of the group in the pub down the road. Thiffids are now, drink up there Arthur... Right then, this next number we're about to perform was a big hit for Eric Clapton many years ago, it's a Bob Marley tune, one we think you all enjoy, it's called 'I Shot The Sherrif' and it goes, something like this...

If there were rock club in Australia, The Thiffids would surely be a resident band, churning out a stream of standards accompanied by the friendly clink of glasses and the hum of good conversation. Every after a customer might swing his stool to take a look, but only during the Men At Work set...
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SHOWING SOME MERCY

The slipped discs of THE SISTERS OF MERCY

Chester, and Miak Mynow Information, who discography, in Sounds (August 30), than several vinyl pressing. Original sells for between £15 and sleeve on the Primary Productions label.

'Watch' (7-inch in pic sleeve)

the Sisters Of Mercy singles: the nature of most of the booted items. However, we hardly be overlooked, despite the very ephemeral this huge proliferation of illegal vinyl can here is obviously one of the most solidly short list of official releases. Although this column release listings at me. What follows is also mentioned bootleg revivals of the Sisters' first two singles, there have been a handful of other 7-inch pressings, as follows:

'Sisters Of Mercy' (7-inch in pic sleeve)

it was `Gimmie Gimmie Gimmie'.

the edition of 1,000 copies of 'Sister Ray', recorded track, 'Body Electric', while a final 'official' release was the well-imported US Elektra 12-incher by the double album versions of this)

Once at 12-inch sleeve came variously in blue and multicoloured vinyl.

Notes that the 12-inch sleeve came variously in gold & white & cream, and the record can still be bought in gold & white, with white & black & white. It was also issued shortly afterwards on 12-inch, but with the new catalogue number MR 021, and with two extra tracks – 'Phantom' and '1966' – to make it up to EP.

Merciful Release MR 015 'Alice'/'Flowrotch' (7-inch)

The bootleg albums go on for ever..

"Hallowen In Andam (live in Boston, plus the Peel session) "Live At Brighton Area

Peel's live (live at the Paradiso Club, Amsterdam. Single and double album versions) "Yes! Festival" (live at bremen Schlachthof, West Germany)

"In The Dark Night (live in Florence) Sisters Of Mercy' disc)

Live In Detmold', pressed variously in blue, in black and in red.

"Nightmares' (7-inch single)

Recorded live in Norwich, this covered "Adrenochrome'/Jolene'.

One final 7-inch boot was a numbered limited edition of 500 copies.

"And You Won't Make Me Jealous' (EP)

'secession' was the OPP session for the John Peel show on Radio One. Tracks: 'Poison Door/No Time To Cry/'Walk Away/"Emma" 'Jensen Session' EP) Similarly, this was the BBC session for the Ali Kent coupling 'Walk Away/Black Planet'.

This was also issued on 12-inch as MRX 027, (24924517) 'Walk Away/Black Planet'.

"Nightmares' (7-inch single)

Recorded live in Norwich, this covered "Adrenochrome'/Jolene'.

One final 7-inch boot was an American limited edition of 1,000 copies of 'Sister Ray', recorded live at New York Danzeqna in April 1984. B-side was 'Gimmie Gimmie Gimme'.

It was also issued shortly afterwards on 12-inch, but with the new catalogue number MR 021, and with two extra tracks – 'Phantom' and '1966' – to make it up to EP.

Merciful Release MR 019 'Anaconda'/ 'Phantom' (7-inch in pic sleeve)

And the bootleg albums go on for ever..

"Hallowen In Andam (live in Boston, plus the Peel session) "Live At Brighton Area

Peel's live (live at the Paradiso Club, Amsterdam. Single and double album versions) "Yes! Festival" (live at bremen Schlachthof, West Germany)

"In The Dark Night (live in Florence) Sisters Of Mercy' disc)

Live In Detmold', pressed variously in blue, in black and in red.

"Nightmares' (7-inch single)

Recorded live in Norwich, this covered "Adrenochrome'/Jolene'.

One final 7-inch boot was a numbered limited edition of 500 copies.

"And You Won't Make Me Jealous' (EP)

'secession' was the OPP session for the John Peel show on Radio One. Tracks: 'Poison Door/No Time To Cry/'Walk Away/"Emma" 'Jensen Session' EP) Similarly, this was the BBC session for the Ali Kent coupling 'Walk Away/Black Planet'.

This was also issued on 12-inch as MRX 027, (24924517) 'Walk Away/Black Planet'.

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THE METAL HALL

CONCERNING NICHOLA Pelt's letter in Sounds (13.9.86). I first had to put pen to paper. Has Nicola Pelt had some terrible experience with a 'hateful, untalented heavy metal band'? Saying that because their hands and their brains have long since been multiplied the least. All trends take note, especially Duran Duran. Her stupidity and ignorance of heavy metal is unforgivable. And then to say that heavy metal is a fair, unbiased review by Sounds of music journalists, in particular Chris Double (who's it? Ed.) is a lie of all I'll ignore her pathetic and ridiculous remarks on Ed.) is the biggest laugh of ignorance of heavy metal is especially Duran Duran. All trendies take note, saying that because Untalented heavy metal person? She refers more than once to the mass of incomprehensible technical jargon, but instead they give me an exciting and colourful guide to all the Americanmetal magazines being rather annoyed by the poor soul there in the first place. For anyone who wasn't there and maybe put off going in the future, ignore everything she said. The Reading Festival is very enjoyable and you won't get ripped off left right and centre... - Tim Verdon, Newark, Notts

I'M WRITING in response to Nicola Pelt's rather uninformed and sarcastic letter that appeared in the music press. I can only suggest that Nicola Pelt and Chris Double get together, as they seem to be well matched to each other, in their stupidity and their musical tastes. Nicola Pelt seems well qualified to become a typical biased, big-headed, short-sighted Sounds journalist. Fergal Doherty, Derry, N. Ireland

MERCURY loves boasting to his other pop star mates that his band can pull a crowd of 150,000 (or whatever the figure is). Pop and rock stars should be made to work for their bloody money. (Well, they spend most of their time holidaying, so why not make them work for it?)

Instead of one of two mass get together for the poor ripped-off faithful, why don't they spend two or three weeks at a venue, say like the Town And Country Club or theHammy Odeon? Everyone interested would then have a fair chance to see them and would not have to travel miles, buy rotten hamburgers, see their idols projected to them via a TV screen and d) spend hours trying to get home. Maybe these concertgoers would find a three week stretch at the Odeon too taxing. I mean, they might just have to work up a bit of a sweat. Plus they might have to do without the extra 12 weeks in Barbados. Well, all I can say is F*** them. I put them where they are by buying their records, I demand a decent reward.

So until these economics change their revolting habits, there will be one less open air concert goer. I'll stick to the clubs and pubs and even the sweary Palais. I hope other fans will do the same - Sue Sin, London NW6

PRO SPORT

AS A regular Sounds reader, I'd like to congratulate you on the five EP and the two American Sport magazines. Personally, I regard them as a bonus to what is an excellent music paper (and perhaps better all the time), I thought putting Julian Cope on the cover was a bit silly.

The EP I found very enjoyable, not least of all because it introduced me to the music of Brian Spence as well as giving me an all-time Velvet Underground classic. I must admit that I thought the Sport magazines would be full of boring and hating technical jargon, but instead they gave me an exciting and colourful guide to all the Americanmetal magazines being rather annoyed by the poor soul there in the first place. For anyone who wasn't there and maybe put off going in the future, ignore everything she said. The Reading Festival is very enjoyable and you won't get ripped off left right and centre... - Tim Verdon, Newark, Notts

SUMMERS OVER and hopefully too another year of pop concerts and rock festivals. And this is a letter to all the suckers who went, the promoters who collected the cash, the hamburger merchants who told fried cow pats and ESPECIALLY TO THE EGOMANIACAL merchants who sold fried cow pats and collected the cash, the hamburger then in a form of rip-offery.

One last thing, I'm not a David Ash and The Sisterhood's 'Gift'. - Sylvian's 'Gone To Earth' and 'Life In Tokyo' were

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IN THE U.K.
ON TOUR WITH

the single 'LET IT GO'
the album & cassette 'LIGHTNING STRIKES'
OUT NOW!

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Friday 3rd October

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TOWN & COUNTRY CLUB
EGYPTIANS
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THE WELLINGTON
Shepherds Bush Green
THURSDAY 2nd October
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GHOST DANCE THE SPACEMAN 3
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THE ARISE
SATURDAY 11th OCTOBER 7.30 p.m.
Tickets: £6.00, £5.00

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RED LORRY YELLOW LORRY
CUT DOWN
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STEVE'S HALLOWEEN HOP
TYGERS OF PAN TANG
STERLING
RICHARD DANCE & DANNY HIGGINS + SUPPORT
ELLIE LANE + FULL SUPPORTING SHOW
OPEN A Til 11. No entry after 11.00
Tickets: £3.50 adv. £4.50 door (Except London £4.00/£4.50)
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Enquiries: (Enquiries only)

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Enquiries: (Enquiries only)
WEDNESDAY

BRIGHTSHAM Miggin Wire Bar (02 362 3161) Acida
BLACKBURN King's Road (051 768 1010) The Tigers On Pac Tang
LEEDS The Cambrian (0532 251383) Martin Howard
CROYDON Gilmour (081 221 7285) The Barflies
KILDARE Sir Henry (01 324 6510) The Damned
LEEDSHURST Crelliner (081 234 588) The Janitors
MIDDLESBROUGH Polythene (01642 154185) John Ondrums/Hectors House
LEEDS Leeds Polytechnic (0532 312800) David Williamson/Weeds
ECCLESLEY Polytechnic (0954 697703) Tony Qunta (Lunch)
LIVERPOOL Sunny The Drive
LONDON The Net (01 729 0082) The Grasshoppers/Shook Up/My Brilliant Career
BRIGHTON Pavilion (0273 682127) Psychic TV

THURSDAY

BRIGHTON King's Road Arches Zap Club (0273 775987) Head Of David/The Mess/The Food Scientists
WASHINGTON Bubbles Wine Bar Skidmarks and Cardiff (Monday, Tuesday).

FRIDAY

BRIGHTON Old Vic (0273 68244) Iron In The Soul
BLACKBURN King George's Hall (0204 852582) The Tygers Of Pan Tang
EDINBURGH Coasters (031-228 3252) The Shop Assistants
BRIGHTON Pavilion (0273 682127) Psychic TV

SATURDAY

BRIGHTON King's Road Arches Zap Club (0273 775987) Head Of David/The Mess/The Food Scientists
WASHINGTON Bubbles Wine Bar Skidmarks and Cardiff (Monday, Tuesday).

SUNDAY

BRIGHTON King's Road Arches Zap Club (0273 775987) Head Of David/The Mess/The Food Scientists
WASHINGTON Bubbles Wine Bar Skidmarks and Cardiff (Monday, Tuesday).
UK SINGLES UK 50 ALBUMS

REGGAE TENS

PRE-RELEASE
1 NO PUPPY LOVE Tiger Kings Crown
2 RAGABUSH YEAR Junior Delgado Message
3 FIRE Johnny Osbourne Jammys
4 TEN TO ONE At Campbell Jammys
5 ALESHA Frankie Paul Power House
6 MIAMI Vice Junior Barmer Boom Squad
7 CRYING TIME Ocie Tava Aristas
8 TOWN GIRL Charlie Chaplin Power House
9 NO PROBLEM Peter Met'o Power House
10 GO FIND YOURSELF A FOOL extreme Francis Wambesi
11 GIVE ME LOVE This Waltz Car
12 BORIS SCOTT Long Drop Clubs
13 WHAT THE HECK Eddy Watkins Jammys
14 SHUB IN Frankie Paul Pioneer International
15 MAGIC FEELINGS Michael Gordon Fine Style
16 CRAZY Andrew Paul Digikal
17 OPEN THE DOOR Ken Booth Blue Mountain
18 DG AFRICA Axeman Fashion
19-working WITH YOU Maxine Watts'' Happy Grove
20 SLAV IN de la Soul Fine Style
21 WHAT THE HELL Echo Minott Jammys
22 BORN FREE Winsome Fine Style
23 NO PROBLEM Peter Metro Power House
24 RAGAMUFFIN YEAR Junior Delgado Message
25 MAN SHORTAGE Lovindeer TSOJ
26 MIAMI VICE Junior Brammer Boom Squad
27 ALESHA Frankie Paul Power House
28 OPEN THE DOOR Ken Booth Blue Mountain
29 WHAT THE HELL Echo Minott Jammys
30 BORN FREE Winsome Fine Style

SOUNDS

Gun Brown
LET'S GO SWIMMING Arthur Russell Rough Trade splash
CORK HERE MY LOVE This Waltz Car 45
FALLING, BUT TRUSTING Li La La Human Step, When you want to run
Edwin Paivecy
LIE HARLEY WAS A FRIEND OF MINE Homer Henderson And The Dobrotonia Garden Boys Maze 45
BEN SINISTER The Fall Beggars Banquet UP What's inside bell
TALES OF MYSTERY AND HORROR Cairo Alex Fox read by Christopher Lee
Listen For Pleasure cassette pack
Richard Cawk
THE SWAN OF TUONELA Sibelius/Karajan DGG
ALBUMS
1 NO JACKET REQUIRED Phil Collins Virgin
2 BABY THE STARS SHINE BRIGHT Everything But The Girl
3 NU JAZZ Dance Yeh Yeh Virgin
4 QUEEN'S GREATEST HITS Queen EMI
5 ROCK THE NATION Saxon EMI
6 RENDEZVOUS Jean Michel Jarre Dreyfus
7 WHITNEY HOUSTON Whitney Houston Arista
8 GONE TO EARTH David Sylvian Virgin
9 ALCHEMY Dire Straits Vertigo
10 THE HEAT IS ON Various Portrait
11 CONTROL Janet Jackson A&M
12 PICTOR DEP Simply Red Elektra
13 BREAKING AWAY Jahan Graham EMI
14 RAY IN THE KITCHEN '60 DEP International
15 THE MAGICIAN Sinead O'Connor EMI
16 STREET LIFE Bryan Ferry And Roxy Music EMI
17 PARADE Prince And The Revolution Paisley Park
18 QUEEN'S GREATEST HITS Queen EMI
19 THE SEEN Big Country Mercury
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48 STREET LIFE Bryan Ferry And Roxy Music EMI
49 PARADE Prince And The Revolution Paisley Park
50 QUEEN'S GREATEST HITS Queen EMI

SILLY AMERICAN FOOTBALLERS NAMES

1 TUNICH KURN Turkey Hollow Stealers
2 VITO KAR Tuff Tuff New York Giants
3 SEFFER ERISSON Quarterback Omnirdom Bengals
4 STUPEY HUMMET Running Back St Louis Cardinals
5 NIKI NOAH Linebacker St Louis Cardinals
6 WUKI YAKOSOPO Inside Tackle San Francisco 49ers
7 KAIN KAHAI Centre Seattle Seahawks
8 LOUIS LIPPS Wide Receiver Pittsburgh Stealers
9 AUGUST CURLY Linebacker Detroit Lions
10 BEN LEN Guard Indianapolis Colts

Most appropriately named player

11 CHECK LION Quarterback Detroit Lions

Compiled by Jim

MIGHTY DIAMONDS do their Frank Spencer impressions
9 MY COMMANDING WIFE Mary General Racing Lion
10 BE MY LADY Peter Henriques Street Vibes

ALBUMS
1 ROUGH AND RUGGED Sherwood African Love
2 HOLD TIGHT Dennis Brown Love And Learn
3 THE HARD Way Various Artists Jammys
4 IF YOU'RE LOOKING FOR TROUBLE Mighty Diamonds Love And Learn
5 CAN'T TAKE THE PRESSURE Pinchers Blue Mountain
6 ALL IN THE SAME BOAT Frankie Paul Digikal
7 ROCK ME ROCK ME Johnny Osbourne Top Rank
8 PIRATE In Karmie Island
9 GREETINGS Hall Frt Power House
10 WORRIES AND PROBLEMS Various Artists Positive Musik

Compiled by Dub Vender, 254 Lavender Hill, Clapham Junction, London SW11
### HOT METAL 60

#### SINGLES

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Album</th>
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<tr>
<td>1</td>
<td>Saxon</td>
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<tr>
<td>2</td>
<td>Iron Maiden</td>
<td>The Number of the Beast</td>
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<tr>
<td>3</td>
<td>Van Halen</td>
<td>5150</td>
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<td>Iron Maiden</td>
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<td>Girlschool</td>
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<td>6</td>
<td>Ozzy Osbourne</td>
<td>Ultimate Sin</td>
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<tr>
<td>7</td>
<td>Van Halen</td>
<td>7800° Fahrenheit</td>
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<td>8</td>
<td>Girlschool</td>
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<tr>
<td>9</td>
<td>Iron Maiden</td>
<td>Runaway Live In Japan</td>
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#### INDIE SINGLES

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<td>Blood &amp; Chocolate</td>
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<td>2</td>
<td>The Smiths</td>
<td>The Queen Is Dead</td>
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<td>Cocteau Twins</td>
<td>Scream If You Want To</td>
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#### STUFF LITTLE FINGERS squeeze into a photo booth

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### TRAIN CRASH

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Compiled by Spotlight Research
IN-TECH

ROAD TO ROLAND

A WEEKEND for two at an
exclusive hotel is the first
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competition.

All you have to do is ask
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and synthesizers...

Prizes include three
polyphonic synths, seven
rhythm units, a selection of
synthesizer-related books,
records and tapes; and the
tanya to appear on 'The
Winners' Pieces' compilation
album. Entries, in any style, must
be no longer than 5 minutes'
duration. Closing date is
October 31 1986.

More information from
Synsound (Dept STC), The
Soundhouse, PO Box 27b,
East Molesey, Surrey KT3 3UB
(01-577 5818).

AKG ACOUSTICS are offering free holiday breaks to purchasers
certain microphones and hi-fi headphones this autumn.

Buyers will be offered a choice of two days' free
accommodation for two people at a choice of over 400 hotels in
the UK, France, Belgium, Spain, Germany, Holland and
Luxembourg.

Products carrying the offer are easily identified in your local
retailer's by the Breakaway stickers, and include the D300 series
of microphones and the K240 and K340 headphones, all of
which have had glowing press reviews.

Each individual purchase qualifies for a holiday voucher, and
the offer is open until January 31.

Meanwhile, the company has introduced a new microphone
for performers who've normally got their hands full on stage.

It's the C410—seen above being tested by UB40's Jimmy
Brown—a high quality condenser mic with a spec tailored to
vocal use and, at 25.4gm, a weight which makes it comfortable
for performers who've normally got their hands full on stage.

Tech spec for this pre-polarised condenser transducer design
includes frequency range of 20-20,000Hz, 300ohm impedance
and 0-52 volt phantom power requirement. Price is around £150.

For further details on the offer, contact AKG ACOUSTICS Ltd,
Vienna Court, Catteshall Wharf, Catteshall Lane, Godalming, Surrey
GU7 1JQ (04868 25702).

STUKK'EM UP, PANPER

Raise those tremblin' hands to the sky—cos
this issue we're gonna be comin' at ya
with twin guns blazin'!

Issue 130 sees the start of Kerrang's awesome
Autumn promotion. Remember those giant FREE
posters we gave away in late '85? Well this year
we're doing something daringly different (but
terrifically tempting all the same) in the form of
a sensational FREE 'Legends Of Rock' Stikka
Book plus FREE Stikkas!

The way it works is this: Kerrang! 130 will come
your way in a clear plastic, heat sealed bag. Rip
the thing open and you'll discover not only a big
56 page issue of Kerrang! but also a FREE 20
page Stikka Book plus your first selection of
FREE full colour Stikkas.

You'll get Stikka shots of members of such bands
as Ratt, Judas Priest, Bon Jovi, Accept, Warlock
and ZZ Top, plus you'll also get Stikka-style
versions of all the groups' logos!

Slap 'em into your FREE Stikka Book and hang in there... cos the following two issues of Kerrang!
(numbers 131 and 132) will also contain FREE
Stikkas, to enable you to complete your Stikka
Book. The Stikka Book will also contain
biographies of each band featured (18 in all),
written by Malcolm Dome!

So get STUKK in with Kerrang! 130, on sale
October 2.
It's gonna be our TACKIEST issue ever!
FERNANDES GUITARS: the Japanese-made range of top quality vintage replicas and contemporary originals, is now available through a new British distributor who has promised lower retail prices than ever before.

PTT Distribution is run by Pete Tulet, the man who launched Aria guitars in this country and then went on to introduce Alligator amplification - both lines removed for their value for money.

Tulet had originally negotiated distribution rights for the Fernandes line with European distributor Werner Reinhardt, only to discover that another UK distributor had done a separate deal direct with the Japanese manufacturer. After a management split in this company, the half that was left with Fernandes apparently found that the problems of distributing the line were insurmountable.

So Pete has come back into the picture as sole UK distributor, and is now offering reductions of up to 25 per cent on previous Fernandes price tags. Examples are the RST40 guitar at £204 (previously £225), the FR120 guitar (Revolver model) at £725 (previously £732) and the Revolver bass with carbon graphite neck and Fender technology low-impedance pickup at £1725 (previously £1870).

Every Fernandes arriving in the UK will be checked and signed by Nick D'Virgilio, a former maker and repairer with 18 years' experience who's in charge of PBT's quality control department. More information from PBT Distribution Company, 1 Avis Road, Dordon, Uttoxeter, N. Staffs. Phone 0283-387499.

DOD FX395: instant bass-note generator

US SIGNAL processor people DOD have announced several new toys to get the sulci glands working.

The Pitchfinder 7000 MkII is said to be an improved version of IVL's Pitchfinder 7000, incorporating software updates and accessories. This is a pitch-to-MIDI device for guitars, allowing the control of other MIDI devices such as synthesizers, drum machines and sequencers.

A thoughtful feature of DOD's upgrade is a system for the hexaphonic pickup which does not involve damaging the guitar. Too-few, they call it. All functions of the 19-inch rackmount converter unit can be controlled by the optional MFS remote footswitch, which connects to the mothership via 40 feet of cable.

Three other new products from DOD are the PDS2603 Multi Play Del, with full two-second delay capacity, the FX395 Octopod Signal Processor which generates one-octave-drop tones for instant bass lines, and the PDS2003 DL, a two-second-delay update on their one-second PDS1004UQ, which it replaces.

More information from Rhino Distribution, Springfield Enterprise Park, Springfield Road, Northfleet, Kent DA11 8BN (0744-253320).

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- Studio furniture, etc.
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