

THE ORB ★ PORNO FOR PYROS ★ CRANES ★ SUB SUB ★ MARK RADCLIFFE
ANDREW LOOG OLDHAM ★ KINGMAKER ★ TOM WAITS ★ DISCO EVANGELISTS

NEW MUSICAL EXPRESS

How revolting



UNLIMITED SEDITION!
RAGE AGAINST THE MACHINE
and rock's new radicals: CORNERSHOP, BLADE,
BLAGGERS ITA, FUN-DA-MENTAL, 2 TRIBES & SENSER

Germany Dm 4.80 Spain Psa 220

Rage Against The Machine photographed by Steve Double



TOUR NEWS

ANTISEEN. North Carolina's three-chord riff rock-groovers, play Brighton Richmond tonight (Wednesday) and Leeds Duchess Of York (April 29).

ARTHUR. Brighton's eccentric Isaac Hayes-meets-The Stooges outfit, promote their 'Punisher' single on Target at London Hampstead White Horse (May 1) and London Camden Falcon (4).

BIG RAY take their guitar-led sound to Bristol Mauretania for a one-off show on April 29.

BLUR have added another date to their May tour, playing Reading Washington Heights on May 25.

BREED. Liverpool's menacing swamp-rockers, take time out from recording their debut album for Clawfist to play London dates at Camden Falcon (April 29), Finsbury Park The Robey (May 12), King's Cross Water Rats (14) and Hampstead White Horse (29).

COLLAPSED LUNG celebrate their new deal with Deceptive with four London dates at Islington Powerhaus (April 29), New Cross Venue (May 7), Camden Falcon (8) and Islington Powerhaus (14).

THE CROPDUSTERS. original folk punk-crusties, support New Model Army at Bristol University (April 29), Bournemouth Centre (30) and London Astoria (May 5) before headlining London New Cross Venue (14).

DONE LYING DOWN. intense British-based exiles from Boston, Massachusetts, play a lunchtime show at London Goswell Road City University (April 29) and London Kentish Town Bull & Gate (May 2).

DOWN BY LAW. West Coast punk popsters tour the UK to plug their 'Blue' LP at Brighton Richmond (May 4), Southampton Joiners (5), London Islington Powerhaus (6), Cambridge Boat Race (7), Leeds Duchess Of York (8), Dublin Barnstormers (10), Belfast Limelight (11), Newport TJs (12) and Wigan Cickers (13).

EDSEL AUCTIONEER. Leeds-based guitar-led indie rockers celebrate the broadcast of their latest Peel Session on May 14 with a hometown date at Leeds Duchess Of York (May 15).



PICTURE: VALERIE PHILLIPS

THE CRANBERRIES follow recent support slots with Belly and American Music Club with a short UK tour, before they head back to the studio. The delicate Irish indie rockers play Sheffield Leadmill (May 1), Manchester University (2), Norwich Arts Centre (4), Bristol Fleece & Firkin (5), Newport TJs (6) and London Camden Underworld (7).

ESKIMOS AND EGYPT. One Little Indian's rave popsters, play Hereford The Entertainer (May 1), London New Cross Venue (2), Derby Wherehouse (3), Manchester Ritz (4), Aylesbury Civic Centre (5), Sheffield University (6), Dyfed St David's University (7), Portsmouth University (8), Colchester Hippodrome (10), Glamorgan Treforest University (11), Wigan Pier (12), Birmingham University (14), Leeds Back To Basics (15), Nottingham University (17), Bristol Thekla (18), Birmingham Aston University (21), Windsor Old Trout (22), Guildford Surrey University (23) and Edinburgh Venue (25).

EXPERIMENT, FEAR OF FEAR, ANGEL INTERCEPTOR and **HOMAGE FREAKS** play The Vic Free Festival at London SE8 Victoria pub on May 1.

THE FAT LADY SINGS. established Irish acoustic outfit, play an intensive UK tour with dates at Cork De Lacy's tonight (Wednesday), Limerick Savoy (April 29), Galway Vagabonds (30), Dublin Tivoli (May 1), Hull Adelphi (4), Leeds University (5), Liverpool Adelphi (6), Sheffield Leadmill (8), Glasgow Arches (9), Edinburgh Venue (10), Aberdeen Lemon Tree (11), Loughborough University (13), Portsmouth Wedgewood Rooms (14), Swindon Link Centre (15), Manchester Boardwalk (18), Bradford Queens Hall (19), Leicester De Montfort University (20), Peterborough Gaslight (21), Reading After Dark (22), Oxford The Ministry Farm (23), Cardiff Loop (25), Bristol Mauretania (26) and London Camden Jongleurs (27).

FREESTYLE FELLOWSHIP head a bill of artists featured on the latest 'Rebirth Of Cool' compilation LP; the innovative

jazz rappers are joined by Ronny Jordan, Dana Bryant, Max Beesley and Martine, as well as Kiss FM's Patrick Forge at Leeds Polytechnic (May 13), Nottingham Trent University (14), Manchester Academy (15), Bristol Lakota (16), Glasgow Tunnel (18), Newcastle Riverside (19), Windsor DIG (20) and London Kentish Town Forum (21).

DAVID GRAY. charismatic Welsh singer-songwriter heads out on tour with The Auteurs for gigs at Brighton Zap (May 4), Cambridge Junction (5), Bristol Fleece & Firkin (7), Oxford Venue (8), Reading TUC Club (9), Manchester University (11), Leeds University (12), Liverpool Crazy House (13), Glasgow King Tut's (14), Edinburgh Venue (15), Newcastle Riverside (17), Sheffield Leadmill (18), Birmingham Edwards No8 (19) and London ULU (21) before headlining Wolverhampton Clarendon Hotel (22).

THE HEART THROBS. indie-jangle outfit turned Pixies-influenced rockers, support The Fall at Newcastle University (May 6), Manchester University (7), Liverpool Central Hall (8), Norwich University Of East Anglia (9), Cambridge Junction (10), Northampton Roadmenders (12), Leeds University (13), London Clapham Grand (15-16), Wolverhampton Wulfrun Hall (17), Portsmouth Pyramid (18) and Bristol Rainbow (19).

SALIF KEITA. legendary Malian singer, plays Glasgow Pavilion Theatre on May 4 as part of the city's Mayfest arts festival.

KICK ASTEROID. polished London-based guitar rockers, play London Camden Falcon tonight (Wednesday).

L KAGE. Birmingham's guitar groovers, are out and about promoting their 'My Head's On Fire' single at London Borderline tonight (Wednesday), London Harlesden Mean Fiddler (May 1), London Hoxton Square Bass Clef (5), Birmingham Jug Of Ale (8), London Tufnell Park Dome (10), London King's Cross Water Rats (20) and Southampton Joiners (24).

THE LUNACHICKS. Brooklyn's all-female five-piece rockers break-in new drummer Chip at Newport TJs (May 19), Southend-on-Sea Esplanade (20) and London New Cross Venue (21).

BAABA MAAL. Africa's world music superstar, plays a one-off date at London Kentish Town Forum on May 9.

MAMBO TAXI. colourful madcap all-female indie outfit who scored an indie chart hit with their 'Prom Queen' single, warm up for the release of their next Clawfist single, 'Poems On The Underground', with shows supporting Cornershop at London ULU (May 13), Oxford Jericho Tavern (14), Brighton Maderia Hotel (15), Tamworth Arts Centre (16), Cambridge Junction (18), Exeter Cavern Club (19), Swindon Link Centre (20), Tunbridge Wells Forum (21) and Taunton Priory (23).

MARIA MCKEE. million-selling rock chanteuse, plays Edinburgh Queens Hall (June 5), Manchester University (6), London Kentish Town Forum (8) and Cambridge Junction (9).

IAN MCNABB. accomplished singer-songwriter and former Icicle Works frontman, supports Aztec Camera at Edinburgh Usher Hall (May 27), London Dominion (28), Birmingham Symphony Hall (29), Manchester Palace Theatre (30) and Liverpool Royal Court (June 1).

POISON IDEA. heavyweight noise merchants, support fellow Vinyl Solution labelmates Headbutt at Manchester Boardwalk (May 11), Newcastle Riverside (12), Glasgow Cathouse (13), Milton Keynes Woughton Centre (14), Leicester Princess Charlotte (15) and London Astoria (16).

POWER OF DREAMS, KINKY MACHINE and **LOVECRAFT** join forces for a Lemon Records night at London Islington Powerhaus on April 30.

RED HOUSE PAINTERS frontman Mark Kozelek plays a special solo show to showcase material from the band's forthcoming self-titled double album, at London Borderline on May 5.

SE ROGIE. Sierra Leone's Peel-favoured folk singer, plays Hull Adelphi (May 14) and Salisbury Cathedral (30).

SUPERCHUNK. grungy American four-piece, pay a brief visit to the UK to plug their limited edition Peel Session seven-inch at Leeds Duchess Of York (May 26) and Leicester Princess Charlotte (27).



RECORD NEWS

45s ● **AIRHEAD:** That's Enough EP (Mother) first effort since the radio-friendly guitar popsters quit

Warners, on ten-inch or CD – out Tuesday. ● **BON JOVI:** In These Arms (Vertigo) track culled from the American pop metal band's multi-million selling 'Keep The Faith' LP – out Tuesday. ● **C: DREAM:** One/N 1 Ear (Transglobal) official release for the double A-sided relaxed cool dub-groove single, rumoured to be the inspiration for Madonna's 'Justify My Love' – out now. ● **EAST RIVER PIPE:** Helmet On (Sarah) debut single from the New York-based atmospheric pop outfit – out Tuesday. ● **A GUY CALLED GERALD:** This Is The Right Thing (JuiceBox) four-track

EP containing a mixture of unreleased and released tracks on 12" vinyl only – out now. ● **HOUSE OF PAIN:** Top O' The Morning To Ya (Ruffness) Underdog remix of the Irish-American rappers' track, backed with original version of the single 'Jump Around' – out now. ● **INTERNATIONAL FOOT LANGUAGE:** Life On Loop (Union Recordings) Steve Spiro's first recordings for the newly formed Virgin offshoot dance label, featuring a rap written and performed by Ricky Rick – out Tuesday. ● **LEGACY OF SOUND:** Happy (RCA) joyful pop debut UK single from the Swedish

producer-duo – out Tuesday. ● **L KAGE:** My Head's On Fire (One Little Indian) four track EP from the Birmingham guitar pop outfit, includes three unreleased tracks – out now. ● **NEWSPEAK:** Unperson EP (Gift) wall of sound EP from the Sheffield-based power popsters – out now. ● **PM DAWN:** More Than Likely (Gee Street) Boy George joins Prince Be on this U2-sampling track from the 'The Bliss Album?' – out Tuesday. ● **POWER OF DREAMS:** Cathy's World (Lemon) new EP from the heavy guitar indie rockers – out now. ● **PSYCHICK WARRIORS OV GAIA:** Exit 23 (Agence De Chaos) Drum Club remixes of the epic trance track from the Dutch dance outfit – out now. ● **TSUNAMI:** Matchbook (Simple Machines) imaginatively packaged eighth single from the melodic noise outfit – out now.

tribute to the influential trumpeter's music – out now. ● **RUN DMC:** Down With The King (Profile) return of the respected rappers, with contributions from members of A Tribe Called Quest and EPMD – out Tuesday. ● **SCRAWL:** Bloodsucker (Simple Machines) Steve Albini-produced seven song EP from Ohio's finest all-girl band, reissued after US label problems forced it out of print – out Tuesday. ● **VARIOUS:** The Sixties And Nineties Collections (Fontana) three CD compilations with the cream of the label's past and present, from James, The House Of Love, The Fall, Lilac Time and Ocean

Colour Scene to The Troggs, Slade and Jimmy Cliff – out now. ● **VARIOUS:** Under Wild East Anglian Skies (Vigilante) non-profit making value-for-money compilation cassette featuring exclusive tracks by Jacob's Mouse, Bleach, Basti, Big Ray and more, on sale with EP magazine or for £1.50 from Vigilante Publications, 9 Dukesbridge Court, Duke Street, Reading, Berks – out now. ● **VARIOUS:** Tequila Slammers And The Jump Jump Generation (Warp) collection of the latest Warp singles including Nottingham's dance collective DIY – out now.

THERAPY?: Babyteeth/Pleasure Death (Southern) reissues for the hard-edged Irish trio's previously deleted first two mini-albums; originally released on the influential Wiiiija label in July 1991 and January 1992 respectively, both are now available on all formats for the first time – out now.



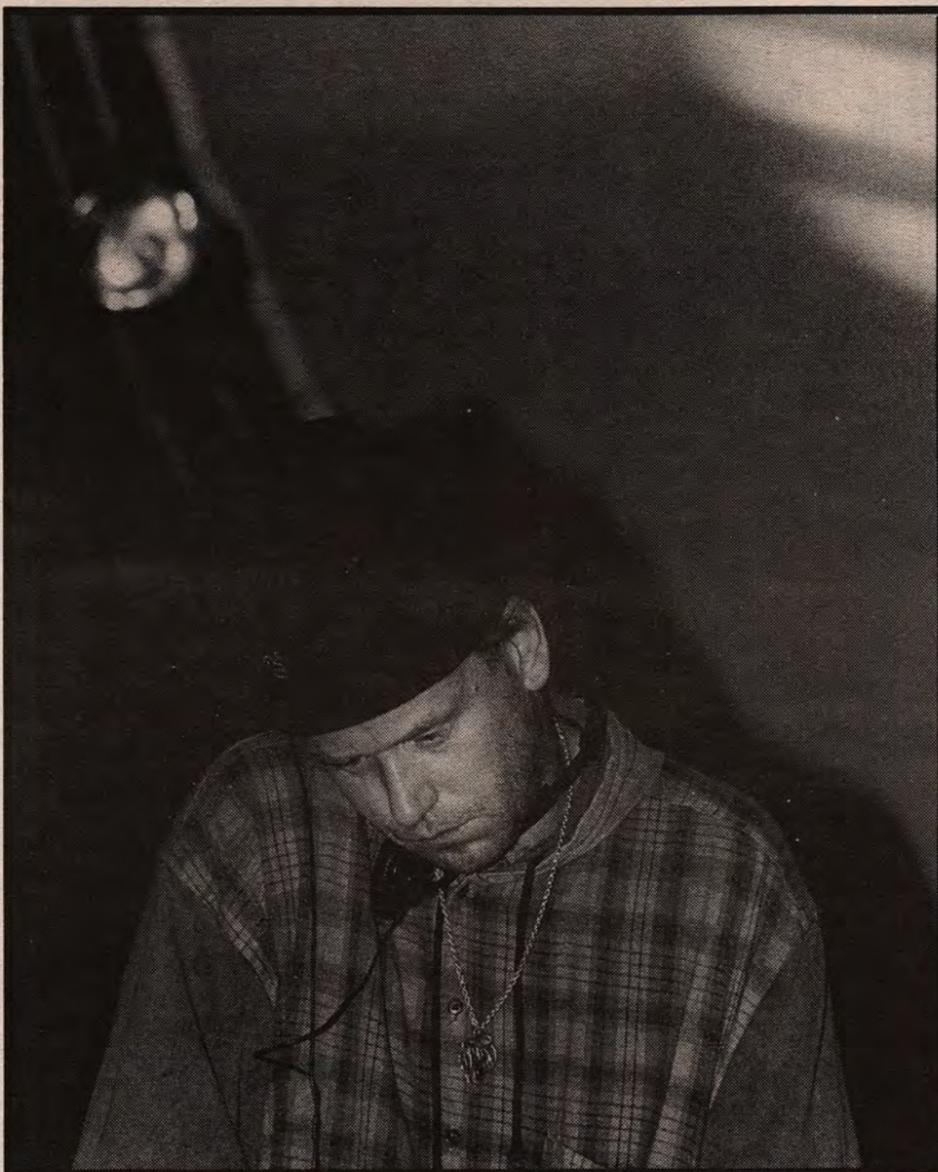
PICTURE: STEVE DOUBLE

33s ● **CRANES:** Forever (Dedicated) fourth album containing ten new self-produced tracks from the Portsmouth siren-fronted band – out now. ● **THE FALL:** The Infotainment Scan (Permanent) new LP from the newly re-signed Manchester pop mavericks; only the CD version includes the current single 'Why Are People Grudgeful?' – out now. ● **ROBERT FORSTER:** Calling From A Country Phone (Beggars Banquet) former Go-Between's second solo outing – out now. ● **THE FRANK & WALTERS:** Trains, Boats And Planes (Go! Discs) reissue of the Cork trio's debut album. Originally released last October; the new LP contains re-recordings of the recent singles 'After All' and 'Fashion Crisis Hits New York' – out now. ● **THE GLEE CLUB:** The Glee Club (Setanta) eponymous debut LP from the female-fronted Celtic folk-rock outfit – out now. ● **MEDIUM COOL:** A Tribute To Chet Baker (Cooking Vinyl) a collective of musicians including Alex Chilton pay

CRASH TARTAN SHANTIES
i've seen everything



GREAT BALL OF MIRE



Right sphere, not now! Alex Paterson raves on in post-Sunday lunch ambience

THE ORB

LONDON BRIXTON ACADEMY

MEDICINE? Check. Lasers? Check. Ambient synth, primeval rhythms and hey-nonny-nonny dancing? Check. Dub? Absolutely. OK, Orb-patron, you have been cleared for lift-off. Orb Airways regret, however, that you may experience some delay in the connection of bass with your spinal frontier on this flight. This is due to the time zone in which we are orbiting this evening.

The Orb's show on Saturday night was, by all accounts, a twisted, psychedelic mad house that didn't end until 6am. Unfortunately, this is Sunday and the playing field has been levelled. The Orb live experience is best sampled in the wee hours before dawn and not immediately after Sunday dinner; but tonight, doors open at 6pm and close at 11, leaving plenty of time for last buses to be caught but precious little for ambient delight.

At first light it's hard to tell if The Orb are, in fact, in the area. The lights go down after the DJ set and those dancing stop dead, while those who are sitting stand up – so something's probably happening. There are a couple of blokes wandering around the stage smoking, and at a push they could be Alex Paterson and Thrash. People seem unsure how to react. Are they being conned by these atmospheric synth chords, by these coy vocal samples? Are these the emperor's shiny new (age) clothes?

But then KABOOM!! From the back of the hall comes a huge rolling thunderclap that slowly repeats into a vacuum of lasers and dubby house. It's exhilarating. 'Majestic', 'The Blue Room', 'Towers Of Dub' and a marvellous 'Little Fluffy Clouds' eventually emerge from the techno haze, each huge chunks of tingling house, not so much songs as segments separated by lengthy bouts of ambient twiddling. Every now and then someone bangs some percussion or fingers a bass. It's unclear who's responsible, but there are people up there doing something, aren't there?

It's more a *son et lumiere* experience than a gig or a club. It isn't intended to challenge your opinions or values, and it shouldn't affect your wardrobe. It's purely druggy escapism and the audience approach it as such, eyeballing the illuminated ceiling during the ambient interludes and wiggling out when the rhythms are triggered. It is only a question of time before The Orb consider performing solely at seated venues so that the weary can re-fuel in comfort during the endless chill-out bits.

"The Orb In Brief," announces the on-stage screen at the close of play, almost as an apology. Not that they cheated us with their two-hour performance, but people are left cursing the speed with which Saturday sold out, that it's only 11pm, and that they're mashed and lost in Brixton. The Orb mothership landed slowly, shone strange lights in our eyes and left... really early.

Ted Kessler

67

LONDON KENTISH TOWN BULL & GATE

IT'S ALWAYS clear when a 67 song is nearing its climax because, during the dying flurry of chords, singer Toby Burton's face breaks into a look of contentment, like that of a well-loved puppy dog who gets its way largely by faithfully hoping for the best.

Perhaps it's this cheery bloke charm that's helped garner 67 favourable mutterings from regulars on the London toilet circuit of late – but their small-league success is also down to their extraordinary grasp of pop-flavoured, crunchy melodies, which no doubt secured their place as the first new Brits in yonks to sign up for Southern Records.

There's just one, severely itchy problem. Stylistically, 67 come rather too close to the mongrel north London grunge mould that thrived when Milk, Sun Carriage and Loveblobs were doing the rounds. And we all know what (never) happened to them.

After a good half-a-dozen pints, with cynicism securely buried, the swimmingly agreeable 'Gadget' will be worth a nod and a sway and you'll optimistically reckon 67 will do bloody brilliantly. But two minutes later, you'll recall that others on this path have floundered fatally and 67 are going to have to pull off something sinisterly spectacular not to be caught by the curse. Keep smiling, lads, but hope is just the start of what you need.

Angela Lewis

LITTLE ANNIE LONDON THE WAG

YOU KNOW the myths that surround 'liberated' women. They're a scary bunch of man-hating, fat-bottomed uglies, aren't they? An 'empowered' woman is really a bossy old bag who hasn't had a decent shag for ages. So no wonder Little Annie flinches at the thought of being described as a feminist, but that's undoubtedly what she is.

That's not to say that this erstwhile Crass consort (formerly Annie Anxiety) is some kind of slogan-flogging militant, flaunting colour-coded dungarees and

rolling her own down the Nelson Mandela bar. Far from it: this little miss is more like a pint-sized Grace Jones, stalking, prowling and purring her way through cleverly-phrased rapspeak. Sex, seduction, lust and longing... She not only growls it like Eartha Kitt after too many tabs, but walks it, slinks it, and parades it across the tiny stage too.

Her style is atmospheric, evocative and suffused with a wry sense of humour, aided only by the smoky break-beats and moody synths of Adrian Sherwood's aural backdrop. A portrait of a man obsessed by power and self-image is built up in 'Little Man' and effortlessly sliced down to size with a disdainfully drawled "Honey, I'm sooo impressed, like this much", a small thumb and forefinger illustrating the exact size of her admiration. Thankfully, there's nothing divisive or alienating in Little Annie's observations: just realistic interpretations of characters that are complex reflections of both feminine and masculine

insecurities.

Hovering between moon-dog madness and total genius, Little Annie is a woman who proudly uses her sexuality in tandem with her intelligence. And that makes her a truly liberated woman of whom you should be very scared.

Sam Steele

THE CRANBERRIES LONDON ASTORIA

SHOCK OF the new! Dolores O'Riordan, formerly of the bob, has a new haircut. It's short! It's spiky! It gives her band that thrust, that edge that they previously lacked.

That's a lie, actually. Eighteen months after their formative stomach-wrenching and nerve-racking London dates, The Cranberries still come across like a band taking their first tentative steps into the big, bad rock world. They no longer look like they might fall over if everyone in the audience blew at once – Dolores

has tamed that elusive brute called stage presence – but they still look and sound like a great band waiting for someone to tell them what to do.

Truth is, many of their songs sound unfinished. Noel Hogan comes up with a guitar melody (horribly out of tune on 'Wrapped Around Your Finger', otherwise one of their better songs tonight), his brother Mike adds a bassline, Feargal Lawler adjusts his cymbals and Dolores sings something devotional on top.

Then they get stuck. If in doubt, they have the excellent Dolores get-out clause where she does one of her Sinéad/Liz Fraser bits and the song can draw to a close. It's as if they know the kind of music they like, they sort of know how it sounds and they reckon they can play it, but aren't entirely sure how.

And let's face it, it isn't as if they're out there conquering new rock'n'roll turf for the kids. Their gothic folk music would've sounded inspirational a decade ago but now, without the songs,

it's pretty dull. When they do break out of their shells with 'Dreams', they mistakenly equate POP music with speed and volume. It sounds like an indie Belinda Carlisle. Yes, that bad.

Tonight, opening for American Music Club, they had the chance to prove the sceptics wrong in front of a large and captive audience – but they blew it. Another false dawn before the final one.

Ted Kessler

BLIND MOLE RAT NOTTINGHAM RUNNING HORSE

"PROFESSIONAL EH?" says the singer, as his band fall about laughing in a puddle of their own chaos. There are plenty of reasons not to like Blind Mole Rat: that bloody awful name for a start; the fact that they don't bother soundchecking until the pub is packed; an accordion player who looks like the 'before' pictures of Henry Rollins on the

walls of his local gym...

All of which shrivels up and dies next to the riotous, fire-breathing anarcho-punk-folk-rock with which BMR torch this little pub. If 'The Murder Mile' is pure Pogues, they go on to lace their murky brew with everything from Arabic fiddling ('Intifada') and bone-shaking percussion ('Deaf Blind And Stupid') to 'Give 'Em Enough Rope'-era Clash on 'Bottle And Glass'.

Most of it's probably too folky and weird to ever trouble the charts, but tonight they take such misgivings round the back of the pub and put them in intensive care for a month. Better still, with sweat steaming from their bodies in the smoke-filled air, BMR unleash a monster of a song that goes straight for your throat with a Rage-ing bassline and sloganeering lyric ("Break the law – not the poor") that reminds you of outdoor festivals and MTV.

But nah, they'd probably just vomit on the camera. Can't trust this lot, you know.

Sam Taylor

SVEN VÄTH RITUAL OF LIFE

BYE RECORDS

OUT NOW

wea