

NEW MUSICAL EXPRESS

RUN DMC
Shoe-raising hell!



Strapped for cash



Seattle do nicely!
NIRVANA live
in colour!



STARS AND STRIPS
A peep at Nudity In Rock

RYDER GOES STRAIT* Happy Mondays tied and emotional

CATHERINE WHEEL ★ SLADE ★ DAISY CHAINSAW ★ CRANBERRIES
SOUL FAMILY SENSATION ★ TOP ★ FABULOUS ★ CONSOLIDATED
THE BLUFFER'S GUIDE TO PUNK ★ PHIL SPECTOR ★ JEFF BRIDGES



*Only joking, readers!

Germany Dm 4.80 Spain Ptas 220
Happy Monday s Shaun and Paul Ryder wrapped up by Kevin Cummins

somehin'. We just thought we'd rap and get outta there."

It didn't quite work like that. The first single, 'It's Like That', got to 15 in the black charts. 'Jam Master Jay' made 11. 'Rock Box' only made it to 22 but, thanks to Brooklyn's Eddie Martinez on guitar, it kicked off the whole rock and rap fusion. Run-DMC found themselves out on tour. Within a week of releasing the first single, they were playing shows in North Carolina in front of 20,000.

"Run had been doing shows since he was 12," recalls Jay. "I'd been DJing since I was 13. It was nothing. But when we got out on tour girls'd be screamin' for us. It was wild."

"I was so nervous I did the same verse twice on 'It's Like That'," says Run. "It was at a massive high school. We got so drunk, we were only 17. It was only a six pack of beer between us! We didn't even drink it all, there were two cans left! Larry was mad, told our parents on us. . . I was screaming on the 'plane' I gotta take a shit! That was the most trouble. . ."

They toured with the people they were about to blow away, the last of the old funksters like Parliament and The Gap Band. "We hardly even met them. They thought we was just a craze, something that was going to go away," says Jay, in the familiar lament of a pop star ahead of his time.

Having invented (unfortunately) the whole concept of sucker MCs, fused rap and rock, and got the first LP behind them, the next move was 'King Of Rock', after a brief bit of seriousness in the single 'Hard Times' which Run now calls "bullshit". 'King Of Rock', the title track of the next album, was a harsher, more metallic rap than ever before, again featuring Eddie Martinez's riffing. It didn't get into the pop charts, but pop fans

became aware of them and it still hit 14 on the black charts. In the meantime their first album had gone gold, and 'King Of Rock', the second LP, went platinum. The B-Boys were taking over the asylum.

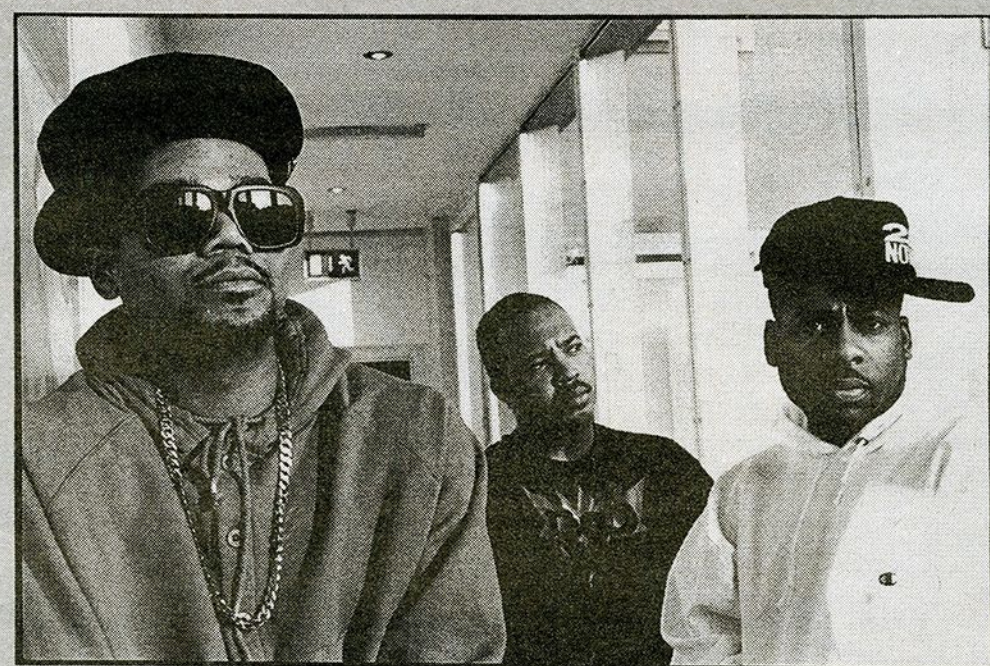
"ON 'KING OF ROCK' I was like the real producer," says Jay, to a small chorus of dissent from the others. The credits are Larry Smith and Russell as before. "I was like," he continues in a conspiratorial whisper. "'Yo! They ain't listenin', they's just bein' wack, tryna sabotage us!'"

"All those older groups, Fearless Four, Treacherous Three, the Furious Five," says Run, "they broke up once we got started. That was really scary deep. I just knew I could do better than them."

Towards Christmas of '85 they made their film debut in *Krush Groove*, a largely forgettable cash-in on the rap scene in which everyone on the planet danced on their head. They appeared on *Saturday Night Live*, toured Europe and Japan, and then unleashed 'Raising Hell' in May '86.

'Raising Hell' had everything. It was like a dog with two dicks. On the one dick sat pop credibility, on the other, pure black rap. It was single city: 'My Adidas', 'It's Tricky', 'Peter Piper', 'You Be Illin'', and a sweet thing, 'Walk This Way', featuring members of a little-known group called Toys In The Attic. Or so rumour has it: Jay used the beat to 'Walk This Way' on his DJ sets, and when it was decided that Run-DMC would cut the time it soon became apparent that they thought the name of the album was 'Aerosmith'. By the time they'd met Steve Tyler and Joe Perry, that one was sorted out. The single got to Number Four, and with Jay and Run getting co-producer credits, everything was theirs.

"Everybody else did the rock 'n' rap thing after 'Walk This Way'," says Run. And beyond rap?



Naughty but Nike, erm, Adidas

"Definitely influenced Lenny Kravitz. And maybe Living Colour. We proved it could work. Made me feel more respected as a musician when I was droppin' my rock record. A lot of the older musicians made me feel respected as something else besides a rapper when we made that record."

Everyone has their peak, and 'Raising Hell' was theirs. It sold five million copies worldwide. Run got a line of Adidas sneakers named after him. They went on tour with the Beasties and black and white fans got together to see them. A biography came out, *Tougher Than Leather*, sharing a title with the next album issued in May '88. But despite the anthemic (and very un-House) 'Run's House', 'Mary Mary' and 'Beats To The Rhyme', it wasn't 'Raising Hell'. A movie written specially for them, again called *Tougher Than Leather*, stank. The whole band wince at the idea of it.

"That's the worst thing that ever

happened to us," says Jay. "Everything about that movie was bullshit." The ground of rap was shifting beneath them with the arrival of Public Enemy—who could out-harcore anyone; BDP—who, at first, were astonishingly rough—and soon the new wave would be here in the form of the Jungle Brothers and De La Soul, the latter in particular basing their whole style on being the opposite to what Run stood for. NWA were

kickin' shit. It was time for a rest. "1989 SAW them dip out altogether, bar one single for *Ghostbusters II*. Jay got on with [M] Records and signed The Afros, while the other two started [JDK Records with friend Kidjana Brown. Run "got saved"—found God. It seemed like the glory days were over.

"We went into the studio that year," but all that stuff was bullshit. "I just knew I could do better than them."

"All those older groups, Fearless Four, Treacherous Three, the Furious Five, they broke up once we got started. That was really scary deep. I just knew I could do better than them." — Run

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Sound System

CRAZY LOVER

The teenage party people are out in force tonight. A Freshers' Ball on a drizzly Dublin night, no alcohol but a reassuring pool of vomit by the men's room, groping hordes with their tongues locked on the dancefloor, and The Cranberries, all the way from Limerick, onstage.

Singer Delores O'Riordan stands sideways and looks at the crowd with a mixture of suspicion and uncertainty, but her words tell another story. There aren't many girls doing what Delores does. Not in Dublin, not in Limerick, certainly not in London. A listen to the debut EP 'Uncertain' gives you an idea what's going on. But see her live and you know, someone done her wrong. And she won't let them forget.

Delores/Cranberry songs are a diary of desire ripped open, the promise of all-consuming passion thwarted, the taste of sweet vengeance. She castigates blokes for not facing up to the challenge of emotional commitment, vows to turn things around when she gets him alone. Then she'll turn into an angel of retribution and decide he'd be better off dead.

There's sensuality here, whispering, rising, swooping and soaring through a sometimes astonishing voice. But you get the feeling this is something peculiar in pop. The anguish of a girl who can't wait, a product of repressed, rural Roman Catholic Ireland, set free in pop without a route map. You might be right.

A GUY comes backstage, he's come from England to see them. A genuine Cranberries fan who talks bollocks. Fluently. When he hears they're going on a British tour he's aghast. He tells them not to stay in hotels, it'll spoil them, he knows people who can put them up (on the floor!). He doesn't want to see The Cranberries become a horrible old rock 'n' roll band.

He goes away, Delores winks. "He thinks I'm an innocent wee girl." She has met this type of nutter before. One proposed marriage and sent her a tape of his band, "Alien Trans-sexual or something, it was awful, really mad stuff."

Although at 20 she's an aunt eight or nine times over, Delores wants kids of her own. "But I'd say it's better to wait, they say the longer you wait the better it is, I think that's true."

I think I need a drink but the tea machine is broken. Perhaps Delores would like to join me in a packet of crisps?

"Oh no, if I start eating crisps I can't stop. I ate 26 bags one day. I can't stop myself. I'm on a diet. I know girls are always on diets and worrying about the way they look but I've lost half a stone now."

She's just made her first professional trip to London. She was there when she was 15 for a holiday with her old man. It was the first time she'd gone away from her country home in Mudder Ireland, away from the livestock, neon Jesuses and plastic crucifixes. She lost her dad and met a bloke on the ferry.

"He was about 30 and he was talking and all and I thought he's lovely. Then he stopped being so lovely. It was awful," she says mysteriously.

This time she got to see "the place where the Queen lives". She asks me about the Royal Family, are they good things? She's heard they give a lot of their money to charity. She doesn't like London much, it's dirty and "there was all those people, all those different races". She was frightened.

Ah yes, casual, ignorant Irish racism. I know it well. I tell her about the Dublin taxi driver I met in Sydney, Australia. He'd lived there for 14 years, after leaving London "because they let too many foreigners in". Delores catches herself, gets the irony the taxi

YO! BUMPKIN RUSH THE SHOW!

● Swooping and soaring this way, with their bittersweet passion and traditional Celtic vibe, come out-of-townies THE CRANBERRIES, featuring crisp addict and innocent abroad DELORES O'RIORDAN, who thinks the Catholic Church are doing a grand job in Mother Ireland. 'No Irony' alert: GAVIN MARTIN. The appealing Crans: STEFAN DE BATSELIER

driver missed.

"Ach, prejudice is an awful thing, but it was the first time I'd ever talked to a black man. I couldn't help it."

WE HEAD back to my hotel in The Cranberries' van. Before the band, Noel Hogan, guitarist and co-songwriter, was on the dole. Signing on was a nightmare—bloody fights, alcos, beggars and street

thugs waiting to nab you and your cheque on the way out. Noel was on a compulsory telephone answering workscheme. It was dubbed the banana course because they were short of a phone. The guy at the end of the line had to hold a banana instead. Only in Ireland.

Someone smokes one of the more interesting type of cigarettes. "Open the window, it smells like vomit," says Delores.



Delores O'Riordan—the girl from Another Green World



The Cranberries (l to r): Fergal, Delores, Mike and Noel

In the hotel, Delores pours the tea and her and Noel tell their story. There was the Hogan brothers Noel and bassist Mike and drummer Ferg Lawler. They had a bunch of songs—"soft, nothing heavy, it wasn't planned that way, it's just the way it came out"—so they advertised for a girl singer.

Along came Delores, garlanded with awards from school and church. For the girl who'd sang since four, the meeting was "a little miracle". She was nervous, they were big city (we're talking Limerick here) sophisticates ("townies") and she was only a country bumpkin. But soon they came round, the magic clicked, they accepted her lyrics and the songs grew.

"Most of them are about myself. I grew up with a lot of guys, I felt like I was one of them. Then I realised I wasn't. I got into relationships with them and it was weird. I wanted love straight away, but if I showed affection they ran away. I had a horrible experience with every one of them. I couldn't say things straight to them so I wrote them down.

"But it's changed since then. Now people come and say I know exactly how you feel. You realise you're just the same as everyone else, you're just talking about it openly. Guys would just break my heart."

She is mystified that people find a Celtic traditional vibe in The Cranberries' music. She'd done the real thing but this is bass, drums, guitar. Not traditional. But The Cranberries are growing out of the first flush of teen torment. There's the likes of 'Aloosa' (Gaelic for Jesus—dedicated to her dead grandad) and 'Them' about an old family feud—"I can't talk about it, it was terrible, it's still going on."

I ask what annoys them about Ireland. Noel gives a reasonable condemnation of the Catholic Church, Delores listens patiently and then begs to differ.

"I like Ireland the way it is, it wouldn't be the way it is if the Catholic Church didn't do what they do. They're doing a grand job, some people think they brainwash people, but if the public wanted rid of them they'd be gone."

It's odd hearing these words spoken WITH ABSOLUTELY NO IRONY. This girl is from Another Green World. I venture that the Church of Rome have repressive ideas about women.

"I suppose so, but they're not the worst. There's worse in the world, women with their heads covered. That Muslim place or whatever. The Catholic Church is just the way Ireland is, if you can't stand the heat get out of the kitchen. Young people complain but if they don't like it they can lump it. I'm proud of my country."

Noel laughs, nervously. He's used to it. She often cries without warning, nags him for drinking, calls the band her babies and can eat 26 bags of crisps a day. She doesn't read books, watch TV, movies or listen to records. Thinks the Catholic Church is grand and is proud of Charlie Haughey's ludicrous banana republic. Sings about lust, possession, capturing the boy of her dreams. Delores O'Riordan—definitely a weird one.

"EVERYONE HAS THE RIGHT TO FREEDOM OF OPINION AND EXPRESSION; THIS RIGHT INCLUDES FREEDOM TO HOLD OPINIONS WITHOUT INTERFERENCE AND TO SEEK, RECEIVE AND IMPART INFORMATION AND IDEAS THROUGH ANY MEDIA AND REGARDLESS OF FRONTIERS"

ARTICLE 19 OF THE UNIVERSAL DECLARATION OF HUMAN RIGHTS

4TH

vibes

● Meanwhile, back on Planet *Vibes*—it's new genres a-go-go! Check out bhangra-raggamuffin with APACHE INDIAN, nerdcore with JAZZY JEFF AND THE FRESH PRINCE and, erm, soulful House with PRIDE 'N' POLITIX

AT THE CONTROLS: SHERMAN

THE POLITIX OF DANCING

In a sensible world, crap band names like *Pride 'N' Politix* would have been voted off the list in round one. However, if you pursue things past the crummy name, you'll find worthwhile music—slick but sharp House with a soft-soul centre.

The P'N'P trio was formed just over a year ago when the Romillie brothers from Birmingham, Nikki and Carlton, linked up with London-based Robyn Smith. It

was a trim little package; the brothers, photogenic ex-dancers with a good line in shaved heads, ethnic hats and songwriting, immediately complemented Robyn, a suave, seasoned sessioneer, producer (Pasadenas) and songwriter (Five Star) who also had a few useful connections.

Robyn chose to by-pass UK executives and hot-foot it to the US, where he knew he'd get a more sympathetic reaction to

P'N'P's more tender strain of dance. "I knew the market was reaching the point where soul-orientated stuff would take off again. I knew if we got involved in that slow UK process, it would all be too late and we'd eventually be left out."

P'N'P's critics will demand to know where retrospective melts into retrogressive and where inspiration ends and plagiarism begins.

"We didn't set out purposely to

write nostalgic music," says Robyn. "It just happened. We try to get beyond the groove to the real structure of the song. Bands like The Brand New Heavies and Incognito are doing it really well, it's a sound which has been lacking for the past two years. People have started to talk about this new movement in dance, the return of the song, which is fantastic because it's coming out of England."

As Robyn predicted, the States is taking to P'N'P pretty well. Their first single, 'Hold On' (mixed by David Morales), hovered in the Top Ten of both the US dance and AOR charts. "It wasn't a plan of ours, to do well on the dance circuit. We're much more about the album than singles," says Robyn. "But it's still good that 'Hold On' was a hit."

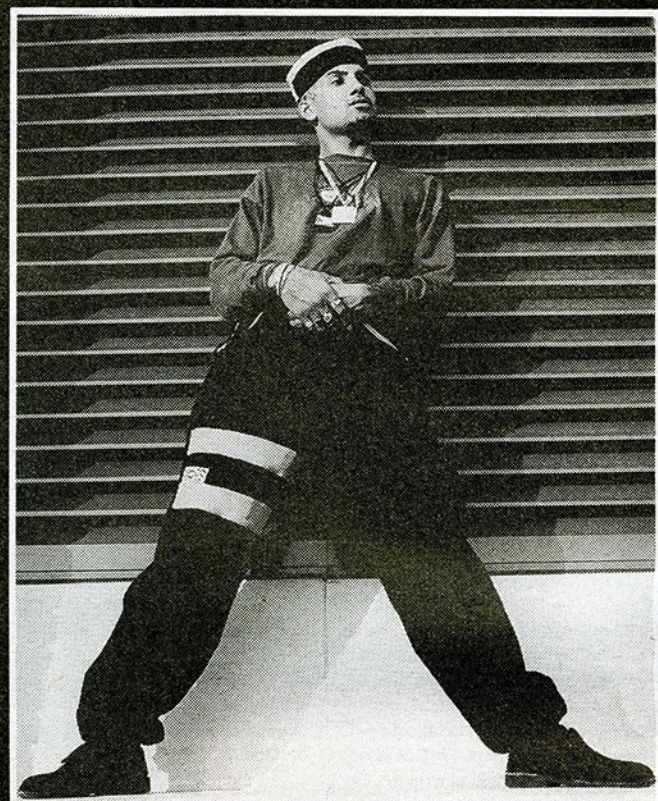
Seeing themselves as part of the great crusade for the return to melody and song, Nikki says, "Most of the kids are growing up on beats, not music, because that's all they ever hear. If I talk to my younger brother there's no evidence of him listening to Stevie Wonder or Earth Wind And Fire. Where is he going to go back to if he wants to write music? In 20 years' time everybody's still going to be inspired by the '60s and '70s. I don't think it'll be an easy road at all to get people to listen to that type of music again, but hopefully we will get there."

Isabel Appio



Pride boys talking Politix

THE BIG BHANGRA



Bhangra the party

You've heard of the don gorgon, (*Hmmm... which vintage?—Ed*), well now we have Don Raja. Steven Kapur, aka Apache Indian, is currently number one DJ on the bhangra-raggamuffin scene. Well, the *only* one.

Originally setting out to be a teacher, Apache hung around Asian sound system Eastern Sher (Lion) in Birmingham, tested his skills on the mic and eventually abandoned a career in the classroom for a career in the clubs. Cutting and releasing his first single, 'Move Over India', early this year, he's followed it closely with his latest 'Chok There', both releases being mixed by local aspiring producers (his cousins) Simon and David.

Apache brushes off any possibility of a novelty factor in his style. "I really *feel* raggamuffin, but I also use the Indian sound," says. "You do get some black people who are angry that I'm doing it, they say 'what's he doing using our music to make money?', but if you do it well, most of them like it. Cutty Ranks and Sweetie Irie love what I do because it spreads the message to a different community. I welcome competition from other Asian rappers—but if too many Asians try to do ragga and it's not from the heart, that's when it'll get a bad name."

The Asian community have taken him to heart, proud to have a potential ragga star on their books. He was voted Best Newcomer in the recent Asian Pop Awards. "I've been offered so much money to do films and things in India and Asian groups all want me to make an album with them, but I just want to take things slowly right now," he adds.

On his forthcoming album the plans to deal with issues like the affect of alcohol on Asian families.

"I have to be careful putting those lyrics into a song because people are watching carefully everything I say and do."

He also deals with young kids' views on arranged marriages. "I look at the good side to it and the bad side. I'll probably have one myself."

But for the time being he's happy to be the one and only Don Raja ruler on the scene.

"Black girls love it, y'know, they've never heard of an arranged marriage, so when I say 'fly back to India with me on my magic carpet', they all go wild."

Isabel Appio

10 WITH VIBES

1	LOCOTION	Chocolate Fudge
2	CUTTER	Razor Boy & Mirror Man
3	REACH OUT	Taste Of Paradise
4	EP	Little EP
5	YUM YUM	Jungle Groove
6	MATEY	Rising High
7	TUFF	Greedy
8	PSYCHO EP	DJ SS
9	TEST PRESS VOL 1	Reel II Reel
10	TOUCH ME	Jaki Graham

Chart compiled by Black Market Records, 25 O'Arbly Street, London, W1

GROOVE CHECK

VIBES Single Of The Week 1

INCUBUS: Spirit—The 80 Aum Remixes (Dutch IMG)

"LIKE A mighty wind a mighty wind, Spirit come down, come rushing in" Belgian Techno still takes the piss out of all its UK counterparts, using so much more imagination. Using the "My sound this is the Champion Sound" sample which has become almost as popular as the "Wuh, wuh, wuh, wuh, wuh," vocal that A Homeboy, A Hippie & A Funki Dredd have made so fashionable (*also here*), Incubus produce a hardcore track without resorting to pure noise. With some well sexy keyboards leading the way, again without getting caught in the trap of just copying someone else's riff, 'Spirit' comes rushing when most are hiding behind their other people's ideas. Brilliant.

VIBES Single Of The Week 2

INNER CITY: Let It Reign (Ten)

INNER CITY finally back on the tracks where they belong. After the disappointing response to their last single, 'Hallelujah', Kevin Saunderson has been speaking up the European atmosphere and, with the help of Stafford Techno technicians Altern 8, Inner City go hardcore. The difference is that, with Paris Grey's superb vocals mingling with the humming keyboards, the effect is quite stunning, like a Detroit version of Bizarre Inc with original vocals. And with even harder Altern 8 piano mixes to follow, 'Let It Reign' will tear it up in the clubs. The Phuture.

JOHN & JULIE: Double Happiness (UK-XL)

"DOUBLE HAPPINESS" is as noisy as they come and a little bit more. A frantic, thrashing Euro rave that will cause disturbances amongst unprepared beings. Full of brutal noises and quirky

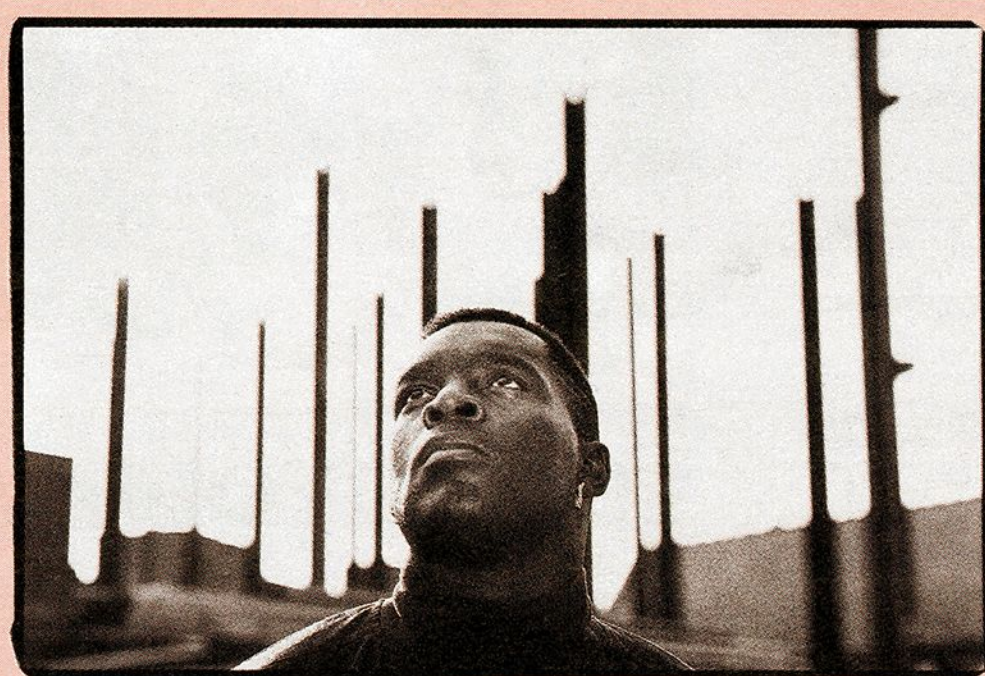
backdrops. For me it's the 'Fantasia Mix' but, as they advise themselves, if you want to annoy the neighbours try out the 'Lightning Mix'. Noise annoys.

RAVESIGNALS: Vol III (Belgium R&S)

MORE PSYCHEDELIC Techno from Christian Jay Boland, the mastermind behind this collectable series, and this three-tracker is probably the best yet. 'Mindwar' pumps along with plenty of colour whilst 'Horse Power' is pure psychedelia for the '90s with tons of weird effects fed into the Techno mixing machine. Totally essential. STOP PRESS: UK Outer Rhythm release in pipeline.

TRICKY DISCO: Disco 130/Disco 128 (UK Rumour)

USING THE same familiar sounds that he employed on his first single, our devious little alien friend turns up triumps once again with a surefire club smasheroonie and a chart-bound



Reigning again: Kevin Saunderson of Inner City

'Disco' stomper. 130 has a sound which is reminiscent of an old steam engine, whilst the flip 128 is probably the more commercial of the two. Hypno-Disco.

CIRCUIT BREAKER: Experiments In Sound (US Made In Detroit)

BLOODY EXCELLENT but bloody confusing! On 'Dis Side 45' the aquatic, bleepy Acid of 'Overkill' spins backwards from the inside out whilst on 'Dat Side 33' the bubbling 'Frenz-E'

plays normally but the spirited, and also Acidic, 'Open Your Mind' which follows, also runs from the centre out again! Mad. Another truly essential purchase if you want a demonstration in top quality Detroit Techno.

Detroit, still leading the way in all things fluffy after all these years. Makes you feel all warm inside, doesn't it?

AUTONATION: Cyborg Society EP (UK Cue)

OH JOY, joy! You know when you're out

and you hear that incredible record that you know you'll never hear again? Well, this is one I've had my ear at for a couple of weeks now. Made my daily pilgrimage down to Black Market and BINGO! the old boys are playing it as I walk in.

'Sparkle' was the dandy bouncer I was after, the sound of Detroit invading Belgium on a combine harvester with a bleep machine attached. Makes life worth living. Stupendous. 'Crosswires' takes you out to lunch and I don't mean

for a free meal. Rather Cabaret Voltaire-ish. Jumpy, and bumpy.

ATOM HEART: Whitehouse (UK Rising High) RHYTHM SECTION: Comin' On Strong EP (Rhythm Section) TOTAL HARDCORE from Rising High. Yet again this epitomises everything about the scene at the moment. One of those noisy records that if you heard it out, you'd never know if you heard it again. Mechanical House. Doesn't mean I don't like it, though!

'Nu Generation' sticks out as the best of the four tracks on Rhythm Section's EP. Total rave track but with a shelf-life of about three weeks. Top Jean Michel-Jarre sample, though!

X-STATIC: Free (UK Production House) M-D-EMM: Get Down (Detroit House)

THIS LOOKS like it could be a biggie. Already being played out everywhere and selling by the truck-loads. 'Free', if hardly original, is effective and infective and just sums up clubland at the moment. Samples 'The Dance', throws in piano and buzzes and makes a danceable noise.

Scammed up like a US import, but the person behind M-D-EMM is British. Mark Ryder at last gets his shit together and does something useful with all his samples. If this was a UK release it would definitely chart. Fuses together D-Shake, a 'Mentasm' style riff and an excellent cheesy organ riff. Mr Ryder definitely needs an imagination job, though.

Sherman At The Controls

EMOTION LOTION The Album

THE NOVEMBER PACKAGE TOUR

5	NEWCASTLE	Riverside
7	BRADFORD	Queens Hall
8	WOLVERHAMPTON	Polytechnic
9	READING	University
11	NORWICH	Waterfront
12	BRIGHTON	Zap
13	WINDSOR	PsyKik Dance Hall
14	LONDON	UPL...Special Guest STAIRS
16	NARWICK	University
18	LEEDS	Duchess Of York
20	BUCKLEY	Tivoli
21	LIVERPOOL	Polytechnic...Special Guest STAIRS
22	MANCHESTER	University
23	GAMBRIDGE	Junction
26	BRIGHTON	Uplink **
27	NORTHAMPTON	Scene College**
28	BOURNMOUTH	Hot House**

**CRANBERRYLESS

FRANKIE KNUCKLES

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