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**CRANBERRIES**  
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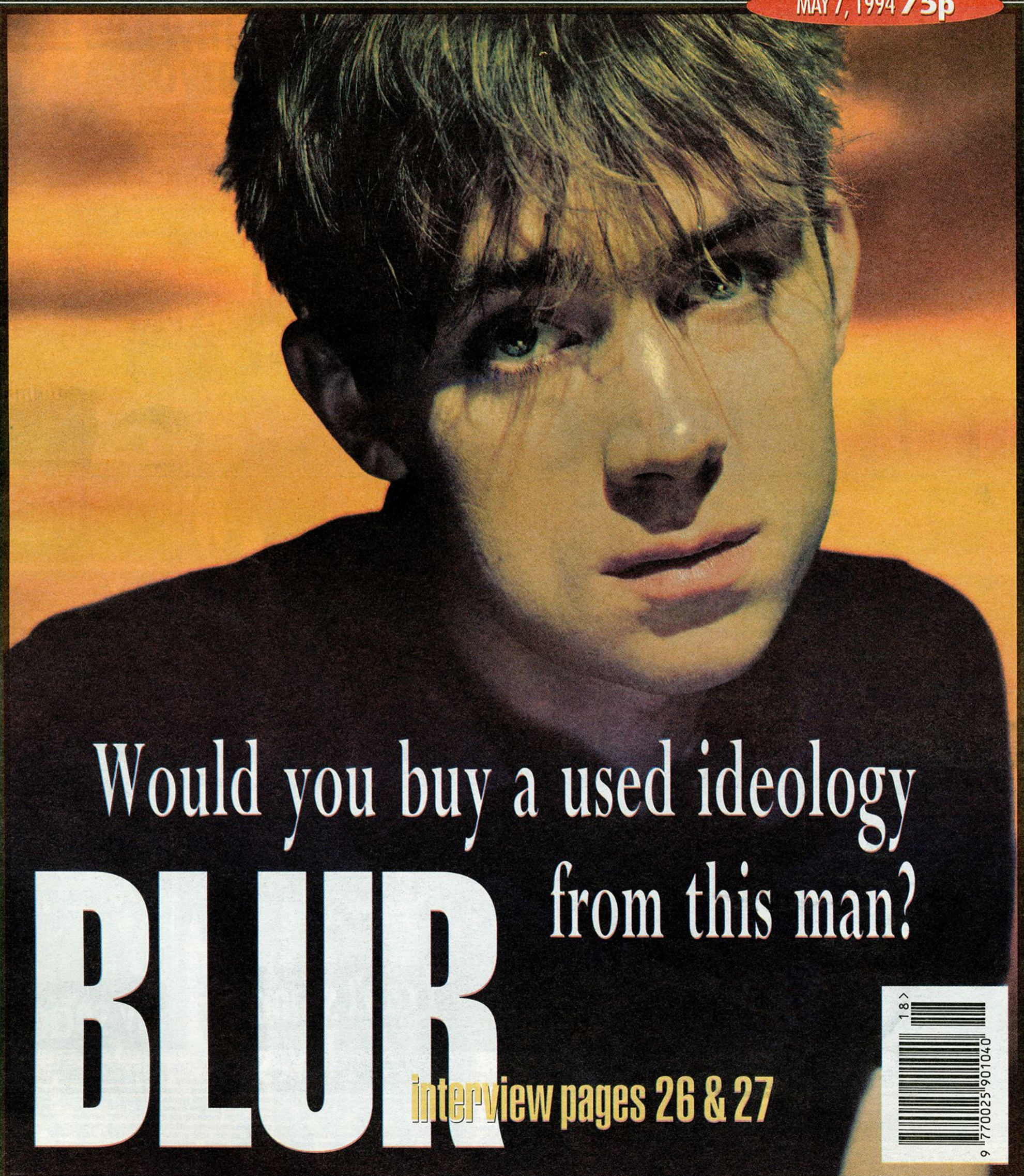
THE TOP  
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EXCLUSIVE INTERVIEW

# MELODY MAKER

M O D S O R C O N S ?

MAY 7, 1994 75p



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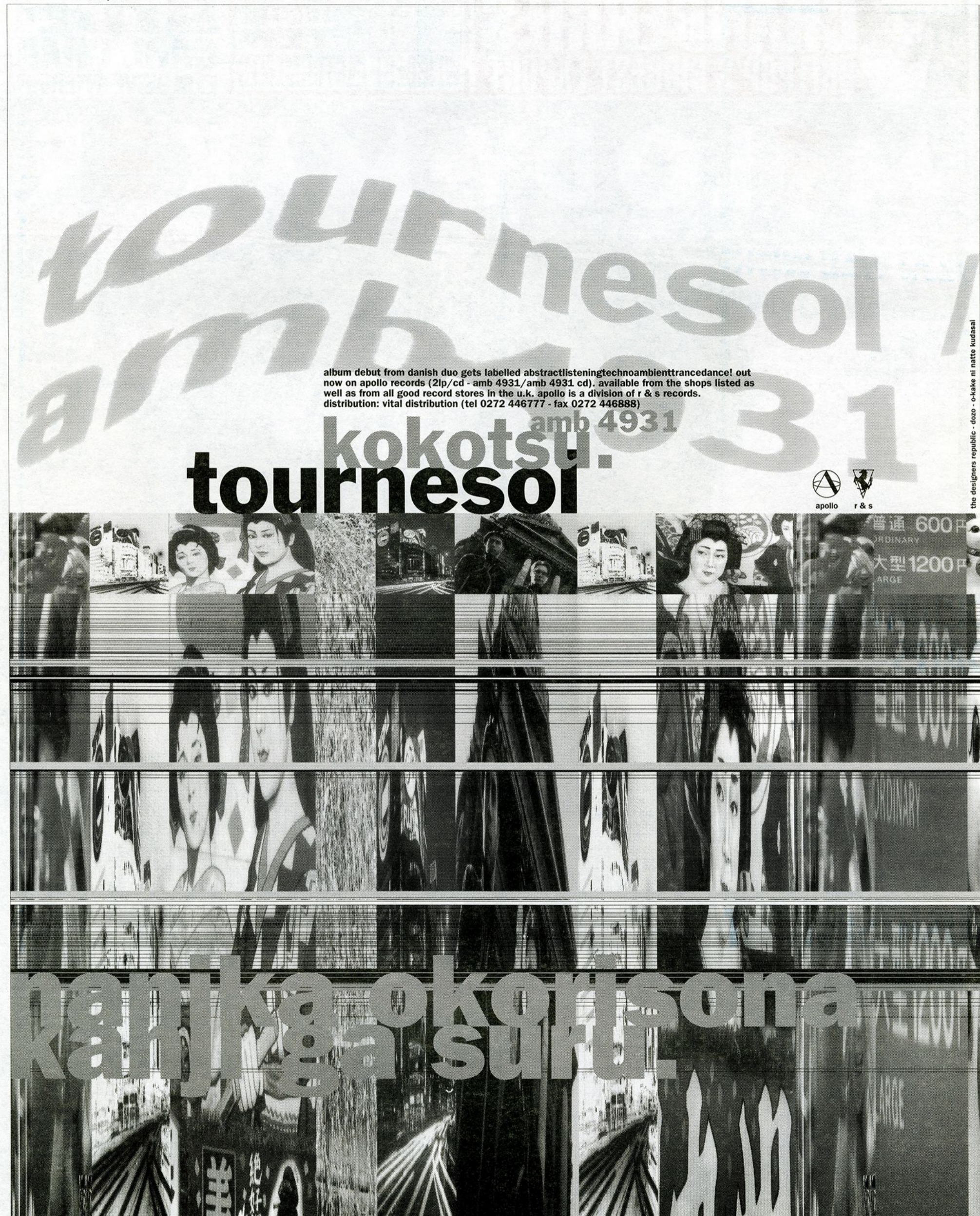
# BLUR

interview pages 26 & 27



Damon Albarn - Photographed by KEVIN WESTENBERG

My Life Story • Tad • Henry Rollins • Tindersticks • Sonic Youth • Auteurs • Credit



album debut from danish duo gets labeled abstractlisteningtechnoambientrancedance! out now on apollo records (2lp/cd - amb 4931/amb 4931 cd), available from the shops listed as well as from all good record stores in the u.k. apollo is a division of r & s records. distribution: vital distribution (tel 0272 446777 - fax 0272 446888)

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### DEACON BLUES

are to split up at the end of their current tour. The band, currently at Number Two in the chart with their greatest hits album, have stated that the split is amicable. "The band always agreed that Deacon Blue was going to be time-limited, and after much consideration, we've decided that time has come," singer Ricky Ross said this week. "I hope, however, the fact that we're still touring means it's self-evident the band are still friends. We can't even blame Yoko."

### U2 AT WAR WITH GERMANS OVER AFRICA

U2 have forced a German dance band to withdraw a single over a row about samples. Dynamic Bass have been told by lawyers acting for U2 and Island Records that they must withdraw their single, "Africa", or face legal action. The track uses a substantial number of lifted chords from U2's "New Year's Day", and the lawyers say this infringes U2's copyright. "Africa" had been receiving maximum airplay in Ireland. Meanwhile, Bono has opened another nightclub in Dublin. It's called "Mr Pussy's De Luxe Cafe". Mr Pussy is a Dublin transvestite comedian. He's fronting the club with Bono's old Virgin Prunes mate, Gavin Friday. Bono has made a joint investment in the club with "In The Name Of The Father" and "My Left Foot" director Jim Sheridan. Finally, Larry Mullen Jr and Adam Clayton have been in New York recording tracks with Nanci Griffith for her new album.

### DRUM MAJOR DATES

THE DRUM CLUB and Pressure Of Speech are the main attractions on this year's Midi Circus tour, which goes to: London Paddocks (June 1), Bristol Trinity Community Centre (2), Brighton Oriana's (6), Manchester Herbal Tea Party (9), Bradford Queen's Hall (11), Newcastle Bloating (16), Glasgow Slam (17) and Aberdeen Paz (18). Record, Ege Bam Yasi and Spooky will be among the guests on certain dates.



### LUSH 'SPLIT' AT LAST!

LUSH are going out on the road in June to follow the simultaneous release of two new EPs. The tour, their first in the UK since 1992, will also precede the release of a new album, "Split". Dates open at Sheffield Leadmill on June 4, continuing at Glasgow King Tut's Wah Wah Hut (5), Manchester University (6), Birmingham Edward's No 8 (7), Bath The Hub (8) and London Astoria II (9). Supports are to be announced. Tickets are £6.50 in advance except for Glasgow (£7) and London (£8). The two EPs, released by 4AD on May 30, are the first new material from Lush since 1992's "Spooky". The first EP is called "Hypocrite", with the lead track, a Miki Berenyi original, taken from the band's forthcoming album which is due out on June 13. The seven-inch is backed with "Cat's Chorus", another Berenyi original, while the 12-inch and CD versions add two more songs: Miki's "Undertow (Spooky Remix)" and a cover of Stuart Moxham's "Love At First Sight". According to those who've heard the EP, it's a good deal rockier than what has come before from Lush. The second EP is more in line with the band's familiar style. The title track, written by Emma Anderson and taken from "Split", is seven and a half minutes long. The seven-inch is backed with another Anderson song, "Girl's World", which is exclusive to the EP. The 12-inch and CD formats also include Emma's "Loveline (Suga Bullit Remix)" and "White Wood", which is an Anderson/Berenyi song not on the album. All tracks were produced by Mike Hedges and Lush and mixed by Alan Moulder, except for "Undertow", which was remixed and with additional production by Spooky, and "Loveline", remixed by Suga-D and Co-Co-T from Suga Bullit. Both of these tracks appear on the LP in their original forms.

### A SHRINKING ORB

THE ORB have stressed this week that their forthcoming album, "Pomme Fritz", due out in May, will be followed by a more definitive album in September. They say "Pomme Fritz" is a "little" album. The band say that under normal circumstances, its main track, "Meat And Veg", would have been released as a 12-inch with various different mixes and formats. However, the band are unimpressed by the limited shelf-life afforded to singles, due to the way in which the UK charts work, and, therefore, will release "Pomme Fritz" in the form of a little album to spare us what they call "the format nightmare". The Maker understands that The Orb, who are currently said to be working on a nine-and-a-half-minute video for "Meat And Veg", have been under a lot of pressure lately.

### SABRE DANCE

SABRES OF PARADISE, featuring Andrew Weatherall, have announced live dates at: Liverpool Nation (May 11), Newcastle University (12), Glasgow Slam (13), Leeds Back To Basics (14), Brighton Orlans (16), Norwich Waterfront (18), London SW1 (19) and Windsor Full Monty (21).

### PLANET MIRTH

BACK TO THE PLANET have parted company with London Records. A spokeswoman for the band said last week that BTTP were "pleased, nay, thrilled" at the split, and added that they have already started talking to several labels. The band are heading out on tour this week, with dates at: Tenby De Valence Pavilion (May 5), London New Cross Goldsmiths College (7), Windsor Old Trout (14), Manchester Boardwalk (17), Buckley Tivoli (18), Nottingham Trent University (19), Brighton Sussex University Carnival (28), Preston Heineken Music Festival (June 11), Coventry University (17), Stevenage Bowes Lyon House (July 1), London Highbury Garage (2) and Leeds Heineken Music Festival (7). They then headline on the Garage Stage at the Phoenix Festival on July 16.

### THE UNDERTONES

have their back catalogue re-released on four CD albums on Dojo on May 16. "The Undertones", "Hypnotised", "Positive Touch" and "The Sin Of Pride" incorporate all of The Undertones' singles and their B-sides, thus amounting to everything that the band ever recorded. The albums will be released at a later date on 10-inch vinyl. Finally, "Teenage Kicks" is being re-released as a single. A limited edition will come in the original paper sleeve, as issued by the Good Vibrations label.

MICHAEL BOLTON is a thief! He's been ordered to pay compensation to The Isley Brothers after a Los Angeles court found that his 1991 hit, "Love Is A Wonderful Thing", borrowed "significant" elements from the Isleys' 1966 song of the same name. When the jury delivered its verdict after two days of deliberations, Ron Isley wept and reportedly said: "Thank you sweet Jesus."

# NEWS

## THREE'S A CROWD

PRIMAL SCREAM, M People, Björk, Elvis Costello and The Cranberries all look certain to appear at three coinciding festivals in England, Scotland and Ireland at the end of July. The three festivals will all be staged over the last weekend of the month and the idea is to rotate the bands between each site.

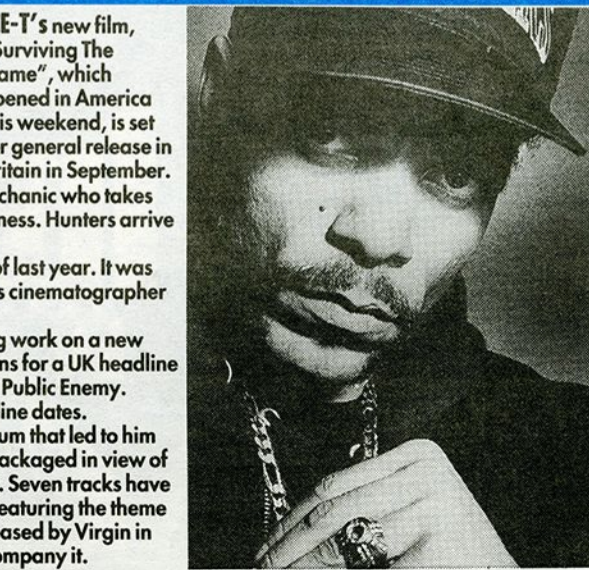
The events are: The Big T Festival in Glasgow's Strathclyde Park. The Feile Festival in Tipperary and the Chelmsford Festival which is being promoted by MCP. The three-day Chelmsford line-up has already been reported to include Rage Against The Machine. New tips for the bill are James and House Of Pain. The Feile runs over three days while the Glasgow event is a two-dayer featuring predominantly Scottish bands the first day and a more international bill the second. Meanwhile, The Cranberries have confirmed that they will still play the London Finsbury Park Fleadh festival on June 11 despite singer Dolores O'Riordan's recent skiing accident. Although she can't yet stand or walk properly, the band will play an acoustic set which has been "honed and road tested all over the world".



The Cranberries' Dolores

### ICE-T PLAYS THE GAME

ICE-T stars alongside Rutger Hauer as a mechanic who takes on a job looking after a cabin in the wilderness. Hunters arrive and he soon finds himself their prey. The film was shot near Seattle at the end of last year. It was directed by Ernst Dickerson who worked as cinematographer on all of Spike Lee's films. Meanwhile, Ice-T is reported to be starting work on a new film in the summer. This has put paid to plans for a UK headline tour in August, starring Ice-T, Ice Cube and Public Enemy. Cube may still come over for his own headline dates. Finally, Ice-T's "Home Invasion" - the album that led to him being dropped by Warner's - has been repackaged in view of the success of the two recent singles from it. Seven tracks have been removed. A new Body Count album, featuring the theme track to "Surviving The Game", will be released by Virgin in August. Ice-T has directed the video to accompany it.



# Everybody else is doing it and so are we!



Dolores: one minute she's a gorgeous platinum blonde of Monroe-esque proportions, the next...

... she's not

**THE CRANBERRIES** are easily Britain's biggest (indie-MOR) export to the States, their debut album approaching 2 million sales. With new single 'Dreams' in the charts, an emotional JENNIFER NINE speaks to the 'slightly wild' DOLORES O'RIORDAN about her injured leg, her impending marriage, her massive American success and her 'baby version of what happened to Kurt Cobain'. Oh, and her wig. **Blonde life: TOM SHEEHAN**

**W**HAT'S DOLORES O'Riordan up to? The Cranberries' heavenly voiced lead singer looks even paler and slier than you'd expect after a year of tours that have been as prolonged and tireless as the band's hold on album charts around the world. Greeting me in a low, soft voice that later proves practically inaudible on tape, Dolores sits propped up in a hotel bed among a mountain of pillows, trays of coffee cups and painkillers, and a heavily bandaged and plastered leg that probably now outweighs the rest of her by a good stone.

The painful result of a rare holiday week spent in the French Alps, her injury looks as dramatic as the plunge she took to get it. "It was my first time skiing, and I'm just slightly wild when it comes to things that involve speed," she smiles wryly. "It goes to my head. On the second day, I took the high slopes by myself, following some German guy, and I just went so fast. The next thing I knew there was a post in front of me. "I had to go into it or fall. So I fell," she concludes with the proprietary matter of factness that accident survivors adopt after the two-hundredth inquiry.

Then, gritting her teeth, Dolores shifts her leg with both hands onto a more comfortable spot on the bed. Fishing up the injury's medical name—a torn anterior cruciate ligament—she outlines the medical solutions: medieval-sounding treatments like metal pins hammered into the kneecap, and physiotherapy that largely involves tearing apart flesh and muscle after it has set. Needless to say, Dolores isn't doing too much standing. The photos you see here were taken at a video shoot for Jah Wobble's latest single, "Becoming More Like God", in which O'Riordan's vocals are quite clearly the instrument pushing it toward divinity. ("There's a very rare quality in her voice, something really ancient. A shamanistic element, even," Wobble tells me eagerly, his no-bullshit Cockney tones making the pronouncement oddly convincing.) Dolores was literally propped up by Maker lensman Tom Sheehan for 10 agonising shutter-minutes. "I was standing up and my bloody leg was killing me," she winces. "And I was trying to smile, and it was hurting, and I was hiding it..."

**SO** here I am at the end of the bed, trying not to slap the nearest bit of O'Riordan for occasional emphasis—the nearest bit's her bad leg—as we chew over a still-topical story that should, by pop rights, be past history. After all, the glorious, Stephen Street-produced "Everybody Else Is Doing It, So Why Can't We?" began life several years ago as songs written by O'Riordan and guitarist Noel Hogan, and was more than a little overdue by the time it was released 14 months ago. As O'Riordan repeatedly observes, it was met, at the time, with a small chorus of approval and general indifference. Its continued newsworthiness comes from the twist in the tale: the Mega-In-America, Eventually-Mega-Everywhere-Else story.

It's only Dolores, as I discover, who doesn't find it at all surprising, although the closest she comes to any Secret Of Our Success pronouncements is a pointed, "I think it was our live performances that sold the record... We spent a year touring and it paid off. It definitely wasn't from the covers of British magazines. We

actually didn't get any front covers. Any. Ever." The woman who journalists warned me could pack quite a verbal punch, and the woman who can recall the date—and probably hour—she met other writers she speaks of with a contempt bordering on loathing, looks up at me. "Jennifer Nine... Jennifer Nine... I know that name," she repeats like a mantra as her press officer and boyfriend slide out of the room and leave me to my fate.

"You reviewed our record," she remembers at last. "You liked it. It was at that point when everybody'd stopped writing about The Cranberries, and we were going through the hard times, and there was one review—yours—that cheered me up a lot."

Perhaps because I somehow seem like One of Us instead of One of Them—and, more than most performers this side of Morrissey, Dolores divides the world up that way—or perhaps because I've proven myself to be a big, mushy no-threat-at-all, Dolores asks suddenly if I want to hear a song from the band's second album, due this autumn. I do, of course.

**AND** inside four minutes, I find myself in a very strange position: muttering the kind of apology that, upon reflection, probably gets said behind a lot of closed doors in hotels. "Uh... dreadfully sorry... can't quite explain... this hasn't ever happened to me before..."

No, it's not what you're thinking. It's worse. I've just listened to a song called "Twenty One"—just about the most gutted, sad, hopeless and fierce and pitying thing I can remember hearing. And that's about all I can remember, except that I think the chorus went "Twenty-one/ Never again/ Never again/ Twenty-one." Oh, yes, and the fact that I suddenly (oh, how the boys in the office will laugh out loud) find I'm crying. As before: "Uh... dreadfully sorry... Can't quite explain..."

"I've never seen a journalist do that before," says Dolores O'Riordan softly to no one in particular, without a hint of triumph. She offers me a tissue. I fumble in my bag for my List of Questions.

**IF** the accident's brought her anything positive, says Dolores as I stop sniffing and we get back to business, it's time off. Not that having to cancel a tour with Crowded House and complicate the recording of the new album could have been among her aims. But a pause for reflection, however painful the circumstances, was welcome when it arrived.

"It's weird, because things were going so well with the band," she muses. "Just one month has just totally taken my head away from it. You wake up in hospital with a bottle of blood hanging off you and you live for the hope that maybe tomorrow there will be no pain. And your whole career just does not matter any more. A strange experience, but it took my mind away from the *out there* side of it. The *in there* side of it came back to meaning a little bit more. It made me start thinking about things in a different way, which I really needed, because since last March when we started touring in the UK, and Europe, and America... this is the first time I've actually reflected on what's happened to me in the last year. And now I'm ready. It's like chapter two of the book."

**WITH** Stephen Street once again behind the controls, The Cranberries' second album, suggests Dolores, will be stamped by the changes that time and travel have wrought on her as the band's lyricist and central performer.

With five songs done and more to follow, she observes that, "Over the last year, I've learned more about what I want, and I can get on with the producer better. You learn what you can do, and I mean, I won't exactly be into twiddling the knobs now, but..."

Dolores wasn't, to begin with, an exuberant frontperson (though she dismisses reports of her shyness as the result of refusing to be "one of those girls up there flashing their asses around half-naked, so I'd get 'innocent Catholic Dolores' instead"). She admits she's grown bolder after countless gigs supporting and then co-headlining with the likes of Duran Duran and Suede.

"I knew there was so much to performing that was false, and I didn't like being in a position where a lot of people were looking at me, Dolores. I felt vulnerable up there. But then—it reversed!" she exclaims, animated. "It became me being in control of it, and it became a brilliant thing to be there with everyone looking and me being able to take it and use it."

**SIMILARLY**, the disappointments and deceptions O'Riordan says The Cranberries have had to endure have taught her to be tougher. Spend more than five minutes talking about the music business, and it's clear that the wounds caused by management problems and what she calls "the silly, bitchy side of the business" are still nearly as fresh as when, three years ago, they drove her to her bed for weeks in abject depression.

It's what she calls, her voice going gentle with sympathy, "my baby version of what happened to Kurt Cobain, to Sinead O'Connor." Then she adds, "It really made me very ill very young. You see all the cruel side, but because you've been fooled before, you can see through people much quicker. It's brilliant. It was terrible to happen at the time, but I learned so much about life that way. I learned by getting sick, and what I did to myself in that state of mind, that I had the power in my mind to not let myself get that bad again."

Gammy leg aside, and judging solely from the mixture of candour, charm and wilful self-belief I see, Dolores O'Riordan looks nothing like a future victim. Then, just as I'm about to sidle into Real Girl (or real Snoopy journalist, take your pick) topics like her (Canadian! Therefore fabulous!) boyfriend, the latter ambles in the hotel room and gently hints that, by rights, Ms O'Riordan should be getting some sleep.

Besides his evident Canadianness (good looks, brains, calm self-assurance) and ability to "push a mean wheelchair", as he jokes, he's clearly the apple of Dolores' eye. "We'll call our baby Paddy. Paddy the Canadian," she trails off whimsically, before hastening to assure me that said tiny Irish-Canadians aren't yet on the cards.

**WHAT'S** Dolores O'Riordan up to? You already know about the heavenly pop music, the steely spine and velvet exterior of the lyrics. What's she got? What she always wanted. She's capable of saying, with utter surety, "Since I was small, really small, I just knew that all this was going to be. I've known since I was a kid that I was going to be really successful. And that's why I was given this voice—so that everybody would hear it."

Which might seem just a little egotistical to those of us grown accustomed to musicians who disguise their convictions as acceptable, offhand blokeisms or cartoon pomposity. But peel the layers off most sensible grown-ups and you can still find the remnants of a teenager shimmering with the fierce, unapologetic knowledge that glorious significance—the perfect poem, the most beautiful pop song, the most audacious painting—was, improbably and probably next week at the latest, a birthright.

Unlike the rest of us—unlike most musicians in these pages, even—Dolores O'Riordan never forgot that shimmering self-belief. And by the looks of it, she has proven herself right.

'Dreams' is out now on Island

## THE HYPE!

"Dolores O'Riordan sings so hypnotically about heartache that she could make you believe a romance is only the required prelude to a break-up." —Charles Aaron, DETAILS

"Their album is full of dreamy, mostly unplugged pop songs about desire and loss that never lapses into gooey New Ageisms or love-me-I'm-sensitive posing. There's something deeply Irish in all this, but don't expect U2 or The Commitments." —Kent Jones, US

"The Cranberries combine the lush lilt of the Sundays with the vocal force and fire of Sinead O'Connor." —Steve Hochman, The Los Angeles Times, Oct 2 1993

"Every male American in London turned up on Friday night to stare imploringly at superwaif singer Dolores O'Riordan, who materialised draped in an American flag." —Caroline Sullivan, The Guardian

"Basically, no band in the world can flagrantly rhyme the line 'Did you have to let it linger?' with 'You've got me wrapped around your little finger' and still move me to tears. No band, that is, but The Cranberries." —Peter Paphides, Volume

"If the Cranberries are the genuine article and wish to surf this wave of interest, they really need to keep their heads, open a high-yield account, speak up a bit, and learn to spot the real people from the extras." —Andrew Collins, Q Magazine

"When they aren't playing to adoring audiences in Atlanta, Seattle or Los Angeles, The Cranberries live with their parents in Limerick. They don't think about their 1.3m album sales, and they don't like the music press." —Dave Cavanaugh, Select

"Loosely described as an 'indie' band, The Cranberries certainly have their fair share of jingly-jangly guitars and melancholy lyrics, but there are also lush melodies, string sections and slow acoustic bits. It all adds up to a sound which is impossible to mistake and hard to resist." —Brian Boyd, Independent On Sunday

## THE ALBUM!

"Everybody Else Is Doing It, So Why Can't We?" (1993)

"LIKE many small things, Dolores' voice is neither as simple nor as frail as it seems, and there's a world of headstrong energy inside it. It's in the weird undulations that conclude 'Dreams', verging close to the unearthly. It's there, too, in the brittle bones of 'Waltzing Back', in which she gulps. 'Who gave them the right?' over and over, as thirsty for justice as for air. Countless times I'm on the verge of recognising some favourite forgotten song. But I think, in fact, it's simply the sound of this record, already all the way through to my bones." (Jennifer Nine, February '93)

## THE DISCOGRAPHY!

CASSETTE-only single—"Nothing Left At All"—local independent  
EP—"Uncertain"—on Xerica Records  
LP—"Everybody Else Is Doing It, So Why Can't We?"—on Island

## THE STATS!

CANADA: GOLD PLUS!—over 50,000  
USA: DOUBLE-PLATINUM!—1.8 million and rising  
UK: GOLD PLUS!—over 100,000  
IRELAND: GOLD!—loads

## THE FACTS!

- The Cranberries are the first Irish band to sell more than a million copies of their debut album in the US.
- It was the best-selling debut album of any Irish OR UK band in 1993.
- Dolores' messed-up leg is a more serious version of the injury sustained by Paul Gascoigne in the UK cup final. (Island Records press release)
- In Irish rock mag Hot Press, Dolores says manager Geoff Travis told her, "People react to your songs exactly the way they did to Morrissey's songs."



the cranberries