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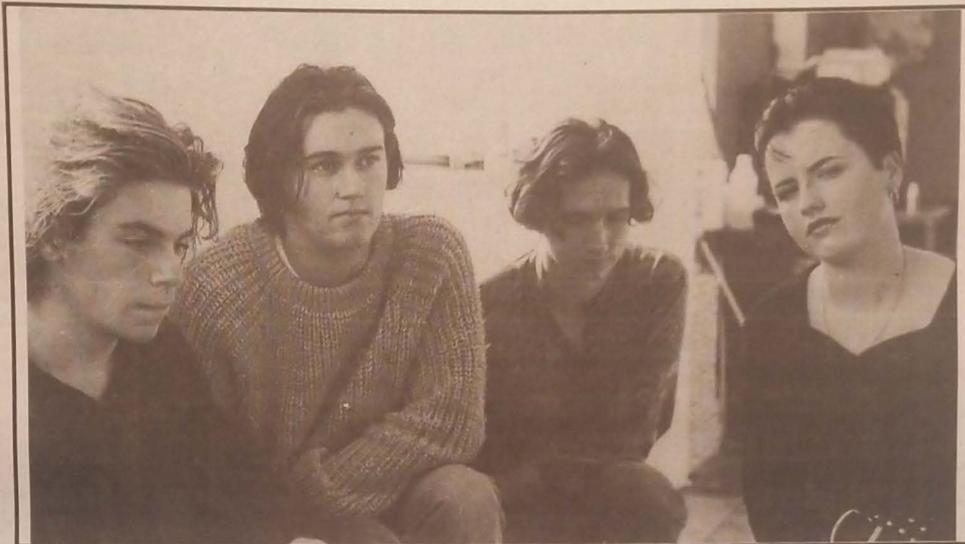
TRIBUNE ENTERTAINMENT



by STUART CLARK

On The Sauce For Christmas

It's amazing the difference 12 months can make. This time last year the prototype Cranberries were little more than a Hitchers offshoot with a natty line in snotty nosed power pop and precious little else. Since then they've brought in a new lead singer, completely revamped their set and produced two demos which have had most local pundits frothing at the mouth with anticipation. So why are this unlikely bunch being tipped as Limerick's 'band most likely to' while some of their more established counterparts seem to be floundering in a sea of apathy? Noel Cranberry seems a mite non plussed,



The Cranberry Saw Us play live on Thursday December 27th. at the Savoy Top Floor. Their debut "Nothing Left At All" cassingle is available now from Golden Discs, FM Records, Empire Music and Stardiscs on Xeric Records.

"This line-up has only been together for 8 months and we thought it'd take at least a couple of years before people in the music industry started taking us seriously. We never expected things to happen this fast, it's all been a bit of a blur! This probably sounds like false modesty but I really can't understand why we've been singled out for so much attention, we do what we do quite well but so do a lot of other local bands. The one thing that has definitely helped is that we've worked bloody hard. We rehearse at least three times a week, myself and Dolores are continually working on new songs and we've played live whenever the opportunity's arisen".

"The Cranberries make their first foray into the commercial world this week with the three track "Nothing Left At All" cassingle which is officially launched next Thursday, December 27th., at the Savoy Top Floor. As I said in an earlier review, it's an interesting mish mash of styles and influences with names like The Sundays, The Cure and Kirsty McColl all in there somewhere,

"We've been compared to a lot of people since we started and, in the early days, I think those comments were valid. Recently though, we've started to develop our own distinctive style and I can't think of anyone else who sounds like us. We're growing up; I know that I'm a better song writer than I was last Christmas and Dolores

finds it a lot easier to come up with the lyrics. It's a good partnership, we're both on the same wavelength and if I don't like something she's written I can say so without hurting her feelings and vice versa. We've signed a management deal with Pearse Gilmore at Xeric and his input has been invaluable. He's given us pretty much unlimited studio time which means we're 100 % happy with

and Empire. I'm not exactly sure how many we've sold but they seem to be shifting quite fast and we'll get rid of the rest at next week's gig. We'll also be sending out copies to people in the business who've expressed an interest already. That's part the reason we've spent so much time and money on the presentation, we want to try and fool everyone into believing we've got our act to-

but you can't put them across properly until you feel relaxed and in control. The best way to learn is to dive in the deep end and the last two shows we did with A Touch of Oliver and Cactus World News were a lot less nerve racking. Actually, the Cactus gig was probably the best we've done so far. Pearse was in charge of the sound and, as he knows the set so well, he was able to stick in echo and other effects at just the right moment. We also had a problem earlier on with Dolores, her voice is much gentler than most singers' and if it's not mixed properly she gets drowned out".

What can punters expect from next week's show?

"A lot of new songs. The longest we've played for in the past is 30 minutes, so we've had to come up with a lot of new material to pad out the set which is now over an hour long and much more varied. Miko Mahoney, who was on 'The Reindeer Age' compilation, is opening for us".

The only thing that worries me about the Cranberries is that they're not particularly visual. I really can't imagine Dolores turning somersaults or Ferg's drum riser slipping over a la Motley Crue, so do they have any other Baldrick-like cunning plans to bolster their live performances?

"I agree with what you're saying, we're not the kind of band that leaps around a lot and stands on the monitors! Our music tends to be quite moody and we've been talking about getting in a proper light show to create the right atmosphere. That sort of thing costs a lot of money but we'll

find it somewhere". You mentioned earlier that a few music business types have shown an interest, has anyone made a tangible offer yet?

"Put it this way, we've talked very informally to a couple of people but that's as far as it's got. We're ready to be heard by a wider audience and I'd be disappointed if we didn't have a record out, both here and in England, by the end of next year. I'm not saying we could go into the studio tomorrow and record an album but we'd certainly be able to put together a good E.P.

I've never been to London but from what I've heard and read about the Indie scene there, I'd say we'd fit in".

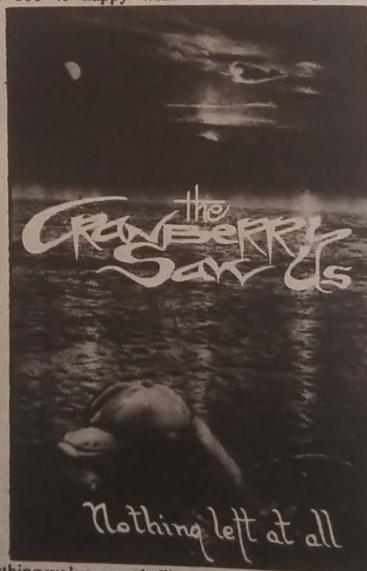
Noel, you're being very evasive!

"I've made a point of chatting to some of the older bands and they've all said the same thing; don't get excited about record company interest until they actually sign you. Even then, there are no surefire guarantees you're going to be successful. Look at Tuesday Blue, one minute they had a nice juicy deal with EMI America and the next they were back in Limerick playing the pubs".

Why do you think The Cranberries will succeed where others have failed?

"Good question, I haven't a clue! There are bands that we loved like Private World and Up The Downstairs who were forced to break up because they weren't getting anywhere. It's easy to adopt the attitude 'if they can't do it, neither can we' but that's very negative. One thing I've already learnt is you've got to hound people. If you record a demo, send a copy to every single company you can think of and then ring until you're sure they've listened to it. Go to the press, keep talking to RTE...it eventually pays off. We've been pestering Jo-Maxi for a while and now they've said we'll be on early in the New Year. You can't sit back and wait for people to come to you, you've got to make the running yourselves".

The Cranberries' general approach and attitude, combined with their music, suggest that exciting times lay ahead. 'Nothing Left At All' certainly couldn't be described as flawless but it's a powerful statement of intent which the band, and the people looking after them, can be justifiably proud of. Judge for yourself whether they're worth the hype next Thursday, I reckon it barely does them justice!



everything we've recorded". What are you hoping to achieve with the E.P.?

"The main objective is to sell enough copies to keep us in beer over Christmas! No, we want to develop our profile locally and provide the people who've come to see us over the past year with a keepsake of the band. There's 150 tapes in the initial batch and half of those have gone to Golden Discs, FM, Stardiscs

gether!".

The Cranberries first handful of live appearances were, how does one put this tactfully, rather *shambolic*. The potential was there for all to see but a lot of the deft little touches displayed in the studio were lost on stage,

"I can't argue with that, our first few supports were a total mess! It's all very well and fine having the songs worked out, which we did,

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