

# ORANGE

the style mag for underachievers



**Tank Girl**  
Hewlett & Martin  
sell-out!



**Cranberries**  
Dolores lingers with intent

**Killdozer**  
Heavy Metal surrealists

**HomoCult**  
Cool to be QUEER?

plus  
**Sultans of Ping**  
The new New York Dolls?

**Kids!**  
Don't you just hate 'em?

**Tank Girl**  
The  
Movie



JAMIE HEWLETT '94



# cranberries r ies

"I wasn't very conventional as a child. My mother told me as a baby I used to sleep too much, and one day I slept for 24 hours and she thought I was dead."



## Dolores Speaks!

In America first and now here, The CRANBERRIES have hit upon massive success. We've all read the interviews, but what is singer DOLORES O'RIORDAN really like? LIZ EVANS asks the woman herself.

PIK: MATT BRIGHT

THEY'RE from Limerick in Southern Ireland, in America they've sold one and a half million copies of their debut album, "Everybody Else Is Doing It So Why Can't We?". They have a singer who hates the press, a single, "Linger" which entered the charts here in February at Number 16, and a batch of songs which embrace Irish tradition beneath a layer of spirited rock. They are the Cranberries, and by now you should know

that.

Dolores O'Riordan, who writes the lyrics and performs, according to her manager, like no one since Patti Smith, is 22, and possesses a strong aversion to bullshit. Since she was a wee young 4-year-old she's determinedly followed her heart and listened to her instincts, developing a thoroughly fierce individualism on the way.

Backed by Noel Hogan on guitar, his brother Mike on bass and Feargal Lawlor on drums, Dolores is now very much doing it, although not quite like everybody else. For a direct line to the Irish woman's methods, it's probably best to let her speak for herself.

"I suppose I always felt inferior as a child. I knew inside I was me and I was very strong, but I didn't want to do all the things that other girls did. I didn't want to dress like them, and it didn't really matter whether the boys thought that I had a nice bottom when I was 15, or that I had a flat chest. It didn't matter. I thought, God, if that's what life is about, if it's all about pleasing the boys who stand at the corner, that's sad. I'm going to go and sit in my bedroom and I'm going to go to mass with my mother because that's more fun.

"My mother used to take me to church a lot, so I was mixing with adults from the age of 12 or 13. They were very serene, religious adults, so I had to be very mature. I had to develop a certain respect for the way humans believed in things and the way that they were so serene. It really made me think.

"I've been writing songs since I was 12 and sometimes I look back at the lyrics I wrote then and it's really funny. I think my God, how did I write that? It's like something a 20-year-old would write! Life was so serious and I always thought it was such a struggle, but I wouldn't be me if I'd had more fun.

"I take things just as seriously now inside, although I seem much lighter on the outside. Inside is different though. Very few people see inside you. Maybe your boyfriend does, the person that you fall in love with. But there is a side of you that no one sees but yourself, and that can scare the crap out of you. Is it supposed to be there? You just curse! That's why writing is very therapeutic.

"Sometimes the person you're writing about will recognise themselves and they'll ask you about it. They'll say 'This is about the past, why are you still writing about this? Did you really mean it?' And people don't always like it, but I'll always be true to me when I write, I don't care if it causes trouble.

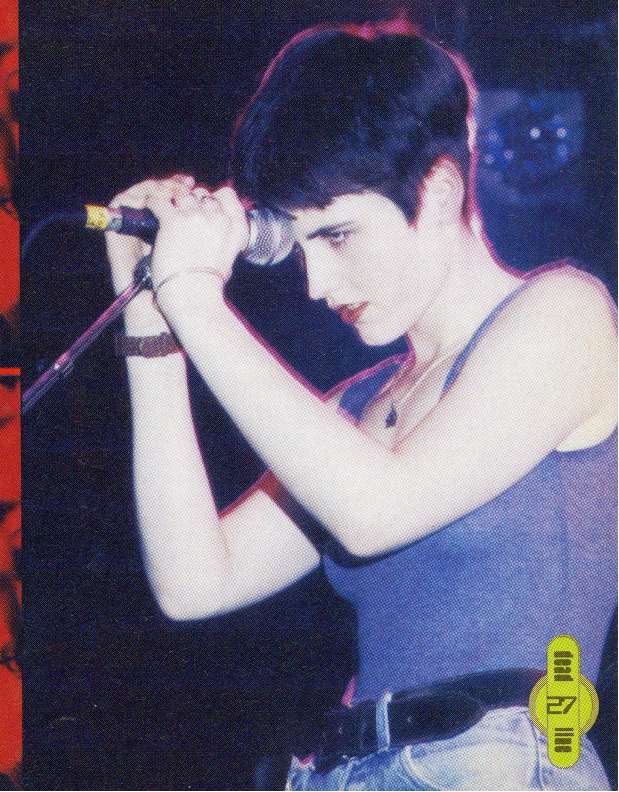
It's worth it, I can handle it.

"I suppose I've always been into self-expression, finding my own way of expression through language. I wasn't very conventional as a child. My mother told me as a baby I used to sleep too much, and one day I slept for 24 hours and she thought I was dead. I love sleeping and dreaming. Dreams are mad, they're really important, and they do come into my lyrics. I have good and bad ones, although lately they've been bad.

"When I joined the band, we were very lucky. I'd been with them for 12 weeks when we sent out a demo of 4 songs, and Rough Trade replied. Seven weeks later we sent out a 3-track demo, and within 2 weeks we had 4 indie labels after us. During the next 6 months word got out, and when we did this gig in Limerick, 32 A&R people were there! So we didn't actually have to go anywhere.

"But then do you ever really listen to our music? Do you ever really listen? Do you ever listen to all the other indie bands that are about? I think there are very few women who can really sing and deliver true, strong emotion. What we do has got nothing to do with tits and ass. We're not a girlie-fronted band. I could be a man, it doesn't matter. It's to do with human emotion and

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"I just think every woman is so gorgeous in her own way. I think women are so beautiful, they're so emotionally open, and just the concept of life, human life inside the female, it's beautiful."

human feelings, it doesn't matter whether I'm male or female.

"I suppose some people think I should be wearing a nice pink dress or something. I don't know. I don't care, because it doesn't matter what I look like. This is just a shell. A person is put into a lump of flesh, and it doesn't matter what your bones and your build are. I wouldn't particularly relate to people who'd think that would matter. It's so sad what happens to these women who are not what they call beautiful in the eye of the modern world. It's so trivial. People who are passed over should be glad they are, because the people passing them over are so irrelevant.

"I just think every woman is so gorgeous in her own way. I think women are so beautiful, they're so emotionally open, and just the concept of life, human life inside the female, it's beautiful.

"I haven't really thought about the success we've had much. When you're a songwriter and you're really into what you're doing, you don't measure it in terms of success or record sales. It's nice and everything, but it doesn't mean that much to me. I've discovered that it doesn't change who you are inside.

"I suppose it does alter your life, but so does getting a job in a factory in dublin, or getting a job in a bank. Everything changes your life unless you stay in one little town and get a 9 to 5 job. It doesn't interfere with your life, because it becomes your life, but sometimes your life interferes with it. Everything has to fit in around your career, and if it doesn't then, as far as I'm concerned, well, you just have to forget it.

"Our song 'I Still Do' was about that kind of thing. I held onto a relationship for a very long time, and I only lost it recently. It was very painful, it took me over a year, but my lifestyle just killed it.

"When I was 19, I was completely in love with this guy. But we had this jerk manager who told me I was becoming too dependent on him and that he shouldn't come in the studio any more, and that it might be better if I left him. This manager was a jerk

and he did it out of hate for me, he never wanted me to be with this guy.

"My boyfriend never tried to control me, but it was hard for him when I went off last February with Belly and then to Europe with Hothouse Flowers and then to America with Suede. And then after 7 months away I came home and had to go back again. And there was no point in his coming out because he had no identity out there. It was bad for him to be there.

"We used to be so close but you really have to give your life to what you do. This is something I've wanted to do ever since I was

a child, and I never thought anything would ever stop me, not even that."

"I don't feel very much for the English music press, it doesn't bear a very big relevance on my life. When you're 22 years old and you know you've sold one and a half million copies of your debut album, and you also know in your soul you haven't changed as an artist, and your fans are dedicated, and your second album's going to be even bigger, it doesn't bother you!

"Sure when I was 18 I was pissed off with the press. They were just childish, thoughtless idiots. They were a lot older than me, I was just an innocent teenage girl who'd just come out of school, and they were very hurtful. But that's their role in life, that's their job, to go around hurting artists.

"In Britain the music press is very sexist as well. They're really into rock chicks. They don't see women as strong-minded artists. They only look at a woman if she's prepared to talk about her crotch and all kinds of sexual, personal things. They remind me of the kids at the back of the school bus who shout insults when they're with their peers. At the end of the week they get their boring wages and their lives are still the same. I know I'm better off!

"I think what I'd like to do in the future is keep writing really strong songs. I suppose some day I'd like to enlighten some people in the human race into thinking in a better way, open their minds. Some people are so closed-minded, I think.

"There are certain times when I've sung a song and afterwards a bouncer with a Megadeth t-shirt on, or something, has come up and said 'Excuse me, that was a lovely song, I really understand it'. It wouldn't be something they'd sit down and listen to in front of the boys, and it wouldn't be something they'd normally enjoy, but it's just because it's so honest at the time. Maybe for somebody who wouldn't normally be into it, it might just click for a moment..."



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