

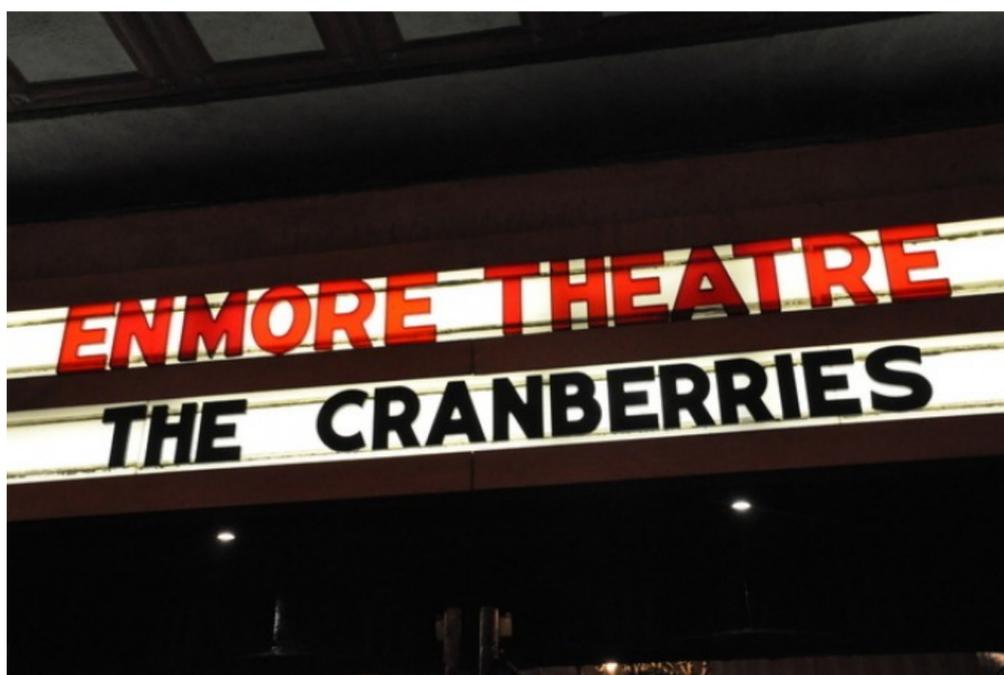
MUSIC

The Cranberries @ The Enmore, Sydney (26/3/2012)

by **Dan Grinberg**
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The problem with reunited bands is that their past, often dictated by the intensity and presence that drove their success becomes an unattainable precedent. However for The Cranberries 2.0 the subtly nuanced and mellowed accounts of their older songs easily overcome any concerns about their reformation.

The Preachers warmed up the then half full Enmore theatre with their bittersweet, guitar driven ballads, summoning the golden age of rock as their muse. Sharing vocals, Gideon Bensen's soulful tenor was equally matched by Isabella Manfredi's, at times juxtaposing Gideon's howling choruses with an almost tender feel. With Gideon's rhythmic guitar placed at the forefront, The Preacher's solidified themselves as an upcoming rock act.

After [Thursday night's schmozol, which saw the Cranberries exit before even entering the stage](#), audience expectations for Monday's show were raised seemingly higher than Dolores O'Riordan's top hat. This, among other variables a causal factor to what was a rather laid back performance. The opening, the euphoniously heart warming Dreams set the bulk of the night's tone as one of slow swaying and constant reminiscing. As the band glided through their mid tempo hits in cautious fashion, dishing out songs like Linger and Ode to my Family, everything from the minimalist backdrop to the subdued lighting ensured a night for the matured and tamed.

It should come at no surprise that Dolores O'Riordan did what she does best, the combination of her amorous lyrics and inimitable voice the centrefold and bond between the distance of the session like playing style of the band and the crowd. The set, divided amongst the band's six studio albums, featured new songs from Roses, (2012) making a welcomed appearance. Schizophrenic Playboy's balefully wonderful harmonies resonated through the Enmore like an echo chamber, showcasing the underlying energy and intensity that was rather fickle throughout the night. Although these moments were brief and devoured by the passivity of the large selection of mid tempo songs, moments of pure passion seeped through, with drummer [Fergal Lawler's](#) intense fury unleashed during the outro of Zombie.

It would be unreasonable to expect an older, more developed band to capture the fervour of the past; alternatively, what The Cranberries achieved was catering a set to the appropriate demographic. In turn the crowd's reciprocal steady sway, unadulterated evidence that there's no age limit on rock.

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