

the  
**Limerick**  
Pride

THE INTERNATIONAL FANS MAGAZINE OF THE CRANBERRIES

JUNE/JULY '96

**#7**

£2 UK/EIRE

£3 REST OF  
WORLD



**Debrían**  
publications

DEBRIAN Publications

c/o Brian O'Donovan,

Finnitterstown, Adare,

Co. Limerick, Ireland.

ANNUAL SUBSCRIBERS

UK/EIRE - £10

ELSEWHERE - £15

BACK ISSUES

UK/EIRE - £2.25

ELSEWHERE - £3.25

# To The Faithful Departed

## Reflecting on a review

### A word from the editor

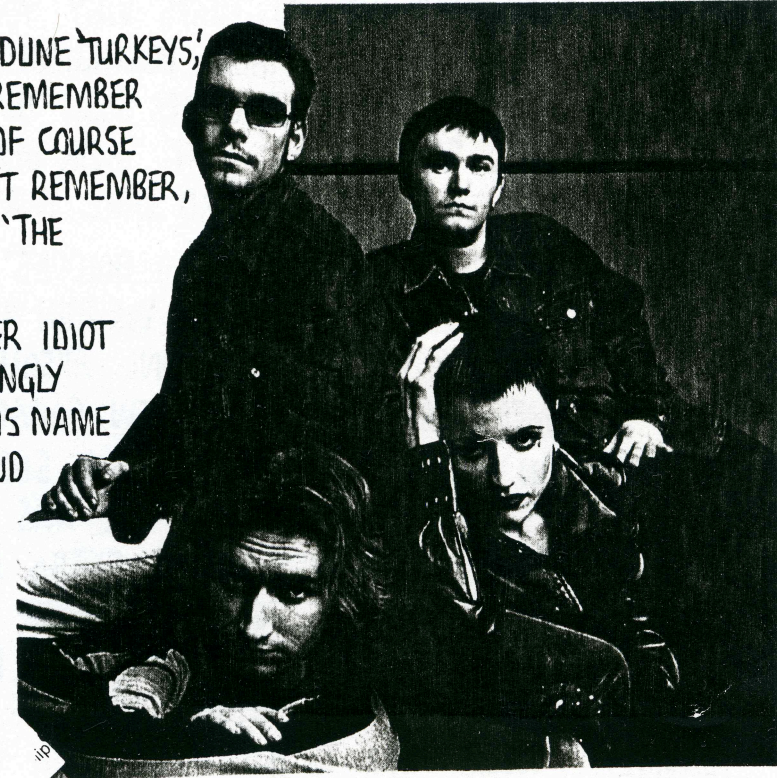
#7 OF 'THE LIMERICK PRIDE' IS HERE - OUR FIRST ANNIVERSARY ISSUE. I HOPE YOU ENJOY READING THIS BIGGER ISSUE, ALTHOUGH I WASN'T ABLE TO INCLUDE ALL THE THINGS I WANTED TO. I'D LIKE TO TAKE THE TIME TO SAY THAT IF ANYONE IS INTERESTED IN WRITING A REVIEW FOR THE BAND'S NEW ALBUM THEN PLEASE SEND IT TO THE ADDRESS ABOVE. WELL, THERE'S BEEN NO SHORTAGE OF NEWS ON THE BAND JUST LATELY, OR SHALL I SAY NO SHORTAGE OF PERSONAL ATTACKS ON DOLORES. IT SEEMS THAT ALL THE BRITISH MUSIC CRITICS HAVE GOT TOGETHER AND FORMED A HATE CAMPAIGN AGAINST HER. SHE WON'T BE BOTHERED THOUGH, 'TO THE FAITHFUL DEPARTED' SOLD OVER 2 MILLION COPIES IN ITS FIRST WEEK OF RELEASE.

ENJOY READING ISSUE #7

BRIAN O'DONOVAN - EDITOR

REMEMBER THE HEADLINE 'TURKEYS', OF COURSE YOU DO. REMEMBER STEVE SUTHERLAND, OF COURSE YOU DO. IF YOU DON'T REMEMBER, GO BACK TO #1 OF 'THE LIMERICK PRIDE'.

NOW COMES ANOTHER IDIOT FROM THE INCREASINGLY ANNOYING NME. HIS NAME IS JOHN MULVEY AND HIS HEADLINE FOR THE CRANBERRIES ALBUM IS 'DEAD AND BERRIED', SO HERE WE GO ON HIS REVIEW.



HE STARTS OFF ASKING QUESTIONS ABOUT WHAT DOES DOLORES DREAM OF WHEN SHE GOES TO BED. 'DOES SHE TOSS AND TURN FOR HOURS, HAUNTED BY GHOSTS OF DEAD POP STARS, BY THE SAD STARING EYES OF BOSNIAN BABIES, BY THE FLOWER OF A NATION'S YOUTH - TURNED INTO HEROIN SLAVES? DOES SHE SLUMBER THROUGH ROSY PASTEL-SHADE REVERIES OF HER WEDDING DAY, AND THINK BACK ON THE GOOD OLD DAYS WITH HER GRANDDAD.'

HE GOES ON "EXHIBITS FOUR AND FIVE, 'I'M STILL REMEMBERING' AND 'I JUST SHOT JOHN LENNON'. DOLORES DECIDES FAMOUS PEOPLE GETTING SHOT IS... BAD!" WHAT OF KURT COBAIN, WILL HIS PRESENCE STILL REMAIN?" SHE PONDER'S IN THE FORMER "REMEMBER JFK, EVER SAINTLY IN A WAY, WHERE ARE YOU NOW? WHERE ARE YOU NOW?" THEY'RE DEAD WOMAN, THAT'S WHY YOU'VE WRITTEN A DREADFUL SONG EXPLOITING THEIR POSTHUMOUS PERSONALITY CULTS. WELL MULVEY, IF THE CHANCE COMES SOON THAT I CAN SPEAK TO DOLORES, I WILL REMIND HER THAT THEIR DEAD OK, (AS IF SHE DOESN'T KNOW YOU SARCASTIC SAD LITTLE TWAT).

MULVEY CARRIES ON AND COMPARES DOLORES' LYRICS TO CLODDISHLY - RHYMED, INNOCENTLY GLIB POEMS WRITTEN BY TEN-YEAR-OLDS. WHAT NEXT. SO OK, MULVEY IS TALKING ABSOLUTE CRAP. TO PROVE THIS STATEMENT LET'S GO BACK A FEW PARAGRAPHS.

'IN COMMON WITH MANY OTHER IRISH-SUPERSTARS, NOTABLY THE GLOBE-STRADDLING FOLLY OF U2, SHE HAS REALISED THAT NOTHING SELLS QUITE SO WELL IN THE STATES AS A BIT OF BLEEDING-HEART BLARNEY. FIRST OF ALL, THE ONLY BLARNEY I CAN SEE IS WHAT MULVEY HAS WRITTEN. SO DOLORES HAS REALISED THAT NOTHING SELLS QUITE SO WELL IN AMERICA THAN BLARNEY. I WOULD LIKE TO PUT A QUESTION TO MULVEY. ARE THERE ANY TRACKS ON 'EVERYBODY ELSE...' AND 'NO NEED TO ARGUE THAT ARE BLEEDING-HEART BLARNEY?' THE ANSWER IS OBVIOUSLY NO, WHICH PUTS MULVEY'S COMMENTS INTO A CASE OF STUPIDITY. WHY, BECAUSE BOTH ALBUMS WERE SUCCESSFUL IN AMERICA - WITHOUT THE SO-CALLED BLARNEY, SO WHY SHOULD THEY START DOING BLEEDING-HEART BLARNEY NOW.

JUST LIKE SUTHERLAND, IT SEEMS THAT MULVEY, AS WELL, HAS

SOMETHING AGAINST IRISH ARTISTS. IN HIS STATEMENT HE OBVIOUSLY SUGGESTED THAT U2 DO THE SAME. HOW HE CAN SAY THAT ABOUT BONO AND THE BOYS IS BEYOND ME, BUT THE ARGUMENT IS NOT ABOUT U2 SO I WON'T EMBARRASS MULVEY ANY MORE ON THAT SCALE.

BY THE WAY, HAVE YOU NOTICED THAT U2 ARE ONCE AGAIN MENTIONED IN THE CRANBERRIES ALBUM REVIEW - TOTAL BOLLOCKS WOULDN'T YOU AGREE. THE SAD TRUTH IS, IF THE CRANBERRIES WERE FROM ENGLAND OR ANYWHERE ELSE APART FROM IRELAND, U2 WOULDN'T GET A MENTION AND THIS ALBUM WOULD PROBABLY GET A RAVE REVIEW.

HE DESCRIBES DOLORES' VOICE AS A YODELLING, YELPING HORROR SHOW. IF IT'S A YODELLING, YELPING HORROR SHOW WHY DON'T YOU DO SOME YODELLING YOU SAD, SARCASTIC INDIVIDUAL AND SEE IF YOU MAKE ANY SALES, OR INSTEAD, JUST CARRY ON DOING YOUR STUPID COLUMNS AND REVIEWS IN NME AND GO HOME AND DREAM ABOUT HOW MUCH MONEY YOU COULD BE MAKING IF YOU HAD THE TALENT THAT DOLORES AND THE BOYS HAVE. A FRIEND OF MINE THE OTHER DAY DESCRIBED ENGLISH JOURNALISTS IN MUSIC WEEKLIES LIKE NME AS SAD, PATRONISING AND JEALOUS PEOPLE WHO ARE ONLY WRITING IN MAGAZINES AND SLAGGING PEOPLE OFF BECAUSE THEY WERE NEVER ANY GOOD AT MAKING MUSIC THEMSELVES. I DON'T DISAGREE THAT'S FOR SURE.

HE FINISHES - "ULTIMATELY, THE MOST PROFOUND QUESTIONS THAT 'TO THE FAITHFUL DEPARTED' RAISES ABOUT THE HUMAN CONDITION ARE: DOES STARDOM MAKE YOU UTTERLY INVULNERABLE TO CRITICISM FROM YOUR BANDMATES, EMPLOYERS AND OH-SO-COSY FAMILY? AND, HENCE, DIDN'T ANYONE TRY TO STOP HER. THE ANSWER, NATURALLY IS OF COURSE NOT. WHY STOP SOMETHING THAT

WILL STRIKE A HEARTWARMING CHORD WITH MILLIONS THE WORLD OVER. WHY MOCK THE KNOWINGLY FOLKSY, THE PERCEPTIVELY SIMPLISTIC? AND WHY DENY A BUNCH OF ARROGANT, SNOBBISH MUSIC 'CRITICS' THE CHANCE OF A GOOD SNIDEY LAUGH? THAT'S 'TO THE FAITHFUL DEPARTED' SEWN UP: THE ABSOLUTE BOLLOX, MATE.

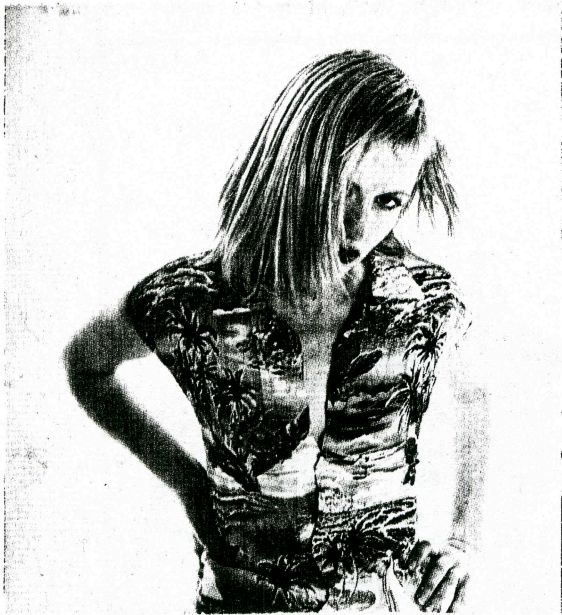
ON A SERIES NOTE, I'VE NEVER SEEN SUCH A BAD REVIEW SINCE DURAN DURAN'S TRIBUTE ALBUM 'THANK YOU', (AND GUESS WHO REVIEWED THAT — MR SUTHERLAND.)



I GUESS ONCE A MAGAZINE DECIDES IT DOESN'T LIKE YOU, THAT'S IT. STEVE SUTHERLAND WAS PROVED TO LOOK A FOOL LAST YEAR. HIS 'NO NEED TO ARGUE' REVIEW WAS BAD ENOUGH BUT THIS IS A REVIEW I THOUGHT I'D NEVER EXPERIENCE READING. 'NO NEED TO ARGUE' WAS THE BIGGEST SELLING ALBUM IN EUROPE IN '95 WHICH MADE SUTHERLAND HIMSELF LOOK LIKE A COMPLETE TURKEY. WILL THE SAME HAPPEN TO MULVEY WHEN 'TO THE FAITHFUL DEPARTED' STARTS CLOCKING UP THE SALES. HE GAVE THE ALBUM ONE OUT OF TEN. WHAT'S THE ONE FOR, WHY NOT GIVE IT NONE OUT OF TEN, OR BETTER STILL NOT DO A REVIEW FOR THE ALBUM IN THE FIRST PLACE.

MY ADVICE FOR DOLRES AND THE BOYS IS NOT TO ACCEPT AN INTERVIEW FOR NME IN THE FUTURE — WHY, THEY DON'T NEED IT. BUT IF THEY DO, I HOPE I HEAR THE YODELLING AND YELPING OF MULVEY WHEN DOLRES IS GIVING HIM A GOOD FEW KICKS UP THE ARSE. WHY: BECAUSE MULVEY IS THE ABSOLUTE BOLLOX, MATE.





# Strange

The Improbable  
O'Riordan

cranberries

ROLLING STONE

# Fruit

rise of Dolores  
and the

cranberries

MARCH 1995



DOLORES O'RIORDAN FACES THE CROWD, HER PALMS HIGH ABOVE HER HEAD, AND BEAMS A BROAD, OPEN SMILE. "THANK YOU! I LOVE YOU!" SHE BELTS FROM THE STAGE OF LONDON'S ROYAL ALBERT HALL. CRAVENLY SHOWBIZ BUT UNDENIABLY HEARTFELT, THE GESTURE IS PART AUDREY HEPBURN, PART DAVID BOWIE. CLAD IN A DAZZLING GOLD AND RED SLEEVELESS GOWN, SURROUNDED BY OVERSTUFFED BOUQUETS OF RED ROSES, BATHED IN A PINK CIRCLE OF LIGHT, THE PETITE LEAD SINGER OF THE CRANBERRIES IS IN HEAVEN. DURING 'LIAR,' THE NEXT SONG, NOEL HOGAN HUNCHES OVER HIS GUITAR, GIVING IT A GRACEFUL ARM FLAIL FOR EMPHASIS; DRUMMER FERGAL LAWLER'S EXPRESSION WIDENS AS HIS CYMBALS SHIMMER AND SUBSIDE, BASSIST MIKE HOGAN STANDS DEAD STILL. BUT ALL EYES ARE ON O'RIORDAN. AT THE SONG'S INSTRUMENTAL BREAK, SHE EXECUTES A LIVELY IRISH JIG ACROSS THE STAGE DESPITE TWO METAL PLATES AND FIBERGLASS LIGAMENT EMBEDDED IN HER KNEE AFTER A SKIING ACCIDENT LAST MARCH. THE NIGHT BEGINS WITH AN ACOUSTIC SET FOR WHICH THE WHOLE BAND DONS SUITS AND SITS DOWNSTAGE. O'RIORDAN MAKES A GRAND ENTRANCE IN OVERSIZE VICTORIA MEN'S

*The Limerick Pride June July 1996 Page 8*

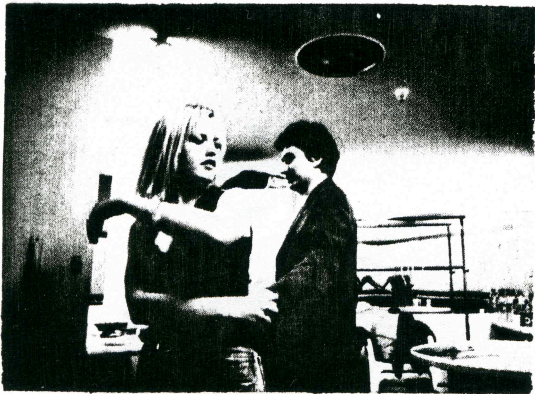
FORMAL WEAR, BOW TIE AND TAILS

INCLUDED. A CLASSICAL STRING QUARTET ACCOMPANIES THE BAND ON RETOOLED VERSIONS OF SOME OF ITS BIGGEST HITS: 'ZOMBIE', 'ODE TO MY FAMILY' AND 'DREAMING MY DREAMS'.

IN FRONT OF THE ROARING THOUSANDS, THE CRANBERRIES STILL MANAGE TO CREATE AN INTIMATE, THEATRICAL MOOD. AS THE STRINGS WAIL AND NOEL HOGAN LIGHTLY STRUMS HIS GUITAR, O'RIORDAN SHIMMIES AROUND THE STAGE, HER HANDS RAISED, SINGING IN PERFECT PITCH. WITH HER COAT REMOVED, IN A DARK VEST AND PALE BIJOU, SHE COULD BE BOWIE'S THIN WHITE DUKE AS SHE LEANS HER MICROPHONE STAND INTO THE AUDIENCE. MEET DOLORES O'RIORDAN, ROCK STAR.

IT REALLY WASN'T SO LONG AGO THAT BRITISH RECORDING EXECUTIVES AND MUSIC JOURNALISTS WERE JETTING UP TO LIMERICK, IRELAND, TO CATCH A GLIMPSE OF FOUR ANONYMOUS TEENAGERS WHO WOWED LONDON POP CIRCLES WITH NOTHING MORE THAN A CRUDE DEMO TAPE. STRUCK BY THE BAND'S RAW TALENT AND WIDE EYED CHARM, THE BRITISH MUSIC WEEKLIES SHOWERED THE CRANBERRIES WITH PRAISE MONTHS

*The Limerick Pride June July 1996 Page 9*



BEFORE THEIR FIRST ALBUM WAS EVEN RECORDED. 'LINGER', THE FIRST SONG THE BAND EVER WROTE, BECAME ITS FIRST HIT SINGLE.

TODAY, O'RIORDAN FRONTS A QUARTET THAT PERFORMS NIGHTLY FOR THOUSANDS OF ADORING FANS AND CURRENTLY RIVALS MADONNA IN

MTV AIR TIME. HAVING RECENTLY SOLD 5 MILLION COPIES OF THEIR SECOND ALBUM, 'NO NEED TO ARGUE' - WHICH IS NOW ENJOYING TOP 10 STATUS IN THE UNITED STATES AND A NO.1 RANKING THROUGH-OUT MUCH OF EUROPE - THE CRANBERRIES HAVE PROVED THAT THEIR 1993 DEBUT, 'EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?', WHICH HAS SOLD 3.5 MILLION COPIES, WASN'T A FLUKE. THROW IN A FEW SHOWCASE EVENTS, LIKE WOODSTOCK '94 AND AN UPCOMING MTV UNPLUGGED APPEARANCE, AND IT'S EASY TO DIVINE THE SOURCE OF O'RIORDAN'S UNQUALIFIED MIRTH. THE CRANBERRIES ARE IRELAND'S BIGGEST MUSICAL EXPORT SINCE U2.

BUT FOR A MULTIPLATINUM ROCK GROUP, THE CRANBERRIES AREN'T EXACTLY WHAT ONE MIGHT EXPECT. THEIR REPUTATION IS THAT OF A HUMBLE, EARTHY LOT FROM UMERICK - NOT DUBLIN, HEART OF IRELAND'S HAPPENING MUSIC SCENE - WHO FIRST FOUND SUCCESS IN THIS COUNTRY'S ALTERNATIVE MARKET AFTER BEING REJECTED AT HOME

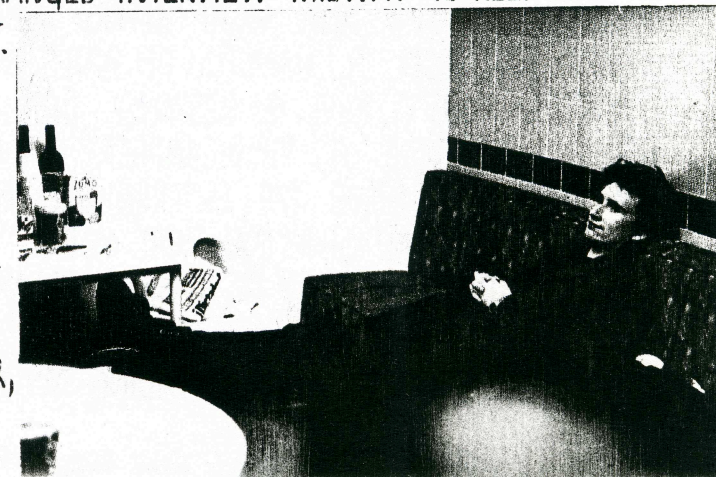
HARDLY A BLOWOUT LIVE, THE CRANBERRIES' LOW-KEY DELIVERY IS OFTEN SUBSUMED BY AUDIENCE DIN. THEN THERE ARE THE WONDERFULLY SUBTLE MUSICAL GESTURES - SUCH AS PLAYING WITH A STRING



QUARTET - THAT WOULD RENDER ANY OTHER ACT HORRIBLY PRETENTIOUS. THE AUDIENCE DEMANDS AN ENCORE BY BANGING THE ALBERT HALL'S CREAKY WOODEN FLOORS WITH ITS FEET. O'RIORDAN OBLIGES WITH A CROWD-SILENCING RENDITION OF 'NO NEED TO ARGUE', ACCOMPANIED ONLY BY A VIOLIN AND THE MAMMOTH ALBERT HALL PIPE ORGAN. O'RIORDAN'S VOICE, WITH ITS ROUND TONES AND NUANCED YODELS, BESPEAKS IRISH TRADITION, BUT IT IS DISTINGUISHED BY A SLIGHT HOARSENESS THAT HINTS FAINTLY AT INNER ANGER. FOR THIS REASON, O'RIORDAN HAS BEEN COMPARED WITH SINEAD O'CONNOR, THOUGH O'RIORDAN LOATHES THE COMPARISON. "WHAT I DO IS SO DIFFERENT," SHE SAYS, "I MIGHT HAVE BEEN SINGING BEFORE SHE EVER SANG - WHO KNOWS? IT'S NOT LIKE I'M NOT GOING TO SING BECAUSE SOMEBODY FROM UP THE ROAD GOT THERE FIRST BECAUSE SHE WAS A FEW YEARS OLDER THAN ME." BUT O'RIORDAN HAS MADE UP FOR LOST TIME, SO MUCH SO THAT AT THE AGE OF 23, SHE IS ALREADY WRITING ROAD-WEARY LYRICS LIKE "UNDERSTAND WHAT I'VE BECOME / IT WASN'T MY DESIGN."

FOUR DAYS LATER, I WAIT FOR O'RIORDAN IN ROOM 663 OF LONDON'S LAVISH REGENT HOTEL (DESPITE ENGLAND'S CHRONICALLY INCLEMENT WEATHER, 20-FOOT PALM TREES FLOURISH IN THE HOTEL'S SIX STOREY GLASS-ENCLOSED ATRIUM.) THE NIGHT BEFORE, SHE INTERRUPTED OUR OUR FASTIDIOUSLY ARRANGED INTERVIEW MIDWAY TO KEEP A MASSAGE APPOINTMENT.

DURING THE PAST FEW DAYS, IN FACT, EACH MEMBER OF THE BAND HAS BRAZENLY FOILED CASUAL PLANS TO MEET - SURREPTITIOUSLY DUCKING OUT TO DINNER,



THE MOVIES, A SOCCER MATCH, EVEN OTHER INTERVIEWS. BUT ONLY O'RIORDAN HAS THE STAR TRAPPINGS: THE PERSONAL WARDROBE ASSISTANT, THE DOTTING HUSBAND AND THE GNAWING TENDENCY OF REFERRING TO HERSELF IN THE THIRD PERSON ("I PUT DOLORES FIRST, ALWAYS," SHE TELLS ME). AFTER 5 DAYS OF SCHEDULED HANG TIME IN LONDON, TWO OF WHICH O'RIORDAN SOMEHOW MANAGES TO SPEND IN IRELAND, I OPT TO DELAY AN EARLY-MORNING FLIGHT HOME IN DESPERATE HOPES OF WINNING ONE FINAL SITTING AFTER O'RIORDAN OFFERS TO VISIT MY ROOM FOR BREAKFAST.

AT 9 O'CLOCK ON THE NOSE, O'RIORDAN ARRIVES IN A PLAIN T-SHIRT, RED SPANDEX WORKOUT TIGHTS AND WHITE REEBOK SNEAKERS. SHE DOESN'T LOOK MUCH LIKE A ROCK STAR. ONLY THE WICK OF PLATINUM-DYED HAIR ON HER HEAD AND THE CLUSTER OF STUDS IN HER RIGHT EAR HINT AT A REBELLIOUS SIDE. "WHEN THE SCHOOL PRINCIPAL CALLED ME IN," SHE SAYS, "I'D BE ON MY WAY UP TO THE OFFICE, TRYING TO PULL ALL THESE EARRINGS OUT, BECAUSE SHE'D TAKE 'EM OFF AND THROW 'EM AWAY."

O'RIORDAN PICKS, BIRDUKE, AT A NOUVELLE PORTION OF SLICED KIWIS, STRAWBERRIES AND CITRUS FRUIT WHILE FULFILLING HER PROFESSIONAL OBLIGATIONS. THEN SHE LEAVES. PROMPTLY. ONE CAN HARDLY BLAME HER FOR BEING DISTRUSTFUL OF THE PRESS. AFTER RETURNING FROM A WHIRLWIND U.S. TOUR RIGHT BEFORE CHRISTMAS, THE CRANBERRIES DECIDED TO CANCEL A HANDFUL OF DATES IN IRELAND TO GIVE O'RIORDAN'S LEG A REST. IN RESPONSE THE HARDCRABBLE IRISH TABLOIDS STATIONED A PHOTOGRAPHER OUTSIDE O'RIORDAN AND HER HUSBAND'S HOME. THE ENTERPRISING PAPAARAZZO SCORED A SHOT OF THE TWO SHOPPING THAT WHEN PUBLISHED, FED UNSUBSTANTIATED RUMORS OF A BAND BREAKUP AND AN O'RIORDAN BREAKDOWN.

"I DON'T APPRECIATE PEOPLE INVADING MY PRIVACY," O'RIORDAN

SAYS. "IF SOMEBODY WAS SICK IN MY HOUSE, I WOULD HAVE RESPECT FOR THAT AND LEAVE THEM. I MEAN, I DIDN'T DO ANYTHING TO ANYBODY, AND I DON'T SEE WHY THESE IDIOTS DO THESE THINGS TO ME." THEN AGAIN, THIS IS THE SAME DOLORES O'RIORDAN WHO LAST JULY MARRIED DURAN DURAN'S FORMER TOUR MANAGER IN FRONT OF 200 GUESTS AND THOUSANDS MORE ONLOOKERS AT THE HOLY CROSS ABBEY MONASTERY, IN COUNTY TIPPERARY, IRELAND, WEARING LACE LEGGINGS, A TUBE TOP AND A GEMSTONE IN HER EXPOSED BELLY BUTTON. ALAS, DOLORES O'RIORDAN HAS ALSO LEARNED HOW TO COMPLAIN ABOUT THE PRESS LIKE A ROCK STAR.

WHENEVER IT WAS THAT DOLORES O'RIORDAN APPRENTICED IN ATTITUDE, IT WAS DEFINITELY NOT LIMERICK, BEST KNOWN AS IRELAND'S THIRD-LARGEST CITY AND FOR ITS PHENOMENALLY HIGH UNEMPLOYMENT RATE. OUTSIDE OF DUBLIN, THE IRISH REPUBLIC IS MORE THAN 90 PERCENT CATHOLIC AND NOTORIOUSLY PROVINCIAL, A CHARACTERIZATION THAT'S NOT WHOLLY UNDESERVED.



ACCORDING TO O'RIORDAN, IRELAND WASN'T EXACTLY THE BEST PLACE FOR A BRIGHT, INDEPENDANT FEMALE CHILD TO GROW UP. "MY MUM ALWAYS HAD A SOFTER SPOT FOR BOYS, AS A LOT OF IRISH WOMEN DO," SHE SAYS. "IF YOU WERE A GIRL, YOU'D HAVE TO SING OR WEAR

A PRETTY DRESS. BUT BOYS COULD JUST SIT THERE AND BE BRILLIANT FOR SITTING THERE AND BEING BOYS. IT MAKES YOU THAT LITTLE BIT MORE FORWARD. PUSHY. I WAS SINGING, ALWAYS."

THE YOUNGEST OF SEVEN CHILDREN, ALL BOYS EXCEPT FOR DOLORES AND HER OLDER SISTER, O'RIORDAN RECALLS A SPARTAN BUT HAPPY CHILDHOOD. BECAUSE OF AN INJURY, HER FATHER WAS UNABLE TO WORK, SO HER MOTHER, A CATERER, WAS LEFT TO PROVIDE FOR THE BROOD. THE FAMILY LIVED IN A MODEST TWO-BEDROOM COTTAGE IN THE COUNTRYSIDE ABOUT FIVE MILES OUTSIDE OF LIMERICK UNTIL HER SISTER ACCIDENTALLY BURNED DOWN THE HOUSE WHEN DOLORES WAS 7. FORTUNATELY, THE CLOSE-KNIT RURAL COMMUNITY WAS ABLE TO RAISE FUNDS TO PURCHASE THE O'RIORDAN'S A NEW, BIGGER HOMESTEAD.

EDUCATED AT AN IRISH NATIONAL SCHOOL WHERE ALL SUBJECTS ARE TAUGHT IN GAELIC, O'RIORDAN TOOK IRISH CULTURE FOR GRANTED FROM AN EARLY AGE. "THE SCHOOL I WENT TO WAS SO GAELIC," SHE SAYS, "THAT YOU LEARNED HOW TO PLAY THE TIN WHISTLE AND HOW TO IRISH-DANCE IN CLASS." HER GRADES IN SCHOOL WERE GOOD, BUT ACADEMICS DIDN'T HOLD MUCH INTEREST FOR O'RIORDAN. ADULTS ADMIRERED HER POWERFUL SINGING VOICE FROM THE TIME SHE WAS 5 YEARS OLD. "IF THE PRINCIPAL OF THE SCHOOL CANCELLED HER CLASS AND STOOD ME ON HER DESK FOR THE 12-YEAR-OLDS TO LISTEN TO, IT MUST HAVE BEEN GOOD," SHE SAYS. "IF I STARTED TO SING, THEN ALL THE OTHERS IN THE ROOM WOULD STOP AND LISTEN. I ALWAYS HAD A STRONG IRISH ACCENT, TOO. PEOPLE OFTEN ASK ME WHY I SING WITH A STRONG IRISH ACCENT. I SUPPOSE WHEN I WAS 5 YEARS OLD, I SPOKE WITH A STRONG IRISH ACCENT, SO I SANG WITH ONE, TOO."

# more

## SELECT MAGAZINE

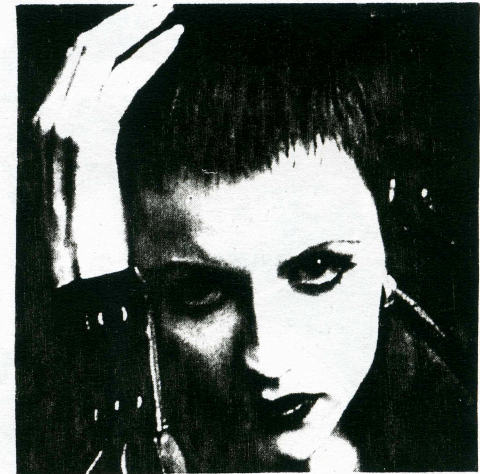
U2 GET MENTIONED AGAIN IN SAM UPTON'S REVIEW IN SELECT MAGAZINE. SHE DESCRIBES THE CRANBERRIES AS A 'BAND WHO REALISE THE PROFIT TO BE MADE FROM SENTIMENTALITY. BUT THEY, ULTIMATELY LACK THE CONVICTION TO BE ANYTHING MORE THAN A BAND FOR GETTING MISERABLY DRUNK TO. SAD IN EVERY SENSE.' GO AHEAD SAM, GET DRUNK AND STOP WASTING YOUR TIME. I WONT WASTE MY TIME ON YOUR REVIEW. SELECT RATING - 2 OUT OF 5

## VOX MAGAZINE

THE SAME IDIOTS THAT INVENTED NME

IN NME THE HEADLINE WAS 'DEAD AND BERRIED'. IT GETS WORSE WITH 'BERRIED ALIVE' IN VOX. STUART BAILIE DESCRIBES 'BOSNIA' AS CRAPPY, COMPARES 'WAR CHILD' TO SINEAD O'CONNOR'S 'MY SPECIAL CHILD', (OH KNOW HERE WE GO AGAIN, SINEAD GETS ANOTHER MENTION - THAT'S IT, I'M FINISHED WITH THIS).

VOX RATING - 3 OUT OF 10



# reflections



# The Cranberries 'To The Faithful Departed'

featuring the hit single: 'Salvation'  
CD, MC, Coloured Vinyl Poster Pack



# Cranzine News

## Fame has not spoilt Dolores

NO ONE IN THE HAMLET OF LUDDENMORE, WHERE DOLORES O'RIORDAN GREW UP, RECOGNISES THE DOLORES BEING PAINTED BY MEDIA AND MUSIC CRITICS. IN FACT, HER OLD NEIGHBOURS ARE OUTRAGED AT THE CRITICISM NOW BEING LEVELLED AGAINST HER - THE SO-CALLED "BOSSY LADY" AND "SANCTIMONIOUS BORE WHOSE EGO APPEARS TO HAVE SWELLED IN INVERSE PROPORTION TO THE QUALITY OF HER BAND'S OUTPUT." (SUNDAY TIMES - THE CULTURE)

IN LUDDENMORE, FRIARSTOWN AND BALLYBRICKEN THEY WERE READY TO DEFEND HER TO A MAN AND TO A WOMAN, AND ONE ELDERLY WOMAN WHO LIVES ON HER OWN SAID THAT SHE WILL NEVER FORGET THE YOUNG GIRL WHO TAPPED ON HER DOOR ONCE IN THE



▲ DOLORES' LOYAL PARENTS, TERRY AND EILEEN AT THEIR HOME IN FRIARSTOWN

EARLY HOURS OF THE MORNING TO SEE IF SHE WAS ALRIGHT AFTER SEEING A CAR PULL UP A SHORT TIME EARLIER.

VERY FEW OF HER NEIGHBOURS HAD READ THE SUNDAY TIMES ARTICLE ABOUT DOLORES AND THE BAND: IN FACT, VERY FEW OF THEM WOULD MAKE ANY JUDGEMENT ON HER TALENTS, THE MUSIC IN GENERAL OR THE LATEST RELEASE WHICH IS BEING SLATED BY THE CRITICS AND SNAPPED UP BY THE FANS. WHAT MATTERS IS THAT SHE HAS MADE IT BIG, ESPECIALLY IN THE U.S., AND SHE IS STILL ONE OF THEM. THEY COULDN'T IMAGINE ANYONE HAVING BEEN TREATED OTHER THAN WELL BY THE CRANBERRIES STAR. "FAME HASN'T CHANGED DOLORES," SAID 83 YEAR-OLD KATHLEEN RYAN. "SHE WAS FAMOUS THE LAST TIME I SAW HER AND SHE CAME OVER AND PUT HER ARMS AROUND ME," SHE RECALLED. "I COULDN'T EVEN IMAGINE HER BEING ANY DIFFERENT," SHE SAID. "I COULD GIVE HER NOTHING BUT THE HEIGHT OF PRAISE."

DOLORES WAS A YOUNG GIRL GOING IN AND OUT TO LIMERICK AND PRACTISING WITH THE BAND WHEN BILL McDONAGH CAME BACK AFTER 50 YEARS TO LIVE IN HIS NATIVE LUDDENMORE. "SHE TOLD ME WHAT SHE WAS DOING THEN. I DIDN'T REALISE THAT SHE WOULD GO SO FAR, BUT WE ARE ALL VERY PROUD OF HER. SHE WAS A VERY NICE, FRIENDLY GIRL THEN AND SHE'S STILL THE SAME," HE SAID. "THIS ALWAYS HAPPENS," SAID BILL. "WHEN YOU GET FAMOUS, THERE IS ALWAYS SOMEONE READY TO PULL YOU DOWN." AILBE HANLY, OF NEARBY ROXTOWN SAID: "I'VE KNOWN DOLORES FOR YEARS. SHE HASN'T CHANGED A BIT. SHE ALWAYS HAS TIME FOR EVERYONE, ESPECIALLY FOR THE ELDERLY AROUND HERE. THEY MUST BE FINDING IT HARD TO SELL THE NEWSPAPERS IF THEY HAVE TO WRITE THINGS LIKE THIS."

ONE ELDERLY WOMAN, WHO ASKED THAT HER NAME WOULD NOT BE USED, SAID THAT SHE KNEW DOLORES AS A CHILD. "SEVERAL YEARS AGO,"

EXCLUSIVE - THE BAND TALK

# The Cranberries C.V.

SHE SAID, "WHEN SHE WAS A VERY YOUNG GIRL AND MY HUSBAND HAD JUST DIED, I WENT TO A FUNERAL WITH FRIENDS, WHO DROVE ME HOME AT 1.30 THAT NIGHT. "I WAS JUST IN, WHEN THERE WAS A SLIGHT TAP ON THE DOOR. IT WAS DOLORES ASKING IF I WAS ALRIGHT. SHE WAS CONCERNED BECAUSE SHE HAD SEEN A CAR PULL IN AT MY HOUSE WHICH WOULDN'T BE USUAL AT THAT TIME OF NIGHT. I WILL NEVER FORGET THAT."

DOLORES' MOTHER, EILEEN, SAID THAT SHE DOESN'T READ NEWS-PAPER CRITICS ANYMORE. ALTHOUGH SHE ADDED: "IT DOESN'T HAPPEN IN AMERICA. I'VE NEVER SEEN HER CRITICISED LIKE THIS IN AMERICA." FAME DEFINITELY HASN'T GONE TO HER HEAD," HER MOTHER SAID. "MAYBE SHE'S NOT AS NAIVE AS SHE WAS. SHE MAY BE A BIT WISER NOW. SHE KNOWS HOW TO HANDLE THE PUBLIC." BUT, SAID MRS O'RiORDAN, HER FAMOUS DAUGHTER HAS NOT FORGOTTEN HER ROOTS AND HAS BEEN GREAT TO HER FAMILY.

"EVERYWHERE SHE GOES, SHE SENDS A POSTCARD TO HER GRANNY," SHE SAID. INCIDENTALLY, HER GRANNY, KATHLEEN GREENSMYTH IS AT PRESENT RECOVERING FROM AN ILLNESS IN HOSPITAL. BUT IS DOLORES A BOSSY PERSON? "WELL, SHE HAD FIVE BROTHERS, AND I SUPPOSE SHE AND I WOULD NEED TO HAVE BEEN A BIT BOSSY TO MANAGE SO MANY MEN," SAID HER MOTHER.

POOR OLD STEVE SUTHERLAND AT NME IS STILL GETTING MENTIONED, THIS TIME IN THE NATIONAL NEWSPAPER THE DAILY MIRROR. AFTER BEING MENTIONED IN #1 OF 'THE LIMERICK PRIDE' FOR HIS FAMOUS REVIEW OF 'NO NEED TO ARGUE', HE WAS THIS TIME BRANDED MATTHEW WRIGHT'S 'BRAT OF THE YEAR' ALONG WITH HIS STAFF AT NME. WRIGHT SAID "THEY REFUSED TO INVITE ME TO THE BRATS, THE PAPERS AWARDS BASH IN LONDON. THE LOW BUDGET AFFAIR IS SUPPOSED TO RIVAL THE BRIT AWARDS. IT DOESN'T." I WAIT IN HAPPINESS FOR POOR OLD STEVE'S NEXT CRITIC.



## The Cranberries On... STARTING OUT

MIKE: "IT WAS SOMETHING ON THE SIDE AT THE TIME, IT WAS NEVER TAKEN SERIOUS"

FERGAL: "WHEN I WAS A YOUNG TEENAGER, I NEVER REALLY KNEW WHAT

I WANTED, I DIDN'T HAVE A CLUE."

MIKE: "I WAS FIRST TO BUY A BASS GUITAR AND THEN NOEL GOT HIS GUITAR A FEW MONTHS LATER."

NOEL: "I GUESS EVER SINCE I CAN REMEMBER MY PARENTS HAD TOP OF THE POPS ON, ON A THURSDAY NIGHT."

MIKE: "THEN FERGAL GOT HIS KIT, WE USED TO REHEARSE IN HIS HOUSE."

FERGAL: "I HAD THIS DREAM OF PLAYING FOR EVER, THAT'S THE ONLY THING I WANTED DO, AS IT WAS THE ONLY THING I WAS EVER GOOD AT AND FELT CONFIDENT DOING EVENTUALLY."

NOEL: "WE USED TO REHEARSE, I THINK IT WAS TUESDAY NIGHT, THURSDAY NIGHT AND SUNDAY AFTERNOON AND IT WAS JUST SOMETHING TO DO. WE HAD THIS GUY WITH US, IT WAS JUST FOUR GUYS WHO COULDN'T PLAY. I DON'T THINK THERE IS ANY NAME FOR THE MUSIC WE PLAYED."

DOLORES: "I WAS ACTUALLY LOOKING FOR A BAND IN LIMERICK MYSELF AT THE TIME. A GIRL IN SCHOOL SAID IT TO ME, I WENT UP TO SEE THEM."

FERGAL: "I GUESS BETWEEN THE TIME THAT THE GUY LEFT AND I MET DOLORES WAS 4 OR 5 MONTHS IN BETWEEN. THE THREE BOYS WERE THERE, THE 3 OF



US AND THERE WAS A FEW OF OUR FRIENDS THERE AS WELL JUST KIND OF WATCHING, LISTENING TO THE MUSIC. AND IT WAS A SUNDAY AFTERNOON AND DOLORES WALKED IN WITH A KEYBOARD UNDER HER ARM, WEARING A TRACKSUIT. WE PLAYED SOME STUFF FOR HER THAT WE HAD, IT WAS KIND OF INSTRUMENTAL VERSIONS OF SOME SONGS AND THEN SHE SANG SOME SONGS THAT SHE HAD WRITTEN. SHE JUST SET UP HER MIC STAND AND HER KEYBOARD AND JUST RAN THROUGH SOME BITS OF PIECES SHE HAD, WE JUST THOUGHT IT WAS AMAZING."

NOEL: "WE THOUGHT FINE, SHE'D BE ABLE TO SING OBVIOUSLY, OTHERWISE SHE WOULDN'T HAVE BOTHERED COMING UP, BUT YOU DON'T THINK YOUR GOING TO BE THAT LUCKY AND FIND SOMEONE THAT CAN SING AS WELL AS SHE DOES."

DOLORES: "AT THE TIME, AT THE STUDIO WHERE THEY REHEARSED, IT WAS JUST GUYS AND IT WAS A VERY UNUSUAL THING FOR A WOMAN TO WANT TO BE IN THE ROOM."

NOEL: "WE KNEW THAT SHE COULD SING, IT'S JUST THAT THE EQUIPMENT WAS SO BAD WE COULDN'T HEAR ANYTHING."

DOLORES: "THEY HAD TO TURN DOWN THEIR AMPS WHICH IS KIND OF A BIG THING FOR THEM YOU KNOW. WHEN GUYS ARE 16 OR 18 YEARS-OLD, THEY LIKE THEIR GUITARS TO BE LOUD, THAT'S THE MAIN THING."

FERGAL: "WE HAD THE MUSIC FOR 'LINGER' AND 'SUNDAY' FROM THE FIRST ALBUM."

NOEL: "I THINK IT WAS JUST 6 WEEKS LATER WE DID OUR FIRST DEMO."

FERGAL: "WHAT WE DID WAS, WE MADE A TAPE WITH JUST THE MUSIC. DOLORES WENT OFF, WROTE THE LYRICS AND CAME BACK A WEEK LATER. 'LINGER' AND 'SUNDAY' WERE ALMOST COMPLETED."

NOEL: "IT WAS THEN FOR THE FIRST TIME YOU COULD HEAR EVERYTHING."

MIKE: "WE STARTED OFF DOING MORE GIGS AND STARTED PLAYING EVERY WEEKEND AND REHEARSING A LOT MORE. ABOUT 4 NIGHTS A WEEK WE WERE REHEARSING THEN."

FERGAL: "WE'D GO OUT ON TOUR FOR 2 MONTHS, 3 MONTHS AND TAKE 2 WEEKS BREAK AND GO BACK OUT 2 MONTHS, 3 MONTHS AND TAKE ANOTHER 2 WEEK BREAK - TIME TO RECHARGE YOUR BATTERY'S, BECAUSE IF YOU GO OUT FOR A YEAR WITHOUT A BREAK YOU GET TOTALLY EXHAUSTED MENTALLY AND PHYSICALLY AND YOU JUST DON'T ENJOY IT ANYMORE. IT SHOULDN'T BE LIKE THAT."

## The Cranberries on...

### THE BAND RELATIONSHIP

FERGAL: "WE'VE ACTUALLY NEVER HAD AN OFFICIAL BIG FIGHT WHERE THE 4 OF US HAVE ABUSED EACH OTHER."

NOEL: "HE'S MY BROTHER SO I'M NOT GOING TO SAY ANYTHING ABOUT HIM."  
(ON MIKE)

MIKE: "FERG IS DEDICATED TO WHAT HE DOES, HE'S A GRAND DRUMMER AND NOEL, WELL, HE'S MY BROTHER I GREW UP WITH HIM, HE'S A FRIEND AS WELL."  
(ON FERGAL AND NOEL)

NOEL: "I WENT INTO WORK BEFORE HE DID, SO I BOUGHT THE CD'S AND HE ROBBED THEM."  
(ON MIKE)

DOLORES: "ONE OF THEM WOULD TAKE EACH OTHERS SOCKS, TYPICAL BOY'S STUFF."  
(ON THE BOYS)

FERGAL: "MIKE IS A BIT OF A JOKER BUT UNDERNEATH IT ALL, HE'S VERY SERIOUS AT WHAT HE DOES."  
(ON MIKE)

MIKE: "WE STICK TOGETHER, WE'RE NOT ONES THAT GO OUT WITH OTHER BANDS AND STUFF, WE JUST DO OUR OWN THING, REALLY."

FERGAL: "WE'VE SPENT THE LAST 3 OR 4 YEARS TOGETHER ON AND OFF AND WE'RE STILL GOOD FRIENDS, WHICH IS A GOOD SIGN."



## The Cranberries on...

### THE NEW ALBUM

NOEL: "IT WOULD HAVE BEEN VERY SAFE AND VERY EASY TO DO THE SAME THING AGAIN. I THINK THE FIRST 2 ALBUMS ARE DIFFERENT IN MANY WAYS BUT THEIR THE SAME IN MANY WAYS, THEY HAD THAT CERTAIN SOUND. WE DIDN'T WANT THE THIRD ALBUM TO BE THE SAME."

FERGAL: "OUR MUSIC WAS KIND OF PROGRESSING A BIT SO WE KINDA DECIDED WE WANTED SOMETHING FRESH, SOMETHING NEW."

DOLORES: "WE WANTED THIS TO BE LIKE HOW THE CRANBERRIES ARE LIVE. WORKING WITH BRUCE FAIRBAIRN WAS LIKE A GREAT EXPERIENCE. IT WAS SO FAST AND SO FRESH."

FERGAL: "HE KIND OF GOT A PICTURE OF WHAT WE WERE LIKE LIVE. WE DID A WEEKS REHEARSAL BEFORE THE STUDIO. BRUCE CAME DOWN TO THE STUDIO TO TAKE NOTES ON VARIOUS SONGS."

BRUCE FAIRBAIRN: "WHEN THE OPPORTUNITY PRESENTED ITSELF TO WORK WITH THEM I WAS VERY EXCITED, BECAUSE I KNEW WE'D BE STIRRING THE POT IN A VERY CREATIVE WAY, MYSELF COMING FROM ONE KIND OF BACKGROUND AND THE BAND COMING FROM ANOTHER."

MIKE: "HE NEVER WORKED WITH A BAND LIKE US BEFORE. BEFORE IT WAS ALL HEAVY METAL AND AEROSMITH AND STUFF. HE CAPTURES THE ART AND THE ELECTRICITY. THE BAND DOES THE ART, IT JUST SEEMS TO BE THERE IN YOUR FACE."

DOLORES: "IT WAS THE MOST FUN I'VE HAD IN THE STUDIO AND THE SAME FOR THE BAND. I SUPPOSE 'HOLLYWOOD' IS JUST A REFLECTION ON HOW I WAS A LITTLE GIRL GROWING UP AND YOU'D HAVE ALL THESE LITTLE FANTASYS AND ALL THESE POSTERS IN YOUR BEDROOM. YOU KIND OF REALISE AFTER THAT, IT'S JUST A FANTASY. SO IT'S KIND OF ABOUT THE THINGS THAT DON'T MATTER."

BRUCE FAIRBARN: "THEIR GREAT PLAYERS, IT WASN'T A QUESTION OF STOPPING WHEN RECORDING A SONG 50 TIMES AND GET A GOOD TAKE. WE DIDN'T HAVE TO EDIT STUFF TOGETHER."

FERGAL: "THE THING WAS, WE HAD LOTS OF PRE-PRODUCTION AND WE HAD LOTS OF WORK DONE BEFORE HE CAME TO THE STUDIO. ALL THE SONGS WE HAD WRITTEN, WE'D PLAYED LIVE A LOT."

DOLORES: "'FREE TO DECIDE' IS LIKE A PROCLAMATION, WHEN YOU REACH THAT POINT IN YOUR LIFE WHEN YOU DECIDE THAT DESPITE THE FACT YOUR LIFE HAS BECOME SOMETHING, AT THE END OF THE DAY IT'S STILL YOUR LIFE AND YOU'RE STILL THE PERSON YOU ARE. YOU'RE REALLY FREE TO MAKE THE DECISION OF WHETHER YOU'RE IN CONTROL OF YOUR LIFE OR YOUR LIFE IS IN CONTROL OF YOU. I PERSONALLY AM MOST PROUD OF THIS ALBUM. I KIND OF THINK IT'S NOT A QUESTION OF HOW WELL IT DOES, IT'S REALLY A QUESTION OF HOW PROUD ARE YOU OF WHAT YOU JUST DID."

FERGAL: "WHEN IT COMES TO SONGWRITING WE ALL DO OUR 4 SEPERATE THINGS, AND IF SOMEONE HAS A SUGGESTION, THEY WILL SAY SOMETHING, IT'S VERY LAID BACK LIKE THAT. EVERYONE IS OPEN TO SUGGESTIONS AND IF IT DOESN'T WORK THEN AT LEAST WE TRIED."

MIKE: "I KIND OF LIKE THEM ALL. IT'S HARD TO CHOOSE SINGLES. I LIKE 'SALVATION', IT'S A GREAT SONG. IT'S KIND OF APPROPRIATE. IT GETS YOU UP AND GOING, IT'S GREAT."

DOLORES: "RECORDING IN DUBLIN IS REALLY GOOD FOR A SENSE OF GROUNDING FOR THE BAND, IT REALLY BRINGS US DOWN TO EARTH."

FERGAL: "I THINK WE'VE BEEN AWAY FROM IRELAND FOR SO LONG ON TOUR THAT WE JUST WANT TO STAY AT HOME. I THINK IF YOU GOT A PLANE AND WENT OFF TO AMERICA IT WOULD BE LIKE BEING ON TOUR AGAIN."

DOLORES: "I LIKE DUBLIN VERY MUCH, IT'S A COOL CITY."

FERGAL: "IT'S PERFECT. THERE'S NO NEED TO GO ANYWHERE ELSE WHEN YOU COULD DO IT JUST AS GOOD HERE. I THINK WE'LL BE RECORDING HERE AGAIN."

NOEL: "IT'S A BUSINESS WHERE WE COULD RELEASE THIS ALBUM AND IT MIGHT NOT SELL ONE COPY AND I'M SURE THE RECORD COMPANY WON'T BE KNOCKING AT THE DOOR ANYMORE GOING, 'COME ON LET'S GO ON TOUR.'"

---

## SUBSCRIPTIONS

IF YOU WOULD LIKE TO SUBSCRIBE TO 'THE LIMERICK PRIDE', THE PRICE OF AN ANNUAL SUBSCRIPTION (6 ISSUES) IS £10 IN THE UK AND IRELAND AND £15 REST OF THE WORLD. BY SUBSCRIBING NOW YOU WILL RECEIVE 6 ISSUES FOR THE PRICE OF 5.

## CLASSIFIEDS

CRANBERRIES CD RARITIES FOR SALE. FOR FULL LIST SEND S.A.E/ I.R.C TO: CD RARITIES, 92 MAIN STREET, CARRICK-ON-SUIR, CO. TIPPERARY, EIRE.

# Cranzine News



2.FM DJ DAVE FANNING TRIES OUT THE FENDER DONATED TO PEOPLE IN NEED BY THE CRANBERRIES

LIKE THAT."

ON THE SUBJECT OF HIS OWN SEVERED ALLIANCE WITH THE BAND, EX-MANAGER GEOFF TRAVIS SAYS IN THE SAME ARTICLE THAT, "I'M NOT USED TO BEING TREATED THE WAY WE WERE TREATED BY THE CRANBERRIES, WE WERE SHODDILY TREATED." ON A SLIGHTLY LESS CONTENTIOUS NOTE, THE YELLOW FENDER ON THE NEW ALBUM COVER, RAISED A 4-FIGURE SUM WHEN AUCTIONED FOR 'PEOPLE IN NEED.'

THE CRANBERRIES HAVE COME UNDER SCATHING ATTACK FROM TWO OF THE PEOPLE WHO HELPED THEM MAKE THEIR INTERNATIONAL BREAKTHROUGH.

SPEAKING IN 'THE SUNDAY TIMES', THE BAND'S FORMER PRODUCER STEPHEN STREET CLAIMS THAT, "AFTER WE FINISHED (NO NEED TO ARGUE), SHE TURNED AROUND AND SAID SHE WANTED A CO-PRODUCTION CREDIT. SHE WASN'T THERE HALF THE TIME, SHE WAS OUT SHOPPING, SO IT WAS A BIT MUCH. SHE SAID THAT IF I DIDN'T AGREE TO IT, I WOULDN'T WORK WITH THEM AGAIN. SO I SAID FINE. I DON'T EXCEPT ULTIMATUMS

# a cranzine cd single review



CIDX 633/854 619-2

TRACKS: 3

1. SALVATION 2. I'M STILL REMEMBERING (ALBUM VERSION) 3. I JUST SHOT JOHN LENNON (LIVE)

TO COINCIDE WITH THE BAND'S THIRD ALBUM 'TO THE FAITHFUL DEPARTED', THE CRANBERRIES RELEASE THEIR SEVENTH SINGLE - 'SALVATION'.

TO BE HONEST, IT'S NOT THE BEST CD SINGLE THEY'VE RELEASED. I'M NOT KNOCKING THE SONGS, BECAUSE THEY ARE EXCELLENT, BUT TWO OF THE TRACKS ARE ON THE ALBUM ANYWAY. THE BEST FEATURE OF THIS ITEM IS THE LIMITED EDITION SINGLE'S COLLECTION BOX. IT IS A LOVELY ITEM AND THERE WAS ONLY 20,000 MADE.

# Cranzine News

FROM THE U.S

THE CRANBERRIES' NEW ALBUM MAY HAVE BEEN PANNED AT HOME BUT IT'S A HUGE HIT WITH CRITICS IN THE STATES. AMERICAN REVIEWERS ARE LAPPING UP 'TO THE FAITHFUL DEPARTED', HAILING IT AS THE BEST SO FAR FROM THE LIMERICK BAND.

TIME MAGAZINE SAID IT WAS "SUPERB" WHILE THE NEW YORK POST WELCOMED THE ALBUM AS "CONSISTENTLY GOOD WITH POWERFUL LANGUAGE AND BEAUTIFUL VOCALS." THE PLAUDITS ARE A FAR CRY FROM REVIEWS IN IRELAND AND BRITAIN. ONE DUBLIN WRITER DESCRIBED THE ALBUM AS "A DOG OF A RECORD BY A TERMINALLY CONFUSED POP STAR." SOME BRITISH CRITICS ROPED IN U2, ENYA, SINEAD O'CONNOR AND BOB GELDOF TO DO AN ALL-ROUND KNOCKING JOB ON IRISH MUSIC.

SALES LOOK SET TO PROVE THEM WRONG AS THE ALBUM WENT INTO THE US CHARTS AT NUMBER FOUR IN THE FIRST WEEK OF RELEASE. IT'S ALSO NUMBER ONE IN EIGHT COUNTRIES INCLUDING AUSTRALIA, AND SOLD A STAGGERING 2.5 MILLION COPIES IN THE FIRST 10 DAYS OF ITS RELEASE.

#8

01.8.96

PRESS

I HAD TO LAUGH WHEN I READ PADDY MURRAY'S COLUMN IN THE SUNDAY WORLD (19TH MAY). I WONDER IF HIBBERT, SUTHERLAND, MULVEY AND ALL THE BRITISH MUSIC JOURNALISTS READ THIS. CHECK THIS OUT →

Cuttings

## TRUTH ABOUT BRITISH POP

THERE is a music critic working on a minority circulation British rag called the Mail on Sunday.

This gentleman is called Tom Hibbert.

And he doesn't like the Irish.

Last Sunday he lashed out at our world-dominating rock stars. "What an awful racket Irish rockers make," Hibbert said. "It's just that Irish pop seems to get a much better press than it deserves."

He criticised the Cranberries: Pedestrian rock.

Sinead O'Connor: Sells records by ranting about the potato famine.

Enya: Sells records by having a voice that sounds like a harmonium that has

tumbled into a babbling brook.

U2: Silly. I find it a little bit rich. Mr Hibbert is English.

### Great

The English have given us some great bands over the years.

But they have also given us Middle of the Road - Chirpy Chirpy Cheep Cheep; Black Lace - Agadoo; Jonathan King - Una Paloma Blanca; Tweets - The Birdy Song; The Bay City Rollers - everything they sang; Brotherhood of Man - Save Your Kisses for Me; Gazza - Fog on the Tyne; Leeds United FC - Leeds Leeds Leeds; Paper Lace - Billy Don't be a Hero; St Winfred's School Choir - There's no one Quite Like Grandma and Typically Tropical - Barbados.

If Mr Hibbert doesn't shut up, I'll publish the full list.

SUNDAY WORLD,  
19TH MAY 1996.

THE STAR  
24TH MAY 1996

## IT'S A DATE FOR DOLORES

LYNN KELLIHER

● THE CRANBERRIES are being invited to take centre stage at a museum.

The rock stars are going to take time out from their world tour to perform at the opening.

● "They are the highest selling artists ever to come out of Limerick and I think we should honour them in some way," Limerick mayor Jim Kemmy said.

"I would like them to have a special

place in a museum full of Limerick artists.

"The Cranberries have become a household name all over the world and I think it's time we did something special for them in their home town."

● Items belonging to musicians such as instruments, costumes and recordings will be on display in the museum at Limerick's city library.

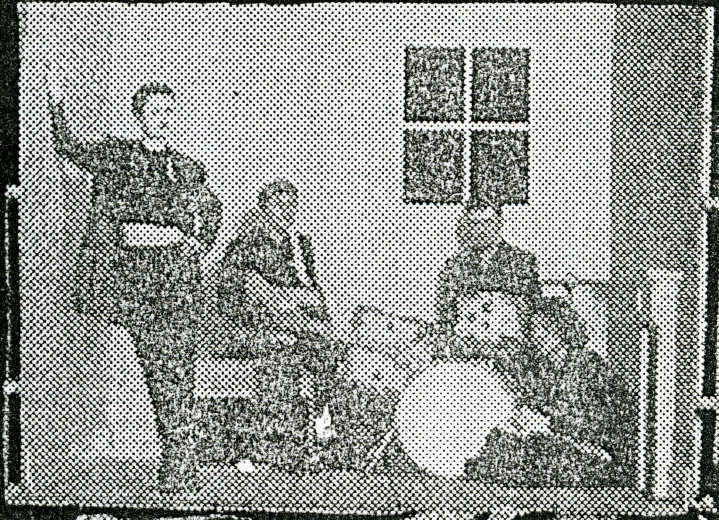


MCP PRESENTS

# The Cranberries

'FREE TO DECIDE'  
WORLD TOUR  
96-97

PLUS SPECIAL  
GUESTS



REGULAR MUSIC PRESENTS

SECC, GLASGOW WEDNESDAY 4th DECEMBER

C.C. Tel: 0141 248 9999/0141 556 5555/0131 557 6969

NEWCASTLE ARENA THURSDAY 5th DECEMBER

C.C. Tel: 0191 401 8000

G-MEX CENTRE MANCHESTER SATURDAY 7th DECEMBER

C.C. Tel: 0161 832 9000/0161 832 1111

SHEFFIELD ARENA SUNDAY 8th DECEMBER

C.C. Tel: 0114 2797997/0114 2565656/0115 9482000

NEC ARENA BIRMINGHAM TUESDAY 10th DECEMBER - B/O

Tel: 0121 760 4133

BOURNEMOUTH

INTERNATIONAL CENTRE WEDNESDAY 11th DECEMBER

B/O Tel: 01202 297297

CARDIFF INTERNATIONAL ARENA FRIDAY 13th DECEMBER

B/O Tel: 01222 224488/01222 230130

WEMBLEY ARENA MONDAY 15th DECEMBER

B/O Tel: 0161 900 1234