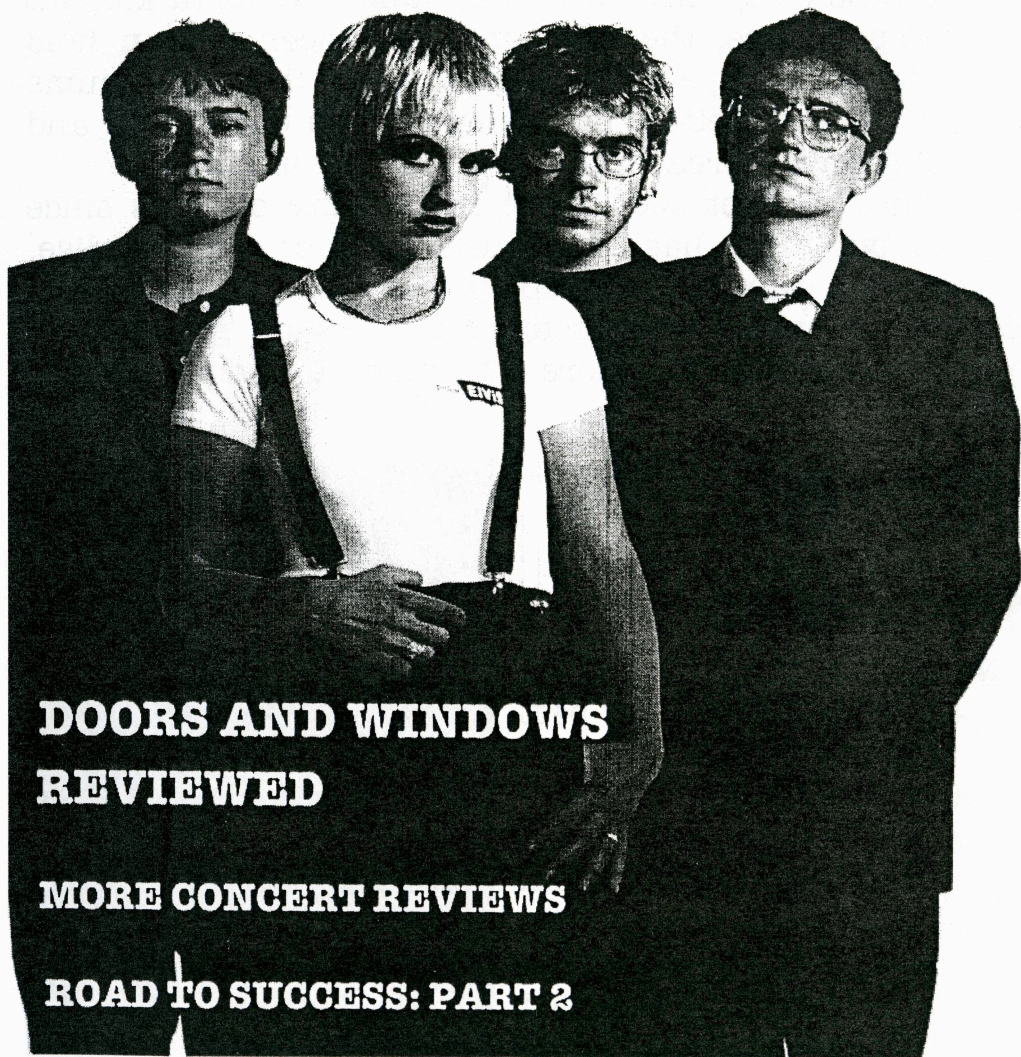


Twenty One c/o Kerrie Sparling , Corn Close Cottage
Spelsbury, OXON

OX7 3JR

TWENTY ONE

The Cranberries Newsletter, issue 3, January 1996



**DOORS AND WINDOWS
REVIEWED**

MORE CONCERT REVIEWS

ROAD TO SUCCESS: PART 2

Welcome...

Happy new year! And I hope you've all bought the 1996 Cranberries calendar! Thanks for all the cheques and P.O's I've had in, it really helps out with the costs of Twenty One. I have a number of people who would like to be on the pen-pal list, but I am going to print the list in issue four, as I think that I could wait until there are a few more people willing to make contact with other devoted fans (they are out there!). Due to a small amount of correspondence, the swap-shop has been put on hold for a while. I hope to be able to swap bootleg albums through the newsletter, by reviewing one each issue and copying it for any readers who would like it.

There has not been much in the way of news since October, but there has been quite a lot of merchandise. The cd-rom, calendar and books have all recently been released (I expect everybody got lots of goodies for Christmas!) You'll find more information on these things in this issue.

NEWS

MTV AWARD

In November, the Cranberries won an MTV award for best song with "Zombie". Dolores appeared wearing a pink, crushed velvet suit. The award was presented to them by fellow Irish band U2. Dolores announced that the new album should be released around March.



DOUBLE ALBUM

Island records have re-released "No Need To Argue" and "Everybody Else..." as a "Box Set" priced at around £25, but this varies from shop to shop. You've probably seen the double album, not that it's very noticeable! A nice, grey box with the album listings round the wrong way? Plus the packaging is exactly the same as Robert Palmer's double album (not that I was looking, I just noticed it because they were next to each other on the new releases stand) who is also on Island Records. This suggests to me that the record company are trying to make more money by re-releasing two best selling albums together and knocking a couple of pounds off the price. The box set singles were a nice idea but I really don't see who is going to buy this.

CHRISTMAS FOR THE CRANBERRIES

A snippet out of Irish magazine "Hot Press" said that 'Dolores O'Riordan and husband Don Burton spent Christmas with a photographer camped outside their Tralee home'. The Cranberries described this as "the disgraceful conduct of certain sections of the media".

Thanks to Jacqueline Michelle for info

MERCHANDISE NEWS

Lots of merchandise since the last issue! Two new books have been released, both of which are reviewed in this issue, a 1996 Cranberries calendar and an interactive cd-rom! (also reviewed in this issue). Dolores said in an interview on the internet "Cd-rom is a brand new kind of communication with the fans. In part it's a very intimate thing, because people get to know a lot about you when you give them backstage photos or interviews. But that's the future and we will take part in this."

BOOTLEG ALBUM REVIEW

Songs Against War

Although "Songs against war" is a bootleg, the sound quality is excellent. It contains 18 songs recorded live in Europe 1994, and some interesting dialogue from Dolores as she tries to speak German - unfortunately all she seems to know is "Danke" and "Guten Tag" - still, never mind.

The first song is "How" - three minutes of mad guitar and drum - cool. Then it kinda drifts into the swirling melodies of "Sunday". Until of course, it comes to that bit where Feargal hits his drum sticks together to indicate that its time to "go wild". You can almost picture the crowd jumping along to it and can't help but wish you were there.

Amid the applause for "Sunday" comes the familiar intro of "Linger". Sounding almost the same as the album version - though without the string section - the crowd gladly help Dolores along with the well known chorus when she commands them to sing. A selection of what would have been new songs follow "Dreaming My Dreams", "Daffodil Lament" and "I Can't Be With You", the latter of these creating the most response as the applause melts into a rhythmic clapping in time with the music, and the image of the jumping crowd comes to mind again.

The first of two B sides, "I Don't Need" is played in the middle of a group of more album tracks and sounds wonderful. For the performance of "Ode To My Family", the string section magically appears again (a change of venue perhaps?) and after watching the live video, the only thing I can think of when I listen to the live version of "Ridiculous Thoughts" is Dolores, jumping around on the stage, waving her arms about and doing that "interesting" dancing of hers!

"Zombie" is slower, and not so "in yer face" as it is live now, but its still first-rate, and, in a way maybe a little bit better, cos you can actually hear what Dolores is saying, whereas sometimes live, the guitars can drown out the powerful lyrics.

The other B side comes near the end, "So Cold In Ireland", followed by the acoustic song "Empty" and last of all is "Dreams" - which is quite a contrast to the slow, soft song before it. Whenever I listen to this album (which is very often) I always skip to this song first cos "Dreams" live is excellent. With its punchy drums and loud guitars you can't help but jump around the room and sing along at the top of your voice - Oh it's brilliant! The end is met with loud applause and Dolores yells "Thank you!" - this is where the CD ends, but its usually at this point that I press play again...

This review was written by Caroline Gilbert.

Caroline has offered to tape the "Songs Against War" album for any other fans, so if you would like her to tape it, send a blank, 90 min tape and 2 first class stamps to:

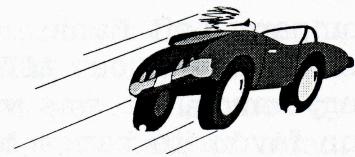
Caroline Gilbert
76 Lemonfield Drive
Garston
Watford
Hertfordshire
WD2 7NU

Track listing: How, Sunday, Linger, Dreaming My Dreams, Daffodil Lament, I Can't Be With You, Wanted, I Don't Need, Ode To My Family, Ridiculous Thoughts, Waltzing Back, Zombie, Pretty, Everything I Said, Not Sorry, So Cold In Ireland, Empty, Dreams.

PATHETIC SENSES

Time is an illusion baby, I'm on your side.
Love is a confusion baby, you'll never hide.
Come to the conclusion baby, your love has died.
Time is an illusion baby, I'm on your side.
Time is an illusion baby, I'm on your side.
Love is a confusion baby, you'll never hide.
Come to the conclusion baby, your love has died.
Time is an illusion baby, I'm on your side.
I want to jump on your head, until I get blisters,
I will drop bombs on your bed, you'll be calling
your sisters cos
Time is an illusion baby, I'm on your side.
Love is a confusion baby, you'll never hide.
Life was an attraction baby, but you never tried.
Now its an attraction maybe, you should have
died.
I want to jump on your head, until I get blisters,
I will drop bombs on your bed, you'll be calling
your sisters cos
Time is an illusion baby, I'm on your side.
Love is a confusion baby, you'll never hide.
Come to the conclusion baby, your love has died.
Time is an illusion baby, I'm on your side.
Pathetic senses, I'm on your side
Pathetic senses, I'm on your side
Pathetic senses, I'm on your side.

The Cranberries: *The Road To Success*



Continued from last issue...

Work began on the next album. It was recorded in Oxford, London and New York. Stephen Street produced it again, and also received a nomination at this year's Brits for his work on it.

The songs on this album were different to the ones on the first one - Dolores wrote them after the break up of her first "big love". But these songs covered much wider issues. "Zombie", for example, was written after the Warrington bombing which killed two young children. The message behind it, as it says on the inlay card of the album is "man's inhumanity to man, and worse still, to child". The song's not about the north of Ireland, but about children who died because of what's happening in the north. "I wrote all those songs about my life back in Limerick and how much I missed my parents, that's what Ode To My Family is all about", says Dolores. "The only song that reflects my married life is "Dreaming My Dreams".

The album "No Need To Argue", came out in October '94 - just before the Christmas rush and a month after the release of the first single from it, "Zombie", which is their biggest hit to date, going straight in at number 13 in the UK. It wasn't released in the US as a single, but it still dominated the alternative radio stations over there, and is the highlight of their live set.

The album went as high as number two in November '94. It has so far enjoyed over 40 weeks in the album top forty and is already double platinum, heading for its third. A live video, simply called "The Cranberries Live", was released last year, showing a gig at London's Astoria 2 in January, is also selling well.

To coincide with the release of "No Need To Argue", the Cranberries also changed management again, signing to the

company Left Bank. A few months later the band appeared on the prestigious MTV Unplugged, which the group enjoyed very much, "It was very exciting", says Dolores, "Many of our favourite bands have done the Unplugged, and now we were too".

The Cranberries, despite the success, are still very anti press - Dolores, "Press doesn't sell records, or get you fans, it just makes you an icon. We found that out on the Suede tour. If you're on a lot of front covers, it just wears out the name of the band. The art becomes irrelevant".

The scars inflicted by the press in the beginning of their career are taking a long time to heal. The Cranberries rarely give interviews and when Dolores walked out of a recent interview in Vox magazine, it showed just how wary she is of journalists.

When it comes to stage work now, however, Dolores certainly doesn't lack the confidence that she's used to. She is now well known for her "interesting" dancing, outrageous outfits, and her ability to yell "sing it!" at a famous chorus and "Put yer hands together!" whenever appropriate. "It's your show. If somebody doesn't take control of the situation it'll get out of hand", explains Dolores, "So I take control of the situation. It looks like they like it. I have had no complaints. From what I've seen, a lot of women say they like the way I do that kind of thing because so many women are so shy. You've got to learn to open your mouth and speak for yourself". And she's certainly done that!

The touring has been a major part of the Cranberries campaign. They toured for months since the beginning and started another in October '94, at the release of "No Need To Argue", which didn't stop until August this year! There were problems on this tour however, Dolores injured her knee in a skiing accident in May 1994 and the first leg had to be postponed until she recovered, and a support slot with Crowded House had to be cancelled. The dates were eventually played in May this year. The injury, although very dramatic, was seen as a good thing for Dolores, who, not being used to being the centre of attention had been suffering from depression, which three years ago had driven her to bed

for weeks. The time off was welcomed, although by then she was almost over it. "It was a terrible thing 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 not to let myself get bad again.

The rewards of all that touring are just beginning to show in the UK. At the end of July last year, the Cranberries played their last "indie club" gig, in Leeds Town and Country Club, and they were pleased, Dolores "This is the last indie club gig we're playing?" she asks a crew member hopefully, he nods in the affirmative. Mike "This will be the last time we'll ever play in places that size. Unless we go back to that for a while. But as Noel says, "We have had some really good gigs this week. Rock City in Nottingham, the smallest place we played was great".

So why do the Cranberries prefer bigger venues? They all have their reasons... Dolores "It's more natural because it's profiling. When you go on tour for a year-and-a-half you build up an audience. It starts at 2,000 seaters, then 4,000, 8,000 and then up to 15,000 on the next tour. It's just so weird to go from that down to 1,700. In arenas it's all nice and clean and everyone smells good and the sound is similar every night.

Feargal "You know what to expect".

Mike "The dressing rooms are nice."

Just a week after that interview, the Cranberries played for over 80,000 people at Milton Keynes Bowl where they supported REM. The next day they had their own gig at Wembley Arena - a step up from the Royal Albert Hall and Shepherds Bush Empire where they played in January. Both gigs went well. The other venues were the NEC Arena in Birmingham and the G-Mex Centre in Manchester.

After this tour, the Cranberries are taking a well earned, six month break. Dolores, "We all find it very strange when we go home for a long time because for the past five years we've been more touring than leading a stable lifestyle. When you go back, it's very freaky when you realise there's nothing to do. You can go through depressions when you're trying to

come down, it's like your head saying, "What'll I do? There's nothing to do". But then you go, Oooh, I can watch Coronation Street in about a year-and-a-half". So you start getting back into a normal life, do normal things, it's nice, like. You have to."

Noel: "It's nice to go out and just have a normal life like everyone else. I think that's what keeps you sane."

And how do they expect to be treated when they go home?

Dolores: "I haven't been home for a long time. But it's good because you really get to see real people. I mean, if your friends start treating you different, and all they bloody talk about is the Cranberries, it means that they weren't very good friends in the first place." "It's not 'How are you?' it's 'How are the Cranberries?'" adds Feargal.

Noel: "You have a lot more cousins than you used to!"

Mike: "And people you went to school with come up and remind you that you went to school with them."

"School's a classic", laughs Noel, "Guys who would have probably beaten you up are your best mate!"

And what about the Dolores-to-go-solo-after-the-tour rumour? Which has not yet been denied nor confirmed. It's been going for a long time, almost as long as the Cranberries themselves, but as Dolores points out, "The singing is genuinely a big focal point of the band. That's why I get the attention, and that's fine. Whether it's me there, or the boys there it's all publicity for the Cranberries!"

The band joked that "No Need To Argue" would be credited to "Dolores O'Riordan and The Other Three Fellers". But the Cranberries it seems are a winning team, would Dolores really want to destroy that? After all, they've come this far together already, and most people see her as being virtually solo now, (except us fans). the Cranberries are staying together for a while anyway, as they record their new album. Fans can breathe easy for now at least.

The Cranberries have earned their fans, but what is the secret behind their success? John Best reckons it's because, "their awareness of music, particularly Dolores, is absolutely nil. It allows them a clean slate. British music so often has an ironical edge instead of true conviction to it. The

Cranberries, to their advantage, have no sense of being cool". The Cranberries, to an extent would agree with that. They hate being called naive, but that has to be the core of their success, it's what makes them so different to those, who at 16, have read all the music papers and know exactly what moves to make. The Cranberries didn't. Dolores: "We were in America touring and in the background the album (Everybody Else...) was selling and selling. People would be telling us "You've just sold another 70,000 records this week; and we'd be going, "Is that good?" People used to laugh at us because we had no idea how well the album was doing."

Whatever has made the Cranberries successful, it certainly hasn't been the British press. Even now, they are failing to see the Cranberries as the brilliant band they are. The singles "Ode To My Family", "I Can't Be With You" and "Ridiculous Thoughts" received luke warm reviews and there are still the odd patronising articles.

But does Dolores care? Does she hell! And why should she? Being the richest British female singer (not that she is actually British but never mind), earning £3.5 million a year, (not bad for someone who just five short years ago was still at school earning £30 a week at a Saturday job), who needs journalists on your side? (not that she likes to talk about her money, "I'm not famous for being rich, I'm famous for being a songwriter and a singer"). "I don't care about the press", she says, as long as the fans are happy, that's all I care about. While they're happy, we are too". Then smile love! Cos believe us, WE ARE HAPPY!!

Thanks to Caroline Gilbert

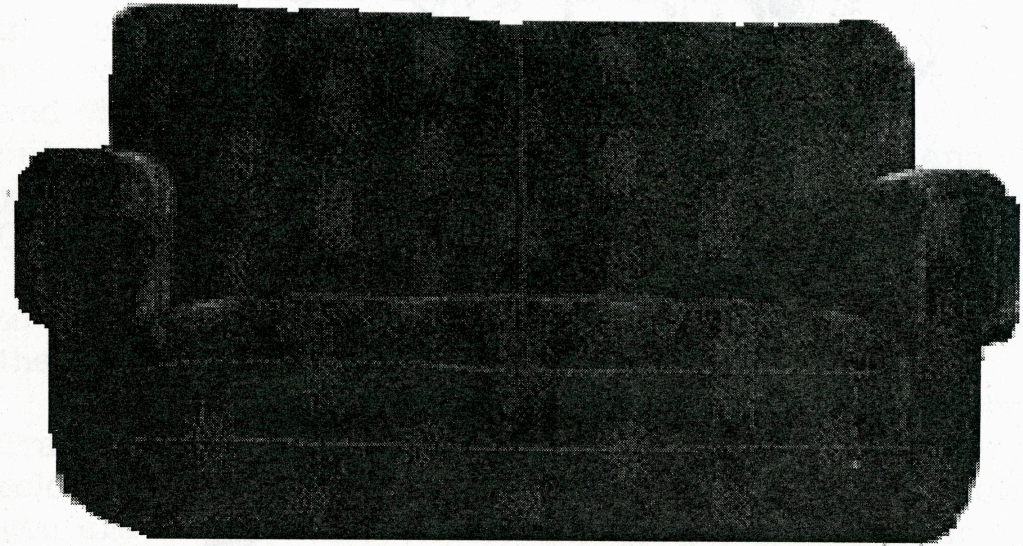
Yes, but what about **THE COUCH?**

It won't take a genius to note the common theme running through No Need To Argue's playful portfolio of sleeve photos. Each shot - The Crans reclining on a hilltop, the band lolling about by a factory, in front of a pub, in a grassy meadow or simply by the sea - features a brown, brocaded couch, the same one that adorns the disk itself, only sans musicians. The obsession started innocently enough, says O' Riordan, back when the group was searching for a down-to-earth image for their Everybody Else Is Doing It, So Why Can't We cover. "We told our art director that we wanted a picture of the band sitting on the couch watching TV" she recalls. The Crans wanted a similar feel for No Need... "So we said 'let's get out the old sofa, and sit on it again' because this record isn't a statement - it's just the way we look now. We've proved that we're musicians, that we write great songs, that we aren't trendy in England, we're just us. So the album is 'here we are, back on the couch, and we're looking happy this time! Plus we're wearing nicer clothes'".

There was one small problem. No one was quite sure who owned the sofa, or exactly where it was located. After The Crans' art director tracked it down in America, the dauntless davenport travelled to the UK via ocean liner and was air lifted all over Ireland to a variety of stunning locales. "We even took it out to a little island" adds O' Riordan. "And then it rained while the sun shined, so we had the umbrellas out. On the shot of us sitting on the beach, the tide was coming in, coming up

around my feet, and I was like 'Can I go home now?, I'm really tired', But the photographer kept saying 'This'll look great - there's a rainbow behind you! A rainbow right behind the couch!' And I got my copy of the album yesterday, and I opened it up and I absolutely loved it. I don't care what anyone thinks about our sofa - I love it!"

For the No Need To Argue cover, Divan had an easier time of , set up in warm, white-draped Dublin studio. And what did this fine piece of furniture earn for it's trouble? O'Riordan went on record as saying "It's a nice couch, a very very nice couch" before shamefully admitting "Uh it's actually for sale folks..."



This article came from The Cranberries Doors and Windows cd-rom.

the cranberries

doors and windows

"The first Rainbow disc, one cd that will play on audio players, Mac and Windows computers, and CD-i players. Hang out with the Cranberries as they share five tracks, concert footage, home videos, interviews, song lyrics and photos."

A review of The Cranberries Interactive cd-rom

The Cranberries are among a small number of artists, including Prince and Peter Gabriel, who have recently produced an interactive cd-rom about themselves. "Doors and Windows" has five tracks which are playable on an ordinary cd player, including a live mix of Zombie, and if you have an Apple Mac, PC or CD-i you can enter the Cranberries world.

The interface is very well designed and fairly easy to use, which is just as well as the cd comes with little in the way of instructions on how to use the program.

The doors and Windows program starts off with the Crans sitting on their sofa in front of three different coloured doors and four windows. Through each window you are shown a short video clip featuring a member of the band. If you go through the green door, you enter the pub where Mike can be heard saying "I really like Guinness"! Through the second door is the living room, where you can see Dolores and Feargal looking through a book, and Mike is looking at a cd player. In this room you can play tracks on the virtual disk player or you can take a look at a Cranberries scrap book, a picture book, and a song book. Through the final door is a kind of



studio (which is supposed to be backstage) with Feargal at a cd player and Dolores looking at a TV. On the TV there are video clips of the band answering various questions and on the cd player you can listen to live tracks. You can also look at 'The Cranberries on the road', a behind the scenes look at the band on tour.

Doors and windows is well put together and contains a lot of information about the band - it took me over two hours to get through everything! So is there anything I didn't like about it? Well I would like to have seen more new material, perhaps a new track. Also the interviews were a bit old (as Dolores still has blonde hair) but overall I thought it was pretty cool!

The tracks playable on a cd player are:

Dreams (live, recorded at London Astoria 2, 14/01/94)

So Cold In Ireland

Away

I Don't Need

Zombie versions (Demo Edit, Live Acoustic Edit, Live Edit recorded at Woodstock 13/08/94)



CONCERT REVIEWS

DUBLIN POINT THEATRE 3RD JUNE 1995

The Cranberries played 24 songs in all. They opened with "Pretty". Dolores started singing but couldn't be seen anywhere. Suddenly she appeared behind Feargal on a high platform. The crowd went wild. They played all their hits, "Linger", "I Can't Be With You", "Ode To My Family", "Zombie", and new songs, "I Just Shot John Lennon", "Not Hollywood", "Free to decide", "Warchild" and "Joe", a song dedicated to Dolores' grandfather. They finished off with an excellent version of "Dreams". It was a superb concert.

Written by Neil Tymlin

WEMBLEY ARENA 31ST JULY 1995

Wembley Arena, 8,000 people and I'm stuck at the front of them. Oh God! Help! I'm reliving an indoor, smaller version of yesterday. My life flashes before me, as some bloke, over-eager to stage dive or something throws himself into my back. For once, I don't feel sorry for those in the civilized seating areas. Dodgy, the support band are on the stage, they're actually very good, but I'm too busy trying to stay alive to appreciate them. God! If this is what it's like with Dodgy, imagine how this crowd's gonna react when the Cranberries come on.

Dodgy perform their last song and disappear. One sound check later and the boys come on - minus Dolores. "We're at the wrong concert," the girl beside me jokes. I hope not! But as Noel, Mike and Feargal begin the intro of the first song, Dolores appears from somewhere above, clad in a long black hooded cloak, she descends the steep stair case to join her "Merry" men and the crowd go wild. Nope, I'm definitely at the right gig.

The cloak remains for the next two songs, which include a very good version of the excellent song "Twenty One," where Dolores, standing at her keyboard, with the spotlights playing around her face, (the only part of her you can see), looks almost angelic in a satanic kind a way. As the third song fades away, Dolores throws aside the cloak to reveal a dress best described by Mel, the girl in front of me, "Oh my God! That's so sad," she says "Well, it would look OK on my mum," I argue, Then again...

"Wanted," "How," and "Still Can't..." from the first album are played with enough energy to light Blackpool Tower. But the highlight of the set has to be "Zombie". It's one of those songs you just can't get sick of no mater how many times you hear it, and when you hear it live, it just makes you like it even more. Other good ones from No Need To Argue are, "I Can't Be With You", "Daffodil Lament," and "Ridiculous Thoughts" (Yep it does have that sing-a-long but again actually), they sound as good, maybe even better, as they do on album.

Even the slow ones, such as "Linger," "Ode To My Family," and "Dreaming My Dreams" are nearly mid-tempo, it's almost as if the Cranberries are saying, "Hey! We're a rock group. Or maybe they were speeded up to make up for the absence of the string section that usually joins them on stage. To me, the strings aren't missed.

Dolores doesn't disappoint anyone tonight. As well singing in her usual brilliant way, She also does a bit of her "interesting" dancing which looks like something in between the twist and the moonwalk. Even so, the audience seems to enjoy it, and clap and cheer to encourage her along, "You know, she can actually dance" I hear someone off to my left say to their friend. Oh you have to laugh! And of course, we mustn't forget the boys, who not only do a wonderful job of staying out of Ms O'Riordon's way, but also happen to be brilliant musicians who *do* smile! At least Mike does anyway.

As the blokes begin the one beginning of "Not Sorry", Dolores, who ran off stage a few minutes earlier, reappears through a hole in the floor, (she knows how to make an entrance), wearing a more appropriate outfit of blue trousers Made of some shiny material (fashion's not my strong point, OK?) Oh, and yes, she does still have the pink hair, and yes, it does, unfortunately, look like mine, (I got it first), "But I'm not a groupie", I find myself saying to some guy behind me. Wait a sec! Who actually cares.

A new song now. Dolores stands at her keyboard, singing the intro which sounds uncannily like that bit on the album in between "Daffodil Lament", and "No Need To Argue", that I can never work out which song it's part of. The song "Electric Blue", is kinda, err.. boring. It would probably sound good on an album, in the space of your own bedroom, but when you're at a gig, being almost cut in half by the barrier, with 2,000 people pushing behind you and bathing in your own, and everyone else's sweat, it's just not the type of song you wanna hear.

Other new songs played (the Cranberries actually do five) are, "Free To Decide", which is featured on the MTV Unplugged, "I Just Shot John Lennon", and "Salvation Song", the songs from yesterday, and the emotional "Joe", which Dolores wrote about her late grandfather. Even though I didn't know the bloke, it brings a tear to my eye, to Dolores' too, bless her! With these small glimpses into the future, the new album really is something to look forward to.

It's encore time. And OK, like the Cranberries they're one of the best live bands ever, and yes, I do wanna see "Dreams", but I also wouldn't mind being conscious for it either. So would you please get on that stupid stage and finish the gig before I pass out. They reappear and perform the acoustic track "Empty", which was really good actually. No jumping, but an awful lot of bad singing, (by us, not Dolores).

Before the very last song, Dolores speaks, there's almost silence as the arena listens to what she's saying, "After this tour we're going to America for a while, so this is our last gig for a while", she says (or something like that). "Don't split up! We love ya!" yells Mel through silence, I see my chance to get noticed, "Yeah, don't split up!" I shout. Dolores stops talking and glares down at us, she looks slightly taken aback and then decides to dismiss us as two sad individuals, but not before making it clear that she heard us, and she knows who said it. If I'm involved in a terrible "accident", who knows who's behind it.

Dolores finishes her speech and introduces a special guest for the last song, Bernard Butler, ex-Suede guitarist. For some reason, I suddenly find myself cheering very loudly. I still to this day don't know if it's because I suddenly develop a liking for Bernard Butler, I know that "Dreams" is going to be the next song, or because I'm just completely mad - I'll let you decide.

"Dreams" is everything you'd expect live, it's loud, it's rock and yes, it does make you jump. Yet at the same time, it's still the same soft, folky tune it is on the album. Maybe that's because if you listen very carefully over the crowds, err... "singing", you can just make out Dolores angelic tones. Or maybe cause the Cranberries are very good at combining two very different types of music together to create their very unique sound. Hell! They do very successfully on their albums, why not do it live too?

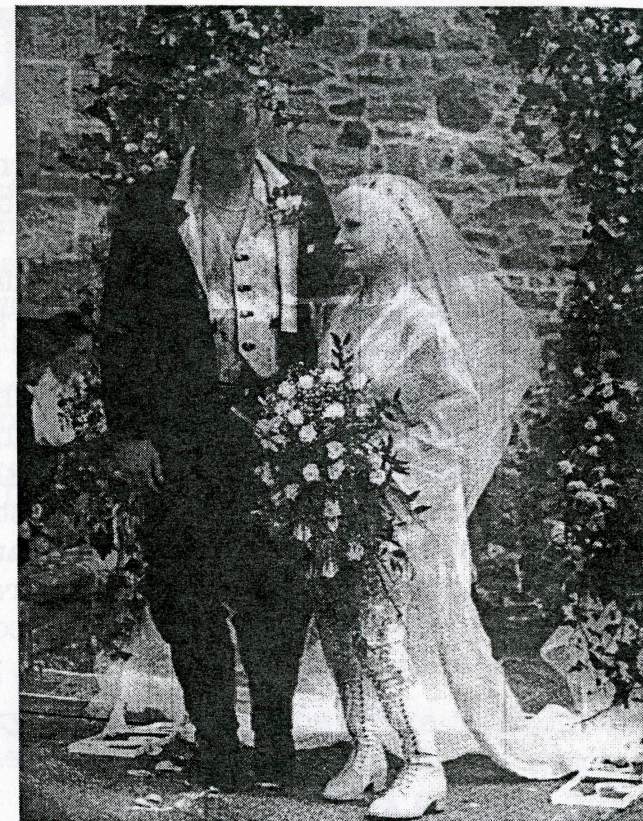
I enjoy the electric atmosphere for just a few more minutes. As soon as the song ends, the Cranberries disappear for the last time, the lights go on and the atmosphere's gone. "Meet me at the front at the next gig", says Mel. That's great, I've made a new friend, the problem is I've lost the friends I came with. "Hey look! It's Dolores!" yells some bloke pointing at me. Oh shut up, you sad *****!

Written by Caroline Gilbert

Wedding

Photos

Thanks to
Neil Tymlin



THE CRANBERRIES

The Cranberries book has recently come out and is available from most large HMV stores. The book is priced at £5.95, ISBN 0-7119-5157-8.(48pgs) Written by Mick Carren, "a well-known freelance Irish journalist", this extensive biography of the band, combined with a fine array of photos, and some rather interesting photo-editing, this book is very good value for money, and well worth a buy. The biography starts right from the beginning and goes through all the ups and downs that the band have had. One part that I found particularly funny was:- 'one night on their first band trip in a London hotel, they had drunk the mini-bars and subsequent refills dry because they thought it was all free, and had then been shocked to receive a bill for the alcohol of £450 each.' The book has quite good detail and is well produced.

*Thanks to Jacqueline
Michelle for the info*

in your head

Another Cranberries book also available is "In Your Head" by Stuart Bailie. Published by UFO Music, ISBN 1-873884-37-0. (80 pgs) It is available from most large book stores. At £13.99, it's not cheap so a Christmas book token came in handy!! There are some very nice photos in this book, it is generally laid out well. The book divides the bands career into sections, which makes it much easier to read. A little snippet out of this book mentioned that Dolores once thought Terry Wogan was "quite good looking", mmmm?! Another said that her big sister accidentally set the house on fire! I would have to recommend this book out of the two as, although it is over priced, the design and layout is more appealing.

*Thanks to Paul
Pedder for info*

Cranberries calendar

The 1996 Cranberries calendar has also recently been released. I paid £4.99 for it, but in other places it is apparently more expensive. Dolores is the main photo for seven months of the calendar, whereas the others only have one or two pictures. I would say that they were quite recent photos because Dolores has red hair in them, but now she's changed her hair again, well what there is of it anyway! They are large, glossy, good quality pictures and this calendar is essential to start off any fan's collection for 1996! The calendar is published by Danilo Printing Ltd. ISBN 0-7819-1301-2.

WANTED

For those of you with sky, Paul Pedder would like to know if anybody taped the Planet Rock Profile on the Crans which was on in the first week of October on VH-1. If anybody can help write to: Paul Pedder

49 Tower Road
Ware
Hertfordshire
SG12 7LN

Also, Robin Abrehart would like to know if anybody who went to the Wembley Arena concert on 31st July, had taken any pictures that had come out OK. He can get copies from negatives or will make small payment for them. If you can help write to: Robin Abrehart

21 Jubilee Terrace
Elmswell
Bury St Edmunds
Suffolk
IP30 9DH

Last Word

I am pleased to say that Twenty One is now able to continue for another year, thanks to everybody's subscriptions to make the newsletter work. I would like to thank everybody who contributed, and especially Caroline Gilbert for all the work she has put in to Twenty One. Issue four will be out in April, so until then,

Bye!

Kerrie

Xtras

For any fans of *The Saw Doctors*, there is now a fanzine available. "Same 'oul Town" is mainly dedicated to the band, but also includes articles, reviews etc. about other bands/artists too - most of the time they will a connection with The Saw Doctors, but sometimes they will have no connection at all. For more information send SAE to:

Same 'oul Town
c/o Jacqueline Michelle
52 Loxley Close
Church Hill South
Redditch
Worcs.
B98 9JG



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non-profit making newsletter.
Edited by Kerrie Sparling.
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