

THE 900



Inside:
**GURRIERS / FIXITY /
JENNIFER MCMAHON /
THE BUNKER / THE LARK**
and loads more..

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ISSUE 27

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PRESENTS

BONNIE PRINCE BILLY
NATIONAL CONCERT HALL 29/9/24

BONNIE PRINCE BILLY
WHELAN'S 27/9/24
SOLD OUT

PHOSPHORESCENT
WHELAN'S 28/9/24
SOLD OUT

MAPLE GLIDER
UPSTAIRS AT WHELAN'S 30/9/24
SOLD OUT

BO STALOCH
THE CORNCASTLE 27/9/24
STELLA AND THE DREAMING

THE BODY & DIS FIG
THE GRAND SOCIAL 04/10

ANASTASIA COOPE
UPSTAIRS AT WHELAN'S 29/9/24
JASMINE WOOD

ARAB STRAP
WHELAN'S 04/10
SOLD OUT

JOHN MAUS

THE BUTTON FACTORY 29/9/24

SWAMI & THE BED OF NAILS

THE WORKMAN'S CLUB 29/9/24

BILL CALLAHAN

THE BUTTON FACTORY 29/9/24 & 24/10/24

MARTIN CARTHY

UNITARIAN CHURCH 29/9/24

CRACK CLOUD

WHELAN'S 29/9/24

GOODSPEED YOU BLACK EMPEROR

NATIONAL STADIUM 29/9/24

SOLD OUT

MATTHEW AND THE ATLAS

WHELAN'S 29/9/24

THE GO! TEAM

THE BUTTON FACTORY 29/9/24

SILVERBACKS

THE WORKMAN'S CLUB 04/10

TWEN
THE WORKMAN'S CELLAR 04/10
DREAM BOY

CROWS
THE SOUNDHOUSE 04/10

DARKSIDE
THE BUTTON FACTORY 04/10
SOLD OUT
EXTRA NIGHT ADDED 05/10

MABE FRATTI
WHELAN'S 04/10

JOHN GRANT
VICAR STREET 23/10
SOLD OUT

CHELSEA WOLFE
THE BUTTON FACTORY 29/10
SOLD OUT

KNEE CAP
VICAR STREET 29/10, 30/10, 31/10 & 01/11
29/10/31/2024 SOLD OUT

GIANT SAND
THE BELL'O BAR 04/10

MERCURY REV
THE BUTTON FACTORY 30/10

RUSSIAN CIRCLES
THE BUTTON FACTORY 04/11
REZN

ALAN SPARHAWK
OPERA HOUSE 04/11

CALIFONE
THE GRAND SOCIAL 04/10

SNOW STRIPPERS
THE WORKMAN'S CLUB 04/10

JULIAN LAGE
WHELAN'S 04/10

NIAMH REGAN
LIBERTY HALL 05/10

GANAVYA
UNITARIAN CHURCH 05/10

CHANEL BEADS
THE BELL'O BAR 05/10

CASSANDRA JENKINS
WHELAN'S 05/10

COLA
THE WORKMAN'S CLUB 04/10
JUNK DRAWER

BEAK>
THE BUTTON FACTORY 05/10

ML BUCH
THE WORKMAN'S CLUB 05/10

SODA BLONDE
VICAR STREET 04/10

JULIA HOLTER
THE BUTTON FACTORY 04/10

TICKETS:
FOGGYNOTIONS.IE

THE MARY WALLOPERS
VICAR STREET 14/10, 15/10, 20/10 & 21/10

THE JESUS LIZARD
THE BUTTON FACTORY 18/10
SOLD OUT
EXTRA NIGHT ADDED 19/10

JAZZ SABBATH
THE PAVILION THEATRE 20/10/24



JOHN BRERETON

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PIC: NIAMH BARRY

It's without doubt my favourite band name of the moment, possibly ever. **Gurriers**. Doesn't need any explanation really. Dublin based? Check. Full of attitude? Check. They play punk? Check. Cheeky fuckers but good crack and hearts of gold beneath the divilment? Check. Gurrier. It's a classic Dublin slang word, its whereabouts often disputed, its innocence erstwhile agreed. The dictionary of Irish slang says it's from the French word for warrior, *guerrier*, and that it was a derogatory term used for the veterans of the Napoleonic wars begging in the streets of Dublin and still wearing their uniform. Other sources say it comes from the Dublin ghettos, where young fellas on the hop from school would buy (or rob) Gur cake - a pastry confection traditionally associated with Dublin, consisting of a thick layer of filling - a dark brown paste, containing a mixture of cake/bread crumbs, dried fruits - between two thin layers of pastry. A poor man's treat. This Dublin based five piece certainly are a treat and have released one of the albums of the year so far in *Come And See*, a record which our reviewer says "them

Gurriers lads have crafted us a statement of bristling, ebullient and brilliant intent. The finest act of their ilk these lands have yet mustered up". Not bad for a debut album. It's an album that explores themes such as fear of the far right, social media and emigration without romanticising our country in the slightest. As we face up to challenging times where kids 'on the hop' are being subsumed into more nefarious activities by odious fascist organisations and depraved cartels it's important that we make sure our modern day gurriers of every class are given the tools and resources to stay wise and reject obsolete idylls of a romantic Ireland.

Published by:
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Recommends

ANASTASIA COOPE - WHELANS UPSTAIRS - SEPT 7TH

This will be an intriguing show. **Anastasia Coope**'s music is ghostly, spectral, far-out psychedelic folk. *Darning Woman*, her debut album, is an amazing record, by turn bonkers and brilliant and it feels like a transmission from another past. Its minimal folk instrumentation has echoes of The Roches and Anna Mieke (and her acapella outfit, the brilliant Rufous Nightjar) and is led by New Yorker Coope's expressive, multi-layered vocals which veer into medieval choral work outs that transfix with their nursery rhyme like, hypnotic rhythms.

YOUNG FRANCO - THE WORKMANS - SEPT 7TH

His recent single 'Get Your Money' saw Theophilus London join an elite alumni of collaborators and remixes from **Young Franco** which include Denzel Curry, Glass Animals, Jay Prince, Tkay Maidza, Scrufizzer but our favourite is Late Night Tuff guys remix of YF's outstanding Wake Up! single. The Australian Producer/DJis on fire

at the mo (check out 'Juice' with guest vocals from New Orleans rapper Pell) mar-

rying sunshine funk with up to the minute beats and spaced out licks.

HALEY BLAIS - THE GRAND SOCIAL - SEPT 11TH

Never judge an artist by their song titles. 'Coolest f*cking b*tch in town' screams millennial, self obsessed but Canadian **Haley Blais** has been honing her craft for over ten years now and it's those humorous, self effacing turns of phrase that lock in seamlessly with timeless melodies (not to mention the sumptuous horn arrangement that coda the track) to mark her out as an artist of regard. New album *Wisecrack* sees her delve deeper into darker places to emerge with a set of songs that reveal maturity and class.

LEMON TWIGS - BUTTON FACTORY - SEPT 14TH

It's slightly surprising that this gig isn't in a much bigger venue but for the 600 or so that will be there this is bound to be one of the gigs of the year. Brothers **Brian** and **Michael D'Addario** are supreme classicists, pop oozes out of their every pore and boy, can they play guitar. Multi-instrumentalists both, the bros write

beautifully crafted tunes with great chord changes and tons of harmonies. Think Beach Boys, Gilbert Sullivan, Macca, 10cc... you get the drift.

GLASSHOUSE PERFORMS SIGUR RÓS - THE PAVILION THEATRE - SEPT 14TH

The Pavilions brilliantly curated gig series, *Between The Notes* returns with another doozy as the consistently excellent orchestral ensemble **Glasshouse** tackle the works of Sigur Rós, richly arranged by **Robert Reid Allan**. The concert will honour the genre-defining work of this exceptional Icelandic group, led by the enigmatic Jónsi, presenting pieces from across their body of work. Expect an immersive, ethereal music experience.

SWAMI & THE BED OF NAILS - WORKMANS CELLAR - SEPT 21ST

The new musical project of **John Reis** (Hot Snakes, Rocket From The Crypt) **Swami & The Bed Of Nails** are a five piece that trade in non nonsense rock n roll a la The Ramones with Reis's inherent punk energy driving the songs. Most songs on their debut album *All Of This Awaits You* clock in around the two minute mark, never outstaying their welcome while the addition of

synths and keyboards lend some of the tracks a Pere Ubu vibe. Expect lots of moshing.

ROAR - WHELANS - SEPT 22ND

The solo musical project of American **Owen Richard Evans**, ROAR is akin to a sonic pot-pourri of The Beach Boys, Flaming Lips, Mercury Rev and Sufjan Stevens amongst others. Wildly harmonic with epic arrangements and plenty of dramatic changes of tempo and genres within the songscapes, it's rarely boring and hits more highs than lows. New album *Knives For Aries* is mindblowing in places and it'll be interesting to see how it's pulled off live.

10CC - VICAR ST - SEPT 24TH & 25TH

A real guilty pleasure of mine, I caught what's left of the original band - **Graham Gouldman** - in Vicar St in 2022 and it was superb. A set list to die for - ir song titles. 'Things We Do For Love', 'I'm Not In Love', 'Dreadlock Holiday', 'The Dean & I', 'Rubber Bullets' et.al - and an amazing band backed Gouldman, who did a sterling job of handling all the lead vocals. Nostalgia at its best, highly recommended.



L-R: YOUNG FRANCO, ANASTASIA COOPE, LEMON TWIGS, SWAMI & THE BED OF NAILS & ROAR



10CC



ANEMONE



CRACK CLOUD



MELTS

ANEMONE - THE WORKMANS - SEPT 25TH

Showcasing their new 'Human Remains' EP with this launch gig, the Dublin based duo continue to go from strength to strength. **Clara Webster** and **Lily Brodie Hayes** use rich arrangements and layered vocals to evoke powerful emotions in their music and their use of unconventional instruments is always fascinating. There's a definite influence from Lankum and PJ Harvey in their music but you might as well learn from the best. Opening up is drummer **Jason McNamara** and Elaine Malone's **Mantua** so this should be an epic night.

MARC ALMOND - OLYMPIA - SEPT 26TH

Almond, along with co **Soft Cell**'er **David Ball**, wrote some iconic, original songs over his career but he never shirked from releasing a tasty cover version either. Their biggest hit of course was their electro version of Gloria Jones's soul stompin' 'Tainted Love' and throughout Almond's solo career he has covered a multitude of artists ranging from Juliet Greco to Frankie Valli. He comes to the Olympia showcasing his new album, *I'm Not Anyone*, a record which draws from different genres, from psyche-delic and prog rock to folk, gospel and soul and highlights the singer's gift for introducing songs - some lesser known, others a

little forgotten by time - to new audiences. It's a perfect setting for Almond to shine.

STEREO MCS - BUTTON FACTORY - SEPT 26TH & 27TH

After a long break it's great to see these 90's dance stalwarts back on Festival line ups again and these two shows in the Button Factory should be rocking. 'Step It Up' and 'Connected' were massive hits internationally and the band expertly bridged the gap between the alt dance Happy Mondays and hip hop.

MELTS - BUTTON FACTORY - SEPT 28TH

Our April cover stars have been very busy performing all over the U.K and Europe since the release of their fab second album *Field Theory* of which our reviewer David Carr opined that "the whole album was recorded straight to tape with a vibrancy, energy and euphoria that leaps off the record". Signed to *Fuzz Club Records* the band have been performing at a host of massive Psyche Festivals with the likes of Spiritualized, Temples and Gruff Rhys so expect their motorik influenced sound to be super tight.

MATTHEW & THE ATLAS - WHELANS - SEPT 28TH

The Atlas are staying at home for this one as **Matthew Hegarty** hits the road solo to promote his lovely new album, *Many Times*, which

was recorded over two days in the legendary Rockfield Studios in Wales. **Many Times** is as sparse as it gets for Hegarty, just vocal and guitar throughout but it's a measure of the man's talent and craft that he can wring out earworm melodies and complex emotions from such a bare palette. The anticipation around this is that it will be a masterclass in the art of Folk songwriting and expressive guitar playing. Unmissable if you are fans of Damien Jurado or Nick Drake.

DEADLETTER - THE GRAND SOCIAL - SEPT 28TH

A hot as fuck 6 piece from Yorkshire, **Dead-letter** are post punks in the purest sense. With a sound that traverses classic British new wave greats like Julian Cope and Gang Of Four with American late 70's No Wave legends Lounge Lizards, Glenn Braca and Liquid Liquid, the band arrive showcasing their debut album *Hysterical Strength*. The songs are razor sharp, the playing superb and frontman **Zack Lawrence** has the voice and presence to be a spokesperson for his generation. One of the best bands we've heard in years, don't miss this gig.

CRACK CLOUD - WHELANS - SEPT 29TH

A Canadian multi-media collective - who have all

met through various addiction programs, both as patients and support workers - have numbered up to 20 members but are down to a cohesive 7 for this album but it still feels like a cast of thousands. Like their fellow country men and women in bands like Clap Your Hands Say Yeah and Arcade Fire, the band (led by constant frontman **Zac Choy**) employ campfire tactics throughout, big choruses with everybody in tandem, diy aesthetics and an almost shambolic approach to songwriting. Like the aforementioned bands, it works. Beautifully. It's punk, it's art, it's wacko. Be there.

IRELAND MUSIC WEEK - VARIOUS VENUES - OCT 1ST - 4TH

It's impossible to underestimate how important *Ireland Music Week* is to our local music scene. Four days and nights of talks and gig showcases shines an International spotlight on all the great things that are happening in Ireland right now, all brought together amazingly by the *First Music Collective* team. Fifty acts will perform live over the course of the event and it's imperative that all of us gig goers support it. Trust us, you'll be blown away by the talent we have here.

Not to be missed.



HAYLEY BLAIS - SEPT 11TH

DAN HEGARTY

Stop, Rewind, Change Sides

Do you ever come across music that you rate so highly, you feel that it's your obligation to tell anyone that will listen that they should listen to it as soon as humanly possible? With that in mind, if you haven't listened to **INNUENDO** yet, you might want to add it to your to-do list. 'On Occasion', their debut EP, lands this month. Featuring their current single 'Brake Faster', the band harnesses an irresistible energy, while penning songs that you'll find hard to forget.

While we're on the subject of recommendations, **Toby Kaar's** debut album 'That Was Then' is something that could quite easily appear on the shortlist for Irish Album of the Year at the RTE Choice Music Prize. Sometimes euphoric, often cinematic; it's an adventure in sound which reveals new chapters with each listen.

Since it was announced earlier in the year, the anticipation for the arrival of **Fontaines D.C.**'s fourth studio album 'Romance' kept building and building. It was preceded by three singles; 'Starburster', 'Favourite' and 'Here's The Thing', the latter of which landed in early August.

One of the remarkable things in the story of this band is how their upward trajectory hasn't faltered. So many acts release a strong debut, but never manage to capitalise on this with what follows. With the two big shows at the 3Arena in December, and their Finsbury Park headline date next summer, it doesn't look like things are going to slow down anytime soon.

VENUS GRRRLS have been amassing fans in the past number of months. The Leeds-based act (fronted by Irish vocalist Grace Kelly) brought us their latest single 'Darla' last month. Having already impressed at events in the UK like The Great Escape, Liverpool Sound City and Isle of Wight Festival, not forgetting supporting Sprints on the UK tour, let's hope some Irish dates happen very soon.

Bantum has proven to be one of the most inventive Irish musician/DJ/producers over the years. It's with this in mind that you'd be justified if you have lofty expectations for his forthcoming third album. The self-titled record follows 'Move' (2016) and his debut 'Legion' (2012).

From the near future, let's rewind to the distant past to an album that doesn't get mentioned very often anymore. The 2000 album 'My Fault' is the debut from **Métisse**. The duo of Aïda Bredou and Skully won many fans at time for tracks like 'Sousoundé', 'My Fault' and 'Boom Boom Bâ'; the latter would go on to feature on the soundtrack to the movie 'The Next Best Thing' (which starred Madonna and Rupert Everett). Listening to this album almost a quarter of a century on, it remains vibrant, engaging and thought provoking.





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JACK MCBAIN



GURRIERS

Gurriers are one those bands that seem to be getting bigger by the day, playing shows all over Europe, supporting massive bands and releasing some of the best music to come out of the country in a long time. With their debut album titled '**Come And See**' dropping on the 13th of September Jack McBain caught up with the band ahead of the release.

Your debut album '**Come And See**' comes out on the 13th of September and I'd love to know what's the mood amongst the band as we get closer to the release date?

Mark: We're excited to get it out finally because we have been together for around five years and it's great just to finally put something out and move on to the next thing.

Pierce: Because we haven't done the whole EP thing, this is our first proper body of work that we are releasing. That wasn't always the intention. Obviously there was ambition from very early on to do an album or some kind of record but it wasn't some kind of overarching plan from the beginning, it just kind of happened and to finally get a physical release out is really really exciting.

You recorded the album in Leeds. Why there?

Dan: I think we just kind of chose Leeds out of a list of producers that we were shown. We ended up choosing Alex Greaves, who just ticked all the boxes of what we wanted to do. He did the Heavy Lungs record which is very heavy and loud so he definitely knew what we wanted to do. He had a lovely studio in Leeds and that was nice to get out of Ireland for a while so yeah it was a very enjoyable experience.

Now one thing that stands out on the album is the themes explored such as fear of the far right, social media and emigration. Whilst writing these lyrics Dan was it important to you to be honest about Ireland as a place and not romanticise it?

“

.. I'm firmly in the band. I'm a gurrier..

Dan: Yeah when I was talking about 'Approachable' there was a smaller group of people on the far right and it was anger towards them in an honest way. I'm not trying to talk about how much I love Ireland or anything like that, I am just trying to tell it from how I see things. I am not trying to tell it from Ireland or Dublin or anywhere in particular, just in a universal way and so everyone can understand it when they listen to it. At the moment you can see what's happening in England and Ireland.

In terms of the track-listing was it on purpose that the album opens in such a dark and atmospheric way with '**Nausea**' and ending in a very up-lifting and hopeful sound in the title track '**Come and See**'?

Mark: I think when we were nailing out the tracklist 'Nausea' was a no brainer for the opener and then when you start looking at all the songs and how to arrange them it almost is like telling a bit of a story it kind of all falls into place we had a few rough ideas and then Dan came up with the final tracklist and once we listened through we realised it fits perfectly and flows really nicely.

One thing that I have loved about the album rollout has been the artwork for the album and the singles that have been released, what was the idea behind this artwork?

Ben: So I based it off some pieces by Picasso. I tried to capture the mood of his paintings and what the characters are doing and that. I was just kind of messing around with the artwork for a couple of months. I was always big on the graphic side of things.

Charlie, you joined the band back in February and having played in other great bands such as Nerves, what was it like settling into the band?

Charlie: It was an interesting one because I had filled in a number of times playing with the guys last summer on a number of shows across a weekend. It was a funny kind of change because I had been in the previous band for so long and they are such close friends and still are obviously. Any band line-up change takes a while to get used to but we definitely all got used to it very quickly and there's no questioning it anymore; I'm firmly in the band. I'm a gurrier.

“

.. It's all about the energy of the crowd..

You're also going to embark on your first ever headline tour which includes a show at Whelans on the 26th of November, are there any venues or cities in particular that you are most looking forward to?

Pierce: I'm really looking forward to the first leg of the tour where we play a couple of shows in the Netherlands. The Dutch crowd have been really receptive to us from the first time we played there. We've played a lot of support slots and festivals in the Netherlands so it will be really interesting to see how our own show goes.

Ben: Copenhagen is where I'm really looking forward to going as I've never been there and it's one of the cool things about being in a band that you get to travel to some really cool places that you've never been to before.

You guys have supported some incredible acts over the last few years like Slowdive, Kneecap, and Fat Dog. What was the experience like of playing these shows and did it help develop your own live show playing in these big venues?

Mark: Playing with those sorts of bands is an honour especially the likes of Slowdive who have been around for a long time. To play with a band like them who are forefathers and mothers of what we are doing is really cool. Especially playing bigger venues, it's a really good opportunity to develop the band, our sound and the live presence. I remember playing the Glasgow Barrowlands with The Mary Wallopers and it was a little bit overwhelming but it's one of those where the more you do it the better you get at it. I'd personally rather play to a room of three hundred people that are going bananas than ten thousand people that are just staring

at you. It's all about the energy of the crowd.

When the tour concludes at the end of this year what is next for Gurriers and has album two been something that you have already started working on or thought about?

Mark: After this tour there will be more touring and regarding album two let's just say we are keeping busy and if you want more music you will be getting it. I'll leave it at that.

At The Goo we are all about promoting up and coming Irish talent and I'd love to know who are some of your favourite acts coming out of the country at the moment?

Ben: For me it's Search Results. We saw them in Bristol recently and I had only heard good things. When I saw them live I realised these lads are unreal so they are definitely the most impressive Irish band I have seen in the last while.

Mark: Obviously there are bands who are our peers like Enola Gay, Sprints and Chalk who are pretty well established but like Ben said Search Results are unreal.

Charlie: Spit and Nerves are two bands that I really enjoy seeing live. Then you've got the likes of Bricknasty, Khaki Kid and Chameleon. That whole scene is really cool.

Gurriers debut album Come And See is out now on No Filter Records. They play Whelans on Nov 26th.



Singles

DAVID CARR / PAUL FITZPATRICK /
JACK NOLAN / ADHAMH O'CAOIMH /
ALAN MONNELLY



**Silverbacks -
'Something I
Know'**

Silverbacks new album *Easy Being a Winner* (due October) looks like being a tasty prospect. Last month's *'Selling Shovels'* was an instant hit in the style of DEADLETTER. Here Emma Hanlon takes on the lead vocals with the upbeat pop delivery of Dilettante. Paul Leamy (bass) excels again with a Discord-style bassline and later a layer of '90s David Holmes fuzz is applied to give it a more classic Groove. DC



**THEE U.F.O. -
'Glowing
Friends'**

Dublin Garage Psych duo THEE U.F.O are really clicking into gear on this new EP, four glorious slabs of lo-fi psyche with hints of alt country thrown in for good measure. It works. Veering closer to the sublime floatiness of Mercury Rev, Grandaddy and Flaming Lips on the title track is a welcome variation from the more straightforward late 60's squalls of Gong or Floyd, although opener Acid Tongue hits all the right classic notes. Incandescent. PF

**.. HITS ALL THE
RIGHT NOTES ..**



**Thanks Mom -
'Why Don't
You Like Me
Anymore'**

I was lucky to catch this very young Kildare four piece at Forest Fest in Emo, Co Laois a few weeks ago as their energy, exuberance and beyond-their-years song-writing captivated a packed tent. The sound is guitar based indie pop a la Breeders and Elastica and in Erica Lee the band possess a frontwoman with a cool, laconic attitude that would give Justine Frischmann a run for her money any day. The song is classic punk pop, light and catchy; an act to keep an eye on. PF



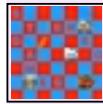
**Skinner -
'New Wave
Vaudeville'**

Skinner is back with a much-anticipated release after an almost two-year hiatus. The track is instantly electric with the lively screamatelica-esque percussion before launching into their surreal marriage of mutant disco and slouch that you can't help but move to. The rapid screeching horns converse with their uneasy lead guitar hook to create an engaging pre Talking Heads No Wave influenced track with Skinners signature raw chanting vocal atop it. A playlist must add. JN



**iNNUENDO -
'Brake Faster'**

iNNUENDO make it 3 for 3 in terms of single releases this year. While the first two drew from Cocteau Twins, this starts like an upbeat Supertramp ballad with its piano opening. Singer Nora Ronan leans of the majesty of Kate Bush with her soaring vocals. The final act continues the '70s theme becoming a mind blowing prog epic recalling some of Renaissance output. It will appeal to fans of KIND too. Magical. DC



**Kynsy -
'Stereo
Games'**

'Stereo games' is infectiously energetic, hypnotically catchy and explosive. The verses, driven by growling bass, give a great sense of urgency to the track before launching into the soaring choruses decorated with lush harmony that exhibit the frustration that these "stereo games" induce. The lyrics offer a colourful commentary on the decadent indignity of suffering from someone else's self-indulgence and immortalisation of the past. 'Stereo games' is testament to Kynsy's consistently incredible versatility as an artist. JN



**Jagged Bap-
tist Club -
'You Are a
Dog'**

Jagged Baptist Club are a punk (rock) band who were once on the books of Galway's Blowtorch Records. Having migrated to Nice Swan Recordings they are announcing their new album *Physical Surveillance* due in November with this single. There's definitely an American take to their punk sound, but it's the insistent synths that raise the catchiness levels and will easily have you pogoing about shouting "You Are a Dog". DC



**Neev -
'Light'**

Neev's first single release 'Light' arrives ten years after she began writing music and the composure and natural confidence that are evident in this beautifully soulful song are very much worth the wait. Neev is blessed with a voice that transports the listener with a heady mix of sultry tones and harmonies balanced with a vocal dexterity and power that honours her heartfelt and intelligent songwriting. Hearing a song as accomplished as this as a first single is extremely exciting and is undoubtedly just the beginning of a musical journey for Neev that knows no bounds. AM


**Yard -
'Bend'**

This Dublin trio continue to impress. This is their fifth single release and they're getting better with every turn. Inhabiting an interesting space between techno and noise rock they're likely to appeal to fans of Chalk, 'Bend' is full of aggression for the disaffected, Emmet White demands "Tell me how you've sold me". Guitar riffs are huge, with the electronics poised to shake the walls of whatever venue thinks it can contain them. DC


**Last Post -
'Hollywood
Ending'**

A side project of Havvk's Julie Hough and ace guitarist Stephen McHale (Barq/I Heart Gigs) Last Post is turning into an essential listen. Their new single is a beauty, full of intricate chord changes and a lilting, almost Bossa Nova type rhythm over which Julie's airy vocals conjure up places that you want to escape to right this minute. This is Alt Pop at its finest. PF


**The Mighty
Avon Jnr -
'Murdre
Ballades'**

The Mighty Avon Jnr is filmmaker/musician Daragh McCarthy's one man band with a hundred members and is a fine vehicle for the punk rock bard

of Camden Street to express himself. On this release he pays tribute to his musical heroes, covering The Virgin Prunes 'Sweet Home Under White Clouds', Buffalo Springfield's 'For What It's Worth', Richard Thompson's 'Down Where the Drunkards Roll' and 'A Domestic' by Dublin's finest exponents of warped Americana Dinah Brand. A wonderfully eclectic mix to be sure, all treated to McCarthys dark, bass led, synth and horn embellished arrangements. Mighty stuff. PF


**R.kitt -
'Don't Stop
(Ever Being
You)'**

Robbie Kitt continues his heavy release schedule with this more upfront club ready EP. The title track pitches towards the Ian O'Donovan side of the techno fence as does the Ed Davenport Mix. On Baraka the vintage keys fall pleasingly like raindrops and flashes back to The Blue Nile. The pick is Another Love, a more dreamy effort coming across like a lost Ian O'Brien track on Kompakt, especially with the vocal sample. DC


**Dream Boy -
'Take
Whatever'**

Dream Boy are proving themselves as staples of the alternative shoegaze scene. On 'Take Whatever' every instrument makes gentle introductions

and exits throughout the track giving this profoundly intimate and comforting quality to it. From the beginning the vocals weave through with purpose and conviction before arriving at the crescendo where lead vocalist Allie Ryan's delivery of the punchline shape shifts from nonchalant to aching. Impressive. JN


**cumgirl8 -
'Karma
Police'**

This is not a Radiohead cover but the lead single from Manhattan post punk outfit cumgirl8. This single announces their forthcoming sophomore album The 8th Cumming and also their label shift to 4AD. The single tells the tale of missed flights and stolen luggage and "of course the police wouldn't help". The squelchy 80's synth basslines set the rapid pace but it's the effective dual vocal that really sells. Karma happily prevails. DC


**Persona -
'Eyes On Me'**

A triumphant, seductive return for the artist formerly (and presently) known as Laura Sheeran. An industrial bent on pop, saccharine melodies twisted around a salacious pulse and a seductive moan, overlain vocal fry laced intimacies, a contemporary answer to Nine Inch Nails 'Closer' albe-

it a thousand times more appealing. An aggressive and welcome opening cry from a promising new project from one of the most important women in the arts in this city. AOC


**The Smile -
'Don't Get Me
Started'**

An acquaintance of mine suggested of the new song "The Smile have entered their Kid A phase". To be honest I'm all for it as it eventually led to the stellar Amnesiac. Perhaps this live staple was influenced by touring with James Holden but in truth it's sound is more Trentmøller minimalism. Singing "I'm not the villain", one wonders have the lyrics to do with their relative silence on the Gaza genocide? DC


**Yannis & The
Yaw - 'Rain
Can't Reach
Us'**

Back in 2016, Foals frontman Yannis Philippakis got to work with the legendary drummer Tony Allen in a two day studio session. Unfortunately scheduling issues and COVID restrictions prevented the completion of the collaboration before Allen passed in 2020. This is the latest (and best) single from a posthumously completed EP Lagos Paris London. Allen's beats are brilliant, really lifting the signature Foals sound to another level. DC

LOUIS SCULLY

1000 words with..

FIXITY

“

.. I didn't tell anybody that I played guitar, I told them I was a jazz drummer ..



I'm **Dan Walsh**, I'm a musician and a composer. My main instrument is drums, but I play other things as well; saxophone and guitars, and a selection of other instruments that I use to write with and record with. I play sax in **The Bonk**, and I play drums with **Junior Brother**. I also curate the **Cork Improvised Music Club** - that's been going since 2013.

I have some aunts and uncles who sing and play guitar, but my immediate family didn't push music on me. I found it myself when I was 12 or 13. I went for trombone lessons at the local brass band, but that didn't really stick, so I quit that to go and learn guitar. I auditioned for UCC on guitar but when I got there, I didn't tell anybody that I played guitar, I told them I was a jazz drummer. I had gotten drums like six months beforehand. So when I started college, as far as anybody was concerned, I was a jazz drummer, and a lot of people needed a drummer, so I got a lot of practice.

I had seen a saxophone in a secondhand shop, and I mentioned it to a friend, Tom Edwards, who I was playing with that night. I said, "I'd like to get a soprano sax and leave it lying around for the rest of my life and see if I end up playing it". A week later, we had another gig, and

he had a sax in the boot of the car for me. He was like, take this for as long as you want, and if you learn it fair enough, if you don't, I'll just take it back off you.

At the time I lived with people who were really, really into having music around the house. We were all playing music in the house. They didn't mind me sitting next to the record player with a soprano sax all day, trying to practise Coltrane tunes. They were like, that's cool, Dan's learning sax in the living room, we'll just go hang out, whatever. That meant that I could be playing nearly every day.

I found out about John Coltrane when I was about 15 or 16 on a Sky Arts programme and it completely blew my mind and changed my path completely. I didn't understand the music but I knew it was doing something to me. I didn't really understand

that they were improvising or playing free but I knew, like, whatever intensity that is, that's what I'm after.

Around that time I was playing with a musician called Ian Date. He's a guitarist and trumpet player from Australia, and he was really adamant that I would only practise long tones. I was telling him all the things I was working on and he was like, "no! you have to practise long tones." "Long tones at dawn." - that's what he was saying. I didn't do as much of that as he maybe would have liked. But I did enough so that I could get a workable sound so that I could start to make things. I wasn't going to be a soloist on the sax. It was a tool for me to be able to understand how to write for it more than anything. I just wanted to be able to write for it appropriately. And then Phil Christie from The Bonk called me and was like, "here, play sax on this gig". And I was like "...".



So playing with **The Bonk** got me loads of stage time with the sax where I was running into different problems and solving them as I go. Which is still how I'm doing it, really. It's a journey. I don't need to be a virtuoso... when you're younger, you want to be really good by the time you're 25. But with the sax and other instruments, I know that it's a lifelong thing.

Music is such a gift to the world. Whether you're playing it or listening to it, it's there for us to learn about the world and to create a happy, joyous feeling. It's supposed to alleviate something. Every time I go on stage, that's the best time of my day and nobody can take that away from me.

I bought a tiny, cheap, plastic flute for €17 in Galway. I still have it. I love it. I had been listening to an interview with John Coltrane, and there aren't

many, so you end up re-listening to them and getting familiar. He was talking about his musical habits at home, where he keeps his instruments. He always has a tenor sax on the piano and he always has a flute by his bed because you can lie down and play the flute. And that's why I bought a flute because I was like, that's amazing, I can lie down and play this instrument. That sounds like the most relaxing thing ever. So I got one, and then a few months later, Emil Nordstrand shows up in Ireland and hands me a really, really nice concert flute, and he's like, "this is yours now, take this away."

Emil is one of the most clear and intentional improvisers I've ever worked with and I've always loved how he brings my tunes to life. Years ago before we played together I really wasn't so sure about my melody writing, but when I gave my music to Emil to play

he took me far more seriously than I expected and gave me belief in the direction I was going, so I'm very grateful for that. It's been a year or so since we've played together so it'll be great to kick out the jams again with the crew at 12 Points. I'm looking forward to bringing my music to new ears and sharing the lineup with a lot of great contemporary improvisers. We'll be playing a lot of new repertoire from **FIXITY 8** and from the next project.

Dan Walsh's Fixity will perform at Improvised Music Company's 12 Points Festival in Tampere, Finland, this September 2024, feat. Dan Walsh on drums, flute & vocals, Sam Clague on flute and bass clarinet, Emil Nerstrand on tenor sax, Philip Christie on keys and Sean Maynard Smith on bass.

(@louissccullystudio on instagram)

Albums



Lankum -
Live in Dublin

The hold that Dublin band **Lankum** have worked very hard to reach, over music lovers both here and in far flung parts of the world is testament to their determination, self-belief and their natural giftedness as singers, musicians, historians and storytellers. The way in which they and their contemporaries have reignited the most vital of Irish music genres had been a joy to withhold. With every perfectly penned song, they have brought to light issues, struggles and joys that are just as relevant and dangerous in current society as when the songs that inspired them were written and sung in protest and in mourning. Dublin city and its decline written about in intergenerational stark beauty. There is urgency in their laments and laments are needed as a form of communication as people fall through the cracks. The powerful song 'The Young People' bites with the truth of our society's suicide epidemic and is heartbreak in song. Lankum live are a formidable prospect. Their tentative tones can reach every corner of a venue such is Radie Peat's rare range of vocal delivery. Every word seems to hold multiple layers of emotion, there is introspection and there is raw rebellion. Hers is a voice that moves through tender seanchai moments to tragic touchstones and onwards to embrace the warrior spirit of the group who have always stood firm in their human rights and political consciousness. Just as Peat has a voice of many potentials, the other band members, Ian Lynch, Daragh Lynch and Cormac MacDiarmada are all multi-instrumentalists of the highest calibre. One way their mesmeric

music could be described would be that listening to it is like a musical version of being on a beach and being unaware of the tide creeping in from all angles. Lankum's sounds are so entralling and varied that they envelop you and take you away. Maybe like Pink Floyd in their ability to completely immerse the listener. A live album of brilliance, a resilient embrace of the old and new and a blueprint of cathartic songs that are for the people by the people. AM



And So I Watch You
From Afar - Megafauna

The title of the album - while literally a term used for large animals - refers to the reconciliation of new norms following the advent of the pandemic. The entire album was created in the studio during lockdown, and thankfully this move paid off. The songs give the impression of a live album, making this one feel much more personal than previous ASIWYFA works. The album starts off with the single "North Coast Megafauna," and it's one of my personal favourites. The song starts off with an alternative tone before switching to the ASIWYFA sound we all know and love of heavy guitar and pounding drums. A lot of songs on this album also have 'intermissions' of slow strumming before tuning back to heavy rock. Another example of their versatility as a band is in "Years Ago," a fitting title to a somewhat nostalgic song with notes of anger from the guitar. It reminds me of a song you would listen to in the beginning stages of a breakup when all emotions are flying. One of my favourite things about instrumental bands is the ability to create your own interpretations without lyrics, but ASIWYFA can prompt some

ALAN MONNELLY /
EILAH WOOD / DAVID CARR /
ADHAMH O'CAOIMH /
ETHAN GOLDING

messages through song titles - 'Mother Belfast Pt 1 & 2', an ode to their hometown, being a case in point. Mega stuff from one of our greats. EW



The Deadlians - The
Deadlians Rid The
Land of Greedy Toads

Like Hendrix citing Rory Gallagher as the greatest guitar player in the world, **The Deadlians** are many of your favourite bands favourite band. *The Deadlians Rid The Land of Greedy Toads* is the highly anticipated new full length from the Dublin based five piece, and it opens strong with 'Prince Fingallian', woozy, organ, fiddle and concertina(?) colluding to conjure psychedelia reminiscent of The Doors' finer moments, before live favourite 'Secret Garden' ups the pace, setting the tone for the many gloriously scuzzy moments the band visit on this winding journey of an LP. Trumpet, fiddle and powerful sean nós tinged vocals from contemporary bard, Seán Fitzgerald, some truly inspired baritone guitar work from Tommy 'Black Goliath' Foster, deft keys from Luke Farrell and the rhythm section of Eoin Campbell and Barry Semple laying down something between the Bronx and the swaggering groove of 'Era Vulgaris', all conspire to create something deeply original. 'Moments' recalls the Sabbath infused desert rock of Kyuss and Fu Manchu, reveals a rare wit and wry poetry, surprise with fiddle hewn punk, and then we are delighted with 'Go and Leave Me', the finest ballad since 'Purple Rain'. An album of highlights, the nine tracks here have finally captured a semblance of what one of the most electric live acts in the country are capable of. About time everyone got on board. A very fine record. AOC



**Julia-Sophie -
forgive too slow
(Ba Da Bing!)**

Championed by our own Dan Hegarty, this is the debut solo album by Anglo-French artist **Julia-Sophie**. She has tasted success before as a member of both Little Fish & Candy Says, touring the US but it wasn't enough to "survive all the shit that was being thrown at me." This album is about relationships but it may yet be a work in progress as the listener won't experience any 3rd party closure. '2:00 am' is our wakeup call opener. Julia-Sophie confesses "it was fun for a while" over pulsing beats and subtle warm synths. 'i was only' uses a similar formula to convey continued troubles, "We're fighting in the dark again" and sadly "I was only falling in love with you", it builds to a fine crescendo. 'lose my mind' is darkly electronic, riding distorted synths and rapid clipped beats, it confidently eschews the conventional, carving out something unique. 'numb' is perhaps the centrepiece, its spoken confessional is lifted by a thumping, club ready, 4/4 bass drum, with suitable highs and a breakdown; It's an excellent, adaptable track. 'falling' is very assured and another candidate for crossover success. 'comfort you' sounds like a Mike Paradinas collaboration with its beautiful synthlines and extremely fast beats that occasionally turn aggressive. The 'just us' tone appears almost submerged conveying the pressure of a failing relationship. 'wishful thinking' even has a sound of the summer vibe. This is an exquisitely conceived electronic album that is confounding both accessible and uncompromising. **DC**

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.. UNCOMPROMISING ..



**Denzel Curry - King
Of The Mischievous
South Vol 2**

15 tracks, 35 minutes long and a million and one features, ***King Of The Mischievous South Vol 2*** at first glance looks like a throw away project to the clear the palate following 2022's ***Melt My Eyez See Your Future*** but in reality is yet another triumphant addition to a discography that could arguably set **Denzel Curry** above any other of his generation. It is deeply personal in the sense that it is Denzel exposed in a way he hasn't been before. And a sense of coherence. The grimy, mixtape aesthetic is far more prominent currently than in 2016 when mixtapes were still very much a thing but were mostly confined to the low-fi realm of Soundcloud. For an artist like Denzel Curry, who has repeatedly proven himself to be acutely aware of trends and aesthetics, this concept is really an invitation to elevate a conceit to greater heights rather than try and get something new off the ground. SKED uses a super heavy instrumental and features from Kenny Mason & Project Pat to hype up Denzel's hooks, creating an anticipation rather than distracting from the artist who is supposed to be anchoring the project before seamlessly transitioning to CHOOSE WISELY's soulful interlude to introduce another new vibe in the form of the conscious and lyrical COLE PIMP. Eventually we build back up to HOODLUMZ which is an archetypal Curry track filled with aggression, flow and assertiveness before closing out with legendary Memphis rapper Kingpin Skinny Pimp closing the tape deck from the start as if he has let you in on some secret underground or classified project he's been working on. **EG**



**Joey Valance & Brae -
No Hands**

For all its insidious, late capitalist terror, TikTok still holds a lot of potential as a breathing ground for fresh art. **Joey Valance & Brae** built a name for themselves as two bedroom bound Beastie Boy impersonators, delivering aggressive pop culture fueled lyrics over gritty east coast style instrumentals. An arresting moment of nostalgia porn amidst hours of brainrot content but ultimately a presumably limited oeuvre. But the children yearn for the mines and the 20 somethings yearn for the 90s. **No Hands** is deceptively diverse. It's full of bombastic, over the top instrumentals and the kind of braggadocious lyricism that made Hip Hop in the 90s so much fun. But it's 2024 and nerds have seemingly inherited the world (or at the very least the internet) and they know how to have a good time. Bussit employs the same attention tactics as their social media content, laying bare their Beasties love while also hinting at a potentially vast array of influences and sonic texture laying in wait in later tracks. The title track **NO HANDS** is a slick jazz hop track that Headliner would be proud of. At this point we're three tracks in and any reservations about how much JVB have to offer are becoming increasing unfounded, perhaps they are simply showcasing an inherent understanding of what social media can do, that those of us who have not grown up with infinite, creeping, invasive information more often than not fear and reject. Ultimately **NO HANDS** is something of a mammoth offering, there's a whole lot going on and almost all of it is exceedingly fun and produced with a playful but serious hand. **EG**

Gurriers -
Come And See

With a filthy riff to get us out the gate, the frenetic, angular 'Approachable' pairs grinding low end and keening guitar histrionics, leading to an ecstatic, primal howl of a chorus. **Gurriers** have arrived and the country's premier no wave inflected punk quintet have some tricks up their collective sleeves. The monstrous bass sound that defines the brilliant, frenzied 'Close Call' is worth the price of admission alone. The oneiric qualities of the opening chords of title track 'Come & See' give way to a movement that reminds me of the best bit of 'Only Shallow', before the song unfolds into everything I wanted that tune to be. Truly, some of the finest songwriting I've heard since *Algiers*. Vibrant and thrilling, yet familiar and assuaging. From the panicked squalls of 'Nausea', to the malformed radio friendly melody of 'Prayers', and closing with the poignant, splendid 'Top of the Bill', them Gurriers lads have crafted us a statement of bristling, ebullient and brilliant intent. The finest act of their ilk these lands have yet mustered up. A superb debut. *AOC*



.. A STATEMENT
OF BRISTLING,
EBULLIENT AND
BRILLIANT INTENT..

Soft Play -
Heavy Jelly

Hardcore duo **Soft Play** (formerly *Slaves*) are back after 6 years and on the other side of some hardship, with mental health issues and a faltered friendship, but they are here rejuvenated. Opener 'All Things' begins with a church choir singing "All things bright and beautiful..." making it all the more jarring when singer Laure Vincent spits out his first line "I'm the nicest dickhead you've ever met". Just when you think you've got their number, the chaos of the chorus will throw you off the sofa. It's going to be a proper riot live. On 'Punk's Dead' they undercut their recent turmoil acknowledging, "Turns out you're just a couple of overly emotional pricks" biting down further "What the f***k's with the new name anyway? Soft Play? More like Soft C***s", it's a brilliantly subversive track. 'Act Violently' draws on their anger post encounter with an e-scooter, "Vigilante hero, I could be". The chorus juxtaposes with its lounge alternative indie sound. 'Bin Juice Disaster' is a cautionary tale featuring a "rancid smelling brownish liquid", the simple bass-snare accompaniment only helps with the hilarity. 'John Wick' is aggressive to its gut. One minute and twenty-three seconds of prime lo-fi hardcore. Delightful. 'Mirror Muscles' takes on the male obsession with "The Pump", "Arms like legs, turning heads, Greek god, no trident". 'Working Lifestyle' cleverly addresses unsustainable excess "Champagne lifestyle, lemonade money". The final track 'Everything and Nothing' is a brilliant sentimental closer channeling elements of *Dry Cleaning*. A triumphantly heavy return, post wobble. *DC*

Dearthworms -
Sapsucker

This is the hardest review I've had to write this year. Usually the more I love the album, the easier it gets... and I seriously love this album; But I also listen along to the album while writing, making notes of what I hear, putting some form and shape on whatever results thereafter. This was a nightmare though. The songs are just so bloody arresting and demanding of attention. It's like trying to read *Ulysses* with a hungry toddler on your lap. You get to the end of the spectacular 33 minutes and you've added another 4 words. Those four words are nearly always *Fall*, *Pixies*, *Breeders* & *Fugazi*, as if they've been locked in a garage time capsule, with their collective, turn of the '90s albums as reference points. I deliberately say garage as they have that DIY feel. I can picture them hanging around all day, beating out off-kilter beats and rhymes and they couldn't care less if anyone ever hears them outside of a tippex-ed cassette, because they're having enough fun on their own. The fact that they're from *Sheffield* rather than *stateside* is all the more tremendous, and curious. I suppose music has never been more easily absorbed, so why not be influenced by the gold standard? Pick any of the 9 tracks and you'll be instantly smitten. The demanding drums, the contagious bass, vocalists *Nick Potter* (keys) & *Juni Rothchild* (bass) spitting lyrics at each other. It's just so raw and energetic and pure and unbelievably good. *DC*



.. RAW AND
ENERGETIC..

ALICIA SMITH /
ADHAMH O'CAOIMH /
DAVID CARR /
JACK NOLAN /
TRUMAN DICKERSON

Live Reviews



Don't Spill it: A Day at Chamomile Garden

The Chamomile Club

On July 27th 2024, **Chamomile Club** hosted their highly anticipated *Chamomile Garden* in an immersive event which celebrates Irish musicians and talent from all walks of creativity.

Chamomile Club is an emerging home-grown creative collective consisting of Irish musicians **Aby Coulibaly**, **Monjola**, **Moio** and multi-faceted artist **Thomas Kettle**. With their debut event in 2022, they have consistently brought a unique flair to Irish nightlife, offering music fans and creative communities an exciting atmosphere to discover new talent and meet like-minded people.

The recent *Chamomile Garden* event took place in *Orlagh House*, located in The Gunny Hill Rathfarnham, which acted as the perfect setting for the enchanting, outdoorsy garden theme. The event, which was in collaboration with Kopparberg, was reminiscent of a festival, with an outstanding line up of Irish and UK artists covering various genres. British Alternative R&B artist **Downtown Kyoto**, UK Hip-Hop talents **Strandz** and **Bxks**, built excitement on the line up roster along with Ireland's own **Éfe**, **F3miii**, **Negro Impacto**, **Cosha**, and more.

The main stage was opened by Chamomile's own Moio, followed by outstanding performances and notable moments, particularly the vibrant sets given by Bedroom Pop songstress Efé,

and the talented Alternative, yet versatile **F3miii**. Aby Coulibaly graced the stage, performing songs from her debut project 'At The End of The Day ...It's Night' and was also joined by long-term collaborator Monjola for their R&B anthem 'Where u at'. The line up was divided between two main stages, with DJs such as **Silent Jee**, **Liza**, **Soltura**, and **Dansie**, drawing crowds into the 'secret garden' with their electric sets. The Secret Garden Stage also welcomed a 'rave' like atmosphere in the woods and hosted energetic yet intimate performances from Irish Rap talents **Crutch** and **Fortune Igiebor**.

Follow [@chamomileclub](#) on Instagram for more updates on upcoming events. AS

Rachael Lavelle & The Crash Ensemble

NCH (Musictown)

Rachael Lavelle's performance with **Crash Ensemble** at *Musictown* was transformative. I left the show quite different than the way I entered. I thought about things differently. Saw things differently. I didn't listen to music on the journey home. Just looked out the window and smiled. From the introduction of 'Travel Size' (played on wine glasses!) through the entralling chorus of 'Big Dreams', the skewed avant pop of 'Perpetual Party', not a moment passed where I was not utterly stupefied with the majesty being woven on the stage. Every second seamed through with wild and vibrant colours, these fresh arrangements from Crash's Barry O' Halpin [also of *Alarmist*] complemented and elevated already exceptional material. Ryan Hargadons saxophone and synthesizer backed by an avant-garde orchestra is something I recommend everybody see, at least once. Lavelle's voice is concretely spectacular, and the real jubilation emanating from the stage was utterly infectious. Word on the street is that there may be a live video or concert recording of this truly exceptional evening as a part of Foggy Notions' *Musictown*, and if that is the case, it should be a priority that you experience it. I count myself lucky to have been there. It was a pretty damn good weekend. *AOC*

RACHAEL LAVELLE & THE CRASH ENSEMBLE
@ NCH (MUSICTOWN)



Elaine Howley & The Crash Ensemble

NCH (Musictown)

Of the many delights on offer as part of *Musictown*, I immediately zeroed in on the collaboration of **Elaine Howley & Crash Ensemble**. Not least because they were to be hosted in *The Studio*, a beautifully sounding, 100 seated room. A laser accurate start time and strict door policy meant I had to listen to the opener 'Wings On The Wind' through a heavy door but the brief pause thereafter allowed me to ninja into my seat for the first two treatments of Elaine's magnificent 2022 album *The Distance Between Heart and Mouth*. 'Silent Talk' particularly benefited from the extra layers of strings the Crash Ensemble were supplying. In the relative darkness, a beferned Elaine Howley (with magnificent sun hat) blended into the beferned surroundings, for they appeared to have engulfed a good portion of the stage. New track 'Revolve' with its patient xylophone and jazz infused saxophone was extraordinary. Another new one 'Midsummer Pop' lightly danced in front of our eyes before building to a powerful crescendo. 'See Saw Seen' was stretched and had a more Asian tinge to its analogue beats. 'To the Test' shone as ever but this time helped along by deliciously tickled piano. Elaine's haunting voice on her penultimate

track the 2023 single 'Live As I Saw It' was a triumph but she modestly took a lesser role in the final, more cinematic 'Hold Me in a New Way'. The trio of Elaine, Crash Ensemble and venue produced a delicious alchemy. *DC*

Dream Boy (w/guests For Nina and Eppie)

Workmans Cellar

Dream Boy were back with their first headliner in Dublin since the bands last release in April and they played a bumper set of new and old, all adorned with their signature wailing, shoegaze guitars and delicate to overwhelming song structures. The energy was palpable with the effects of their new single 'Take Whatever' being felt in full force. The band exudes a sense of complete immersion on stage while Allie's vocals are growing in raw, emotional impact. It felt like she had escaped the room and was performing completely for herself and it served the show beautifully. The entire show was "of a feeling" and augurs brilliantly for their next steps. **Eppie** provided an electric start to the night with their precision musicianship pairing a vast array of eclectic influences and styles impressively. Their lively set energised the room and set the tone for the evening. **For Nina** claimed to "have a knack for wasting time" in their most recent release 'Rolling Punches' but their performance challenged that completely. Their raunchy guitar tones paired with ethereal vocals marks them out as an act to take note of. *JN*

.. RAUNCHY GUITAR TONES PAIRED WITH ETHEREAL VOCALS ..

Tongue Bundle

Bello Bar

Tongue Bundle, the funk-in-spired, Dublin based octet, have just released their first new album in seven years, an eleven track compilation entitled *Second Hand Banger*. On the day of its release, the band hosted a party and live show at the Bello Bar. The set up was nothing short of a major production, considering how many musicians comprise the band. One keyboardist, two guitarists, three drummers (one on a pair of congas), a saxophonist, and in the middle of it all, Oli Ryan on bass and lead vocals. Each musician wore a white t-shirt and smeared black paint on their faces and clothes, as if under wartime conditions. In fact, the band looked like they'd just wandered out of some hostile jungle to play a benefit concert for fellow soldiers. Oli Ryan cut a charismatic figure in front of everyone, his keen eyes and silver hair closely resembling Jim Jarmusch's. Undoubtedly the leader of the eccentric octet, he introduced the band and politely thanked the seventy or so attendees for coming. As soon as the band began to play, the crowd flocked to the stage to head bang in unison. Their live set sounds very similar to the album, meaning, principally, that the ear never tires or becomes bored. Their music is consistently interesting, and beautifully side-steps all melodical cliches, overused phrases, and everything else that makes modern music so boring. Nearly every song delights in featuring a scream or two from Ryan, who can muster up a pretty guttural yelp that gets the crowd fired up. Check out their album. *TD*

“ .. CONSISTENTLY INTERESTING ..

Fixity

Bello Bar

Well. That was something. Dublins favourite fuzz lord, **Cian 'Moose' Maganetty** [Wild Rocket/Creepy Future] opened an incredible evening in the Bello Bar, bringing an array of synthesisers, effect pedals and a homemade plank of doom to bear on the lucky throng assembled, conjuring a dense and immersive low end soundscape. an improvised low end sonic bath to ease us in. Gorgeous bass frequencies overlapping with shimmering tones and walls of delay and reverb, and that hand built stringed instrument lending a gorgeous sustained tone, and waves of lapping across the Bello Bar basement. Compelling and cleansing, the set served as an incredible introduction to an evening of top to bottom greatness.

Méabh McKenna, a renowned harpist, might have put on the most spellbinding performance from a new-to-me artist I have ever seen. From the moment she took a cello bow to the low end of her amplified, effected harp for a most dizzying rendition of 'If I Was A Blackbird', I was mute, mesmerised and utterly transfixed. You haven't heard anything like what McKenna is doing. I cannot find the words to convey how majestic it is. I know a great

deal of words. People are going to write about this woman the way they do about Alice Coltrane. Geis, a new trio with Ellie Myler [Percolator/ØXN] and Elaine Malone [Pôt-Pôt], is priority number one on my list of acts to see.

Dan Walsh is a genius. Myself and many of my close friends, themselves musical geniuses, came to that conclusion without debate. May as well have been talking about the sky being blue. Pithy aphorisms aside, an all star quintet made up **Fixity** this evening; The Bonk mainman **Philip Christie**, bass player extraordinaire **Sean Maynard Smith**, with **Sam Clague** and **Steve Welsh** completing the lineup on various winds and brass. The five piece brought us through a dizzying array of cuts old and brand, brand new. The incredible 'Fixity 8' was well represented, with newer material than that still fresh record, and harking back to 'Fixity 2'. Impossible musicianship, bewildering arrangements and characteristic ingenuity present in all of the members' work on full throttle all evening. Once again, *Enthusiastic Eunuch* has put together an evening that if I am lucky, I'll remember in my last moments. I didn't expect Bello Bar to end up as my favourite venue in the city, but the shows I keep seeing there are so damn good. *AOC*



FIXITY @ BELLO BAR

DATE	EVENT	VENUE	DOORS	TICKETS	GENRE
Sunday Sept 1st	Flogging Molly	3Olympia Theatre	7.00 PM	€45.70	Celtic Punk
	Jimmy Whispers	Anseo	8:00 PM	€10.00	Pop/Rock
	Coldplay	Croke Park	5:00 PM	€60.45	Rock/Pop
	Music Generation Cavan / Monaghan Orchestra: A Deep Ravine	National Concert Hall	6.00 PM	€25.00	Traditional
	Lumari	Sin É	7:00 PM		Dreampop
	The Amniotics/DC Dolls/The Hex/Flat Out	The Grand Social	2:00 PM	€10.00	All Girls/All Ages
	Luke Thomas & The Swing Cats	The Lark - Balbriggan	1:00 PM	€32.00	Swing
	Robert John Ardill	Workmans Cellar	8:00 PM	€17.50	Folk/ Indie
	Ultan Conlon	Whelan's	8.00 PM	€24.00	Folk/ Indie
	Coldplay	Croke Park	5:00 PM	€60.45	Rock/Pop
Monday Sept 2nd	Whelan's Song Cycle - Open Mic	Little Whelan's	9.00 PM	Free	Trad/Folk
Tuesday Sept 3rd	Ride	3Olympia Theatre	7.00 PM	€38.15	Shoegaze
	Sadie Jean	Button Factory	7.00 PM	€23.00	Pop
	Linkin Park - Linkin Park Experience	Opium	7:00 PM	€22.50	Tribute
	The Bygones	The Sound House	8:00 PM	€29.90	Folk
	Martha	Workmans Cellar	8:00 PM	€6.34	Punk
Wednesday Sept 4th	Arthurs Blues Jam	Arthur's Blues & Jazz Club	8:00 PM	€5.00	Blues
	The Sound of Hollywood (Movies)	National Concert Hall	8.00 PM	€20.00	Tribute
	Bullpen	The Grand Social	7:00 PM	€10.00	Rock
	The Wires/ Vetcodes/ The Tanseys	The Sound House	6.30 PM	€12.00	Various
	Tunes From A Misspent Youth	The Sugar Club	7.30 PM	€20.00	Tribute
	Cat Clyde	Workmans Cellar	8:00 PM	€17.45	Pop/Rock/Indie
	Kassi Valazza	Whelan's Upstairs	8.00 PM	€14.50	Americana
Thursday Sept 5th	Kelley Swindell & Scout Willis	Little Whelan's	8.00 PM	€15.00	Americana
	Pizza Jazz	Arthur's Jazz & Blues Club	9:00 PM	€15.00	Jazz
	Daimee Ng	National Concert Hall	7.30 PM	€15.00	Classical
	The Body & Dis Fig	The Grand Social	7.30 PM	€22.00	Industrial
	Celtic World (Trad)	The Lark - Balbriggan	8:00 PM	€30.00	Tribute
Friday Sept. 6th	Jim White & Marisa Anderson	Whelan's	8.00 PM	€28.50	Rock/ Folk
	Ski Mask The Slump God	3Olympia Theatre	7.00 PM	€31.40	Rap/Hip-hop
	Faceplant	Academy 2	7.00 PM	€11.70	Pop Punk/Emo
	Cloonee	Index	10:00 PM	€22.00	DJ
	Bugle Babes 'Strawberry Sundae Show'	National Concert Hall	1.05 PM	€20.00	Jazz/ Swing
	The Story of Guitar Heroes	The Helix	7:30 PM	€30.00	Tribute
	Big Girls Don't Cry - Frankie Valli & The Four Seasons	The Helix	8:00 PM	€37.00	Tribute
	Celtic World (Trad)	The Lark - Balbriggan	8:00 PM	€30.00	Tribute
	Craig Finn/ Kathleen Edwards	Whelan's	8.00 PM	€32.50	Indie
	Morgan Wallen	3Arena	6.30 PM	€99.40	Country
Saturday Sept. 7th	The Group - The Live Last Waltz	3Olympia Theatre	7.00 PM	€25.50	Tribute
	Big Mama's Door Band	Arthur's Blues & Jazz Club	9:00 PM	€20.00	R&B/Blues
	Seaworks	Button Factory	7.00 PM	€20.00	Indie
	Blair Witch House/ dryeyes	Button Factory - Terrace	7.00 PM	€10.00	Alt rock
	Bavarian Radio Symphony Orchestra & Sir Simon Rattle	National Concert Hall	8.00 PM	€15.00	Classical
	Nile	Opium	5.30 PM	€31.00	Death Metal
	MAREAH presents: Nick Warren/ Gustin	Twenty Two Night Club	11:00 PM	€22.42	House
	The Killeirs (Killers Tribute)	The Bernard Shaw	7:00 PM	€22.42	Tribute

DATE	EVENT	VENUE	DOORS	TICKETS	GENRE
Saturday Sept. 7th	Antoni O'Breskey/ Barry Carroll/ Kevin Murphy	The Cobblestone	8:00 PM	€15.00	Folk
	Crest of a Wave - Rory Gallagher	The Grand Social	7:00 PM	€20.00	Tribute
	Celtic World (Trad)	The Lark - Balbriggan	8:00 PM	€30.00	Tribute
	The Wup Chow	Thomas House	8:30 PM	N/A	Post-punk
	These Charming Men - The Smiths	Whelan's	7.30 PM	€18.00	Tribute
	Anastasia Coope	Whelan's Upstairs	8.00 PM	€20.00	Psychedelic
	Snōoper	Workman's Cellar	7.30 PM	€18.00	Punk
	Young Franco	Workman's Club	7.30 PM	€20.00	Electronic
Sunday Sept. 8th	Morgan Wallen	3Arena	6.30 PM	€99.40	Country
	Andre Antunes & Friends	Arthur's Jazz & Blues Club	4:00 PM	€15.00	Brazilian Jazz
	Tiago Lorc	Button Factory	7.00 PM	€25.00	Brazilian Soul
	Red Hurley & Guests	National Concert Hall	8.00 PM	€25.00	Easy/Country
	Antoni O'Breskey/ Barry Carroll/ Kevin Murphy	The Cobblestone	7:30 PM	€15.00	Folk
	Mike Brookfield	The Grand Social	4:00 PM	€14.72	Rock/Blues
	Satan/ Seven Sisters	The Grand Social	7:00 PM	€25.00	Metal
	Taiyo/ The Tanseys/ Sunny Sideways	The Sound House	2.00 PM	€12.00	Mix
Monday Sept. 9th	Rachel Tucker	The Sugar Club	7:00 PM	€35.00	Folk
	Arthurs Jazz Jam	Arthur's Jazz & Blues Club	8:00 PM	€6.34	Jazz
	Whelan's Song Cycle - Open Mic	Little Whelan's	9.00 PM	Free	Trad/Folk
	Jonas Brothers	3Arena	6.30 PM	€67.45	Pop
	The Bootleg Beatles	The Helix	8:00 PM	€44.50	Tribute
	Cameron Allan/ Kippax/ Joseph O'Sullivan	The Sound House	7.30 PM	€5.00	Various
	The Awning	Workmans Cellar	8:00 PM	€10.00	Folk
					Latin Folk/World
Wednesday Sept. 11th	Kevin Johansen + Liniers	Button Factory	8:00 PM	€39.90	Flamenco
	Juan Jose Manzano	National Concert Hall	8.00 PM	€20.00	Guitar
	Haley Blais	The Grand Social	7.30 PM	€20.00	Indie
Thursday Sept. 12th	Lost In Music - Disco	30lympia Theatre	7.00 PM	€40.55	Tribute
	Barrio Cubano	Arthur's Jazz & Blues Club	9:00 PM	€15.00	Cuban
	Conor O' Brien of Villagers (Book Launch)	Chapters Books	6:30 PM	€50.00	Indie Folk
	Arena Lynx - Essentially Cher	Civic Theatre - Tallaght	8:00 PM	€28.00	Tribute
	Vsevolod Plotkin/ Toned deaf/ Holy Popes/ Barrfite	Fibber Magees	8:30 PM	€5.00	Mixture
	RTE CO - Music of James Bond Movies	National Concert Hall	8.00 PM	€15.00	Tribute
	Jessica Lynn & Band	The Grand Social	7.30 PM	€23.00	Country
					Irish Trad (Harp)
Friday Sept. 13th	Catriona Cannon & Cian Finn	The Sugar Club	8.00 PM	€18.00	
	Public Warning	Whelan's Upstairs	8.00 PM	€12.00	Rock
	Aslan	Academy	7.00 PM	€39.20	Rock
	The Stonecold Hobos	Arthur's Jazz & Blues Club	9:00 PM	€15.00	Blues
	Geoff Tate	Button Factory	7.30 PM	€30.00	Metal
	The Life Music Group - E.L.O.	Civic Theatre - Tallaght	8:00 PM	€25.00	Tribute
	Dublin Dockers - Songs & Stories	Liberty Hall Theatre	7:00 PM	€33.50	Dublin Dockers
	East Meets West	National Concert Hall	1.05 PM	€20.00	Classical
	NSO: Dame Sarah Connolly/ Mihail Gerts	National Concert Hall	7.30 PM	€15.00	Classical
	Blaze Bayley and Absolva	Opium	7:00 PM	€27.00	Metal



Listings

DATE	EVENT	VENUE	DOORS	TICKETS	GENRE
Friday Sept. 13th	Martin Hayes	Pavilion Theatre	8:00 PM	€37.00	Traditional
	Candlelight - Pink Floyd	St. Patrick's Cathedral	7:30 PM	€20.00	Tribute
	The Magic of the Bee Gees	The Helix	8:00 PM	€37.00	Tribute
	Ónóir	The Lark - Balbriggan	8.00 PM	€30.00	Folk
	Four Faces	Whelan's Upstairs	8.00 PM	€11.00	Rock/ Pop
Saturday Sept. 14th	Magical Dog	Arthur's Jazz & Blues Club	9:00 PM	€15.00	Alt. Jazz
	The Lemon Twigs	Button Factory	7.00 PM	€24.00	Rock
	Niamh Kavanagh/ The Illegals -				
	The Eagles/ Fleetwood Mac	Civic Theatre - Tallaght	8:00 PM	€24.00	Tribute
	Candlelight - Hans Zimmer	Dublin Unitarian Church	6:45 PM	€30.50	Tribute
	Candlelight - Taylor Swift	Dublin Unitarian Church	8:45 PM	€37.00	Tribute
	Gilbert O'Sullivan with Billy Shanley	National Concert Hall	8.00 PM	€49.00	Pop
	Grand Theft Audio	Opium	7:00 PM	€26.50	Tribute
	Glasshouse performs Sigur Rós	Pavilion Theatre	8:00 PM	€25.00	Tribute
	Candlelight - Pink Floyd	St. Patrick's Cathedral	7:30 PM	€20.00	Tribute
Sunday Sept. 15th	Space 92	The Grand Social	7.00 PM	€15.00	House/ Techno
	Cohen Unlimited - Leonard Cohen	The Helix	8:00 PM	€27.50	Tribute
	Arab Strap	Whelan's	8.00 PM	€30.00	Indie
	Barry McCormack	Whelan's Upstairs	8.00 PM	€12.00	Folk
	Good Kid	Academy	7.00 PM	€23.00	Indie Rock
	Gaz Hughes Trio	Arthur's Blues & Jazz Club	3.30 PM	€15.00	Jazz
	Vito Bambino	Button Factory	7.00 PM	€49.00	Indie Pop/ NeoSoul
	Singalong Songbook - Tom Jones	Civic Theatre - Tallaght	3:00 PM	€26.00	Tribute
	Contempo Quartet: Chamber Music	National Concert Hall	3:00 PM	€17.50	Classical
	Gilbert O'Sullivan with Billy Shanley	National Concert Hall	8.00 PM	€49.00	Pop
Monday Sept. 16th	Tashi Lhunpo Monastery: From the Roof of the World	Pavilion Theatre	8:00 PM	€22.00	World
	Stanford 100: Sir Charles Villiers Stamford	St Patricks Cathedral	7:00 PM	N/A	Classical Organ
	Andy Aquarius	The Cobblestone	7:00 PM		Folk
	The Raines	The Lark - Balbriggan	1.00 PM	€15.00	Americana
	Stars of Irish Country	The Lark - Balbriggan	8.00 PM	€25.00	Country
	Freddie White	Whelan's	8.00 PM	€27.50	Folk
	Emanuel Casablanca (Focus Ireland)	Whelan's Upstairs	8.00 PM	€20.00	Charity
	Preston Reed	Workman's Cellar	8:00 PM	€21.90	Alt Rock/Folk
	Joshua Bassett	30lympia Theatre	7.00 PM	€35.40	Pop/Folk
	Gaz Hughes Trio	Arthur's Jazz & Blues Club	3.30 PM	€15.00	Jazz
Tuesday Sept. 17th	Whelan's Song Cycle - Open Mic	Little Whelan's	9.00 PM	Free	Trad/Folk
	Gilbert O'Sullivan with Billy Shanley	National Concert Hall	8.00 PM	€49.00	Pop
	Tommy Lefroy	Whelan's	8.00 PM	€18.95	Indie Rock
	Chappell Roan	30lympia Theatre	7.00 PM	€29.14	Synth Pop
	Joey Wit	Fibber Magees	7:30 PM	€15.00	Indie Rock
	Gilbert O'Sullivan with Billy Shanley	National Concert Hall	8.00 PM	€49.00	Pop
	Sean Shibe	NCH - The Studio	8.30 PM	€20.00	Classical
	Tom Hingley plays Inspiral Carpets	Whelan's Upstairs	8.00 PM	€16.50	Indie

DATE	EVENT	VENUE	DOORS	TICKETS	GENRE
Wednesday Sept. 18th	Melanie Martinez	3Arena	6.30 PM	€61.85	Alt Pop
	Jamie Duffy	NCH - The Studio	8.30 PM	€15.00	Classical
	Martin Hayes	Pavilion Theatre	8:00 PM	€37.00	Traditional
	Kevin Garrett	The Grand Social	8.00 PM	€18.45	Indie/R&B
	Daoírí Farrell	The Sugar Club	7.30 PM	€25.00	Folk
	Six60	Whelan's	8.00 PM	€33.65	Pop/ Rock
	Jill Andrews	Whelan's Upstairs	8.00 PM	€18.40	Indie Folk
Thursday Sept. 19th	Meekz	Academy	7.00 PM	€21.50	Rap/Hip-hop
	Nigel Mooneys Organ Works	Arthur's Jazz & Blues Club	8.30 PM	€15.00	Jazz
	Jamie Duffy	NCH - The Studio	8.30 PM	€15.00	Classical
	ITMA: Drawing from the Well	Pavilion Theatre	8:00 PM	€22.00	Traditional
	Peter Doran	The Cobblestone	8:00 PM	€15.00	Alt-folk
	Showaddywaddy	The Helix	8:00 PM	€26.50	Rock
	Katell Keineg	Whelan's Upstairs	8.00 PM	€18.50	Alt-pop
Friday Sept. 20th	QOW Trio	Arthur's Jazz & Blues Club	9:00 PM	€20.00	Jazz
	Benny the Butcher	Button Factory	7.00 PM	€45.50	Hip-Hop
	Singalong Songbook - Tom Jones	National Concert Hall	1:05 PM	€20.00	Tribute
	NSO : Culture Night	National Concert Hall	7.30 PM	Free	Classical
	Zooropa (U2)	Opium	7:00 PM	€21.50	Tribute
	Hawke The Band	The Grand Social	7.30 PM	€12.20	Indie Rock/Pop
	Chris Kavanagh - Luke Kelly	The Lark - Balbriggan	8.00 PM	€30.00	Tribute
Saturday Sept. 21st	F3miii	Workman's Cellar	8:00 PM	€16.95	Alt. Indie
	RTÉ CO - Songs Of Leonard Cohen	3Arena	6.30 PM	€59.00	Tribute
	Harvest - Neil Young	3Olympia Theatre	7.00 PM	€27.00	Tribute
	John Q Blues Band	Arthur's Jazz & Blues Club	9:00 PM	€15.00	Blues
	John Maus	Button Factory	7.00 PM	€25.00	Synth Pop
	Candlelight - The Beatles	Dublin Unitarian Church	6:45 PM	€32.00	Tribute
	Candlelight - Muse	Dublin Unitarian Church	8:45 PM	€29.00	Tribute
	The Ace and Deuce of Piping Concert	Liberty Hall Theatre	8:00 PM	€17.50	Traditional
	Paul Weller Experience	Lost Lane	7:00 PM	€17.50	Tribute
	QOW Trio	Magy's Farm	7:00 PM		Jazz
	Suzanne McEnaney	Rathfarnham Castle	7.30 PM	€15.00	Folk
	Soaper/ The Pretty Limited	Sin É	8:00 PM	€5.00	Alt/ Pop Rock
	London Concertante: Baroque Music	St Patricks Cathedral	8:00 PM	€31.60	Classical
	Brad Heidi	The Dot Theatre	8:00 PM	€25.00	Pop
Sunday Sept. 22nd	DMODE - Depeche Mode	The Grand Social	7:30 PM	€20.00	Tribute
	GLAS Quartet - Radiohead Symphonic	The Lark - Balbriggan	8.00 PM	€26.50	Tribute/ Classical
	Baby Bushka - Kate Bush	The Sugar Club	7.30 PM	€22.50	Tribute
	David Kitt	Whelan's	8.00 PM	€24.50	Indie
	Fee Gray	Whelan's Upstairs	8.00 PM	€11.00	Alt/ Indie Pop
	Swami and The Bed of Nails	Workman's Club	8.00 PM	€26.00	Punk Rock
	Ben Boone's Confluence Quartet	Arthur's Jazz & Blues Club	4:00 PM	€15.00	Jazz
	Happy Sad	Button Factory	7.00 PM	€45.00	Alt. Rock
	Pat Egan Sound Ltd: Mario Lanza	National Concert Hall	7.30 PM	€35.00	Tribute
	Martin Hayes	Pavilion Theatre	8:00 PM	€37.00	Traditional
	Stanford 100: Sir Charles Villiers Stanford	St Patricks Cathedral	7:00 PM	N/A	Classical/ Organ
	Wrest	Workmans Club	8:00 PM	€20.95	Indie
	Gary O' Neill	Workmans Cellar	7:00 PM	€12.00	Folk
	Roar	Whelan's	8.00 PM	€25.00	Indie Rock



Listings

DATE	EVENT	VENUE	DOORS	TICKETS	GENRE
Monday Sept. 23rd	The Libertines	30lympia Theatre	7.00 PM	€45.70	Rock
	Arthurs Jazz Jam	Arthur's Jazz & Blues Club	8:00 PM	€6.34	Jazz
	Bill Callahan	Button Factory	7.00 PM	€38.00	Indie Folk
	Whelan's Song Cycle - Open Mic	Little Whelan's	9.00 PM	Free	Trad/Folk
					Flamenco
	Jesse Cook	The Sugar Club	8.00 PM	€30.00	Guitar
	Bird On The Wire - Leonard Cohen	Vicar Street	7:00 PM	€40.00	Tribute
	SLØTFACE	Workmans Club	8:00 PM	€16.95	Punk Pop
Tuesday Sept. 24th	Mert Demir	Academy	7.00 PM	€42.50	Pop
	Iamddb	Academy Green Rm	7:00 PM	€25.90	R&B/Soul/Jazz
	Bill Callahan	Button Factory	7.00 PM	€38.00	Indie Folk
	Nollaig Casey/Niall McCabe/Mike McGoldrick	Pavilion Theatre	8:00 PM	€23.00	Trad/ Folk
	James Kirby/ Trä/ Mongoose	The Sound House	7.30 PM	€5.00	Mix
	10cc	Vicar Street	7:00 PM	€48.50	Rock
	M1LLONZ	Workmans Club	8:00 PM	€20.00	Rap
	Sambroso Allstars - The Buena Vista	Whelan's	7.30 PM	€27.50	Tribute
	Dublin Guitar Night	Arthur's Jazz & Blues Club	8:00 PM	€17.07	Jazz/ Blues
Wednesday Sept. 25th	Nollaig Casey/Niall McCabe/Mike McGoldrick	The Sugar Club	7.30 PM	€14.40	Trad/Folk
	10cc	Vicar Street	7:00 PM	€48.50	Rock
	Anenome	Workman's Club	8.00 PM	€7.99	Folk/ Rock
Thursday Sept. 26th					Synth-pop/
	Marc Almond	30lympia Theatre	7.00 PM	€53.35	Indie
	Hollow Coves	Academy	7.00 PM	€22.50	Indie Folk
					Electronic/
	Stereo MC's	Button Factory	7.00 PM	€28.50	Indie
	GIG for GAZA	Liberty Hall Theatre	7:00 PM	€27.79	Charity
	Máire Carroll: Étude				
	Extravaganza	NCH - Kevin Barry Rm	8.30 PM	€17.50	Classical
	Marty Morrissey and RTÉ CO	National Concert Hall	8.00 PM	€15.00	Classical
	Candlelight - Queen	St. Patrick's Cathedral	7:30 PM	€30.00	Tribute
	Martin Carthy	The Unitarian Church	8:00 PM	€27.00	Country/Folk
	Celebrating Meat Loaf	Vicar Street	7:00 PM	€42.50	Tribute
	Band Of Friends	Whelan's	8.00 PM	€26.50	Rock
Friday Sept. 27th	Alex Warren	Academy	7.00 PM	€25.50	Folk
	Otis	Arthur's Jazz & Blues Club	9:00 PM	€15.00	Blues/RnB/Funk
					Electronic/
	Stereo MC's	Button Factory	7.00 PM	€28.50	Indie
	Pulpit - Metallica	Fibber Magees	8:00 PM	Free	Tribute
	NSO : Leonard Slatkin at 80	National Concert Hall	7.30 PM	€15.00	Classical
	Sean Hession - Frank Sinatra	NCH - John Field Rm	1.05 PM	€23.00	Tribute
	Máire Carroll: Étude				
	Extravaganza	NCH - Kevin Barry Rm	8.30 PM	€17.50	Classical
	Godspeed You! Black Emperor	National Stadium	7:00 PM	€50.65	Post Rock
	Big Country	Opium	7:00 PM	€32.50	Rock
	Paddy Casey	The Purty Kitchen	8:00 PM	€27.00	Folk
	Candlelight - Queen	St. Patrick's Cathedral	7:30 PM	€30.00	Tribute
	A Place To Bury Strangers	The Grand Social	7.30 PM	€26.66	Post-punk
	No:maads	The Grand Social	11:00 PM	€15.00	Electronic
	The Priests	The Lark - Balbriggan	7.30 PM	€28.00	Classical

DATE	EVENT	VENUE	DOORS	TICKETS	GENRE
Friday Sept. 27th	Elvis Costello & Steve Nieve	Vicar Street	7:00 PM	N/A	Rock
	Buffalo Tom	Whelan's	7.30 PM	€38.50	Alt. Rock
	James Hersey	Whelan's Upstairs	8.00 PM	€23.90	Indie Pop
Saturday Sept. 28th	Scouting For Girls	Academy	7.00 PM	€28.00	Rock
	Lebrock	Academy 2	7.00 PM	€23.00	Synthrock
	The Dirty Jazz Club	Arthur's Jazz & Blues Club	9:00 PM	€17.07	Jazz
	Melts	Button Factory	7.00 PM	€17.45	Post-Punk/Rock
	Finn Dynasty/ LilFlacko	Button Factory - Terrace	7:00 PM	€5.00	RnB/ HipHop
	Nick Lowe	National Concert Hall	8.00 PM	€35.00	Rock/New Wave
	Malevolence	Opium	7:00 PM	€25.00	Metalcore
	Candlelight - 80s Anthems	St Patricks Cathedral	7:30 PM	€30.00	Mix
	Absolute Beginners - The Jam/ Clash	The Bernard Shaw	7:00 PM	€20.00	Tribute
	Deadletter	The Grand Social	7.00 PM	€18.00	Post-punk
	Art of Believing - Flamenco	The Helix	2:30 PM	€33.00	Flamenco
	Art of Believing - Flamenco	The Helix	7:30 PM	€33.00	Flamenco
	The Ultimate Classic Rock Show	The Helix	8:00 PM	€37.00	Rock
	Ductape/ Tunes of Dawn/ The Seventh Shroud	The Sound House	6:00 PM	€30.00	Post-punk/ Goth Rock
	Elvis Costello & Steve Nieve	Vicar Street	7:00 PM	N/A	Rock
	Matthew And The Atlas	Whelan's	8.00 PM	€22.00	Folk Rock
Sunday Sept. 29th	The Dandy Warols / The Black Angles	Academy	7.00 PM	€46.20	Indie
	The John Moriarty Trio	Arthur's Jazz & Blues Club	4:00 PM	€17.07	Jazz/ Blues
	The Go! Team	Button Factory	7.30 PM	€30.00	Alt. Indie Pop
	Pirosmani Quartet	National Concert Hall	3.00 PM	€17.50	Classical
	Kaliber 44	Opium	7.00 PM	€49.00	Hip Hop
	Stanford 100: Sir Charles Villiers Stanford	St Patricks Cathedral	7:00 PM	N/A	Classical Organ
	Barry Sutton (The La's)	The Grand Social	4:00 PM	€14.72	Alt Rock
	Mick O'Brien/ Martin O'Leary	The Lark - Balbriggan	1.00 PM	€15.00	Trad Music
	Crack Cloud	Whelan's	8.00 PM	€26.50	Post-punk
	Brigid O'Neill	Little Whelan's	8.00 PM	€15.00	Country folk/ jazz
Monday Sept. 30th	Duff McKagan	Academy	7.00 PM	€49.20	Rock
	charlieonnafriday	Academy Green Rm	7.00 PM	€23.00	Pop/ R&B/ Hip Hop
	Whelan's Song Cycle - Open Mic	Little Whelan's	9.00 PM	Free	Trad/Folk
	Elvis Costello & Steve Nieve	Vicar Street	7:00 PM	N/A	Rock

DAY	ARTISTS	VENUE	TIME	ADM
Mon	Frank Flynn and Friends Friends of Ispini na hEireann	The Cobblestone, Smithfield	7-9pm 9-11.30pm	Free
	Weekly folk session, with some of the biggest names in Irish Folk	Walshe's, Stoneybatter	9-11.30pm	Free
Tues	Neillidh Mulligan & Friends Simon McBride & Friends Seán Garvey & Dermot O'Hanlon	The Cobblestone, Smithfield	5-7pm 7-9pm 9-11.30pm	Free
	Trad Tuesdays, open session	J.R. Mahon's, Burgh Quay	9pm	Free
	Bluegrass, open session	Oarsman Pub, Ringsend	8pm-11pm	Free
	Slower-paced trad session Marianne McEvoy & Friends Edel McSweeney, Catherine McEvoy & Friends	The Cobblestone, Smithfield	5-7pm 7-9pm 9-11.30pm	Free
Wed	Jimmy Clarke, Jack Duffy, Aongus MacAmhlaigh	McNeills, Capel Street	9.30pm	Free
	Traditional Irish Music Session	Pipers Corner	9-11pm	Free
	Open trad session	Cassidy's, Camden Street	8-11pm	Free
	Donegal Style Fiddle session Jacqui Martin and Friends Nollaig McCarthy & Friends	The Cobblestone, Smithfield	5-7pm 7-9pm 9-11.30pm	Free
Thurs	The Len Collective	Piper's Corner	9-11pm	Free
	Éanna Harrington & Friends	Humphrey's, Ranelagh	9-11.30pm	Free
	Early Trad Session Simon McBride & Friends	The Cobblestone, Smithfield	2.30-5pm 5-7pm	Free
Fri	Rotating Trad Session		7-9.30pm	
	Rotating Trad Session		9.30-12.30am	Free
	Liam Kennedy & Friends		2.30-5pm	
	Old Time Sessions		5-7pm	
	Rotating Trad Session	The Cobblestone, Smithfield	7-9.30pm	
	Traditional Irish Music		9.30-12.30am	Free
	Luke Currihan & Mike Mansfield, open session	Áras Chrónáin	9.30-12.30am	Free
	Traditional Irish Music Session	The Angler's Rest, Castleknock	7-10pm	Free
	Trad Session with Al Baker & Derek Copley	The Stag's Head	6.30-9.30pm	Free
	Éanna Harrington & Friends	Nancy Hands	8-10.30pm	Free
Sat	Kevin Rowesome and Lorraine Hickey		2-4pm	
	Traditional Irish Music		5-7pm	
	Traditional Irish Music	The Cobblestone, Smithfield	7-9pm	
	Donnacha Dwyer & Friends		9-11pm	Free
	Kilian O'Flanagan & Paahto Cummins	Walshes, Stoneybatter	9-11pm	Free
	Friends of Ispini na hEireann	Dudley's Bar, Thomas St.	7-9pm	Free
	Jimmy Clarke, Jack Duffy & Friends traditional music & singing session	McNeils, Capel Street	9-11pm	Free
	Mags Collins & Roz McVeigh	The Cedar Lounge, Raheny	6.30pm	Free
	Dublin Bluegrass Collective	Mother Reilly's, Rathmines	9pm	Free



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ADHAMH O'CAOIMH

BEHIND THE SCENES: THE BUNKER



A far cry from the dingy, strange smelling spaces I made a racket in when I was a kid, **The Bunker** is a sweet space on Talbot Street where artists come to hone their craft, host a private show or immortalise a performance. The ...at **The Bunker** series is owner/drummer extraordinaire Paul McGonagle's answer to those performance videos we all admire, KEXP, Tiny Desk and From The Basement.

Beautifully shot, edited and executed, these sessions on ...at **The Bunker** have featured many of those who frequently grace these pages or are sure to soon, hip-hop hero Nealo, alt rock vagabonds GENMA or folk tinged shoegaze outfit Elaphi, and as the second season marches on through the summer, we sat down with Paul to ask him a little about this sterling operation.

Can we open with the beginnings of The Bunker? It's absolutely necessary, and appreciated, but is a hell of a venture to undertake. What was it that drove you to take up that yoke?

I've been in the space here for about 9 years, originally taking it on with my own bands and projects. There always seemed to be a demand from

other bands I knew around rehearsal spaces, whether it was monthly or whether it was just before gigs in the city centre. I'd used many of the rehearsal spaces around town, and in some that are now unfortunately closed, as well as some of the top recording studios in the country - so seeing that demand, as well as trying to create a space for myself that I was happy to work in that was of the highest standard, was key.

When I took the space myself over 3 years ago, I thought to myself, I wanted to clean it up, do it properly and make it something that I could put out there publicly and commercially. I'll be honest with you, I didn't know how it was going to play out at the start, I'd always been an artist using a studio, but I did have a sense of what would work and what was needed, as far as treating and designing the rooms, and what people like and need in a studio space. With anything I do, I'm just trying to create the best thing possible that I'm happy to put out there and that I can stand over.

It's a far cry from the places I used to rehearse in. When I was a kid, there were a few places, but no matter where

Behind an unassuming door near the end of Talbot Street, a small little space built largely by one man is the home of a rehearsal studio that has become a creative community...



you went it was always kind of shitty. It feels like there's artistry behind it. I think that's reflected by the sense of community that has come up around your artists. I don't follow any other rehearsal spaces Instagram accounts, for example.

That was something I was surprised at. It's a simple thing. Maybe some people who own the other studios might not be involved with music, and it's just a business thing. You see it a lot with the visual artists' studios. A lot of the time it's just a warehouse and somebody putting up MDF boards, and making cubicles, but having a sense of what people need and what would facilitate what they're doing goes a long way.

With Instagram for example, it's not a hard thing to share when people who use the space are releasing something, or doing a show. They'll appreciate that. We also all go to each other's gigs. It's sort of a cyclical thing. I didn't plan to build a community, I'm not going to pretend that that was on the agenda at the start, but it's come together well in that sense. I get on with everyone who comes here, I know what they're going through, we know how to talk to one another. It's a good buzz.

Can you tell me about finding balance in a fully packed schedule? Between managing the ins and outs of the studio, the paperwork that goes into it, the ...at The Bunker series, and of course your own music?

Well as a musician, you're always doing everything yourself. The management side, the music side, the artwork, the writing. I have a background in graphic design and branding, and started a design business and an artist consultancy business, before I started The Bunker, so I've never had a sole 9 to 5 job where you just clock off and that's it. Power to those that do, but I know come 6 o' clock, I'd be looking for something else to do. It drives me mad sometimes, giving myself extra work, but I love doing it all. Everything I do now, I try to gear towards enjoying it.

Don't get me wrong, things like the social media side of it can be a pain sometimes, especially when you're not getting the engagement, but when it does work out, it's brilliant and worth it. That's the thing you have to keep reminding yourself of when you're sitting there questioning it, that it's a long term game, and gain.

As well as that, you're really nose-to-tailing the space. The photoshoots look incredible, for example, and the 'boutique gigs'.



Thank you! What's great is that I have two rooms with different looks and backdrops here that can be used for photo/video shoots, podcasts, rehearsals, gigs, writing sessions and teaching. I haven't changed much at all since when I first built the place.

Then photographers like Kate Lawlor and Zyanya Lorenzo, who shoot here for the series, do unreal work in any space, but they make this space look even better.

And for those private shows, if a band has a big show or a launch, sometimes around that show they might want to do something more exclusive, or something different for industry people. They can kit out the whole space as they want, and the rooms sound great for both the band playing and for the audience. Nobody's getting blasted out of it! Some venues that cater for small gigs wouldn't have the walls acoustically treated the right way, or at all, and it can be really harsh and do no favours for the sound or the artists playing.

There was one gig I did at the end of the first series with Tuelo. One of my first production assistants here, Gui, asked if he could do an industry launch with an artist he was working with and make it a RSVP only event, which was a real success. That worked very well inviting people in, having them seated, having drinks in one room, and the stage/performance area in the other. Giving them the chance to make their own venue.

Before that I had only had a 1st Birthday party event for the studio. I didn't know how it would run initially, but it went great, and I could see what sort of capacity the space could take. After that I started putting it out there and hosting more of the same.

What first made you want to begin the ...at The Bunker series?

I always loved From The Basement, and when I was in bands, that was a bucket list one for me. The first video I did here in the studio in 2021, I was playing with an artist Daniel Sean Kenny, and we did a fundraiser for the Simon Community. It was just an acoustic three piece setup with drums, guitar and bass, vocals, and seeing how that worked showed me the potential of what could be done here.

After talking to people about it, at the end of 2022 I got a great team together to make sure it was the best it could be while being self funded, and just started, with a view to creating a set of pilot episodes. After four episodes, I was able to approach IMRO, who, seeing the production level and positive engagement / results, helped out and sponsored the final two episodes of Series 1. They have also supported Series 2, which has been a huge boost for all involved.

The focus first was always about doing something for the folks that rehearsed here, knowing how important having good quality live videos are for artists these days. I then tried to add something different by asking each artist to cover a song by an Irish artist of their choosing, as well as perform one of their original songs and taking part in a quick-fire Q&A style interview. It's been a real pay off to see this setup resonate with the artists and their teams, as well as the artist's that have been covered, some of which have shared and engaged with the work, including Biig Piig, Soda Blonde and Moncreiff.

The Bunker Studio -
19 Talbot St, Dublin 1.
For rehearsal bookings:
www.thebunker.ie
To watch: www.thebunker.ie/atthebunker

Probably best known for her jazz vocal work, Dubliner **Jennifer McMahon** has just released a fascinating five track EP **Willow**, which showcases both her vocal prowess as a soul singer of the highest order and her ease working and writing within that genre. Echoes of Aretha, Leon Bridges and in the extremities, Jeff Buckley, inhabit the songs and its lush instrumentation and intelligent arrangements add a touch of class to proceedings. The EP, which was recorded between Nashville in 2021 and *The Barn Of Music Studios* in Dublin in 2022, oozes that warm, old school vibe that screams timelessness and we were thrilled to sit down with her to chat about her Spanish sojourn, evocative lyrics and the role of nature in music.

What inspired the creative process of the Willow EP and what message did you want to convey to your listeners?

I had just moved back to Ireland from Spain, because I was studying there and I think I moved from a place where I felt like I really belonged, where everything was so vibrant. And of course, I was in a bit of a bubble in college, everybody was there to make music, everybody was there to support each other, everybody was creating something. It had this amazing energy. And then I moved home, and after being away for more or less two years, I just felt lost and wasn't sure what I was supposed to be doing. I could feel these songs were coming out of this tumultuous period of my life; moving, living in Spain and arriving back here. As well as all these feelings I had about returning to Ireland, I had also met someone over there so that was another big emotional loss.

Your song 'In Another World' is rooted in a 'what if' scenario.

I was talking to friends who had similar experiences so it was kind of more of a playful sort of like, you know, what if I had not moved to Spain or what if I had not met this person? Or what if XYZ happened, not from a negative perspective, but from the idea that there are different dimensions where maybe instead of saying no to this thing, we actually said yes. And

actually, that dimension still exists somewhere where you said yes to this thing, and your life is being lived out following that decision. It's an interesting concept that allows you, as a songwriter, to explore different possibilities.

'Let It In' strikes me as an exercise in self therapy. Would you say that while music is therapeutic, even something like letting in the bad stuff can heal?

Yeah, definitely. I mean, I think music is such a safe cocoon to be in a shit place, you know, like whether you're listening to it, or whether you're writing it, or whatever, like it feels like a safe place to just fall apart, you know. And I don't think we have so many safe spaces. Hopefully we have friends and family that we can trust, or we can take comfort in. But for me, I think music has always been that refuge.

The title track 'Willow' conjures up a multitude of imagery around connections. I immediately thought of the tree symbolising a lot of grief and new life, resilience and harmony. It's like a process. Do you think that nature can play a part in the creative process around music?

I actually did a project last year with Improvised Music Company and my pitch to them was that I wanted to create music in the Phoenix Park,

.. a lot of our problems can be solved if we were reconnected with nature ..

as a conversation with nature. Because, yes, I totally believe that nature can inspire music. I mean, I think everything comes from nature, right? We have bird song, the sound of the trees in the wind, the sound of rain, the sound of the waves. That's something that I'm really interested in now as well, because I feel that with the whole climate crisis unfolding before us, we're so disconnected from nature; from the nature around us and from our own nature. And I really feel like it's a bold statement, but I really feel that a lot of our problems can be solved if we were reconnected with nature.

Willow was released on August 30th and Jennifer plays
guitar on October 26th.



JENNIFER MCMAHON



THE LARK

DUBLIN

The Lark opened in May of 2023 in Balbriggan. Just over a year later, in June of 2024, it was chosen by the Irish public as the “best building in Ireland” at The Royal Institute of the Architects of Ireland (RIAI) Irish Architecture Awards - no small accomplishment considering, well, the massive number of buildings in Dublin.

The theatre itself boasts a state-of-the-art sound system and seats 400, but these amenities are only part of the Lark’s grander design. Behind the theatre lies an array of practice rooms, musical education facilities, dormitories, a luxury guest house, a restaurant, and even a guitar-shaped pool. It’s all part of *The Irish Institute for Music and Song*’s vision for the future of music education and performance.

“The whole idea is to make an economically viable music school,” said CEO **Dr. Michael Dawson**. “The Lark is one big part of that. All the money goes right back into music education.”

The institute offers lessons to over eight hundred students weekly, puts on summer camps and after school programs for kids, hosts an international songwriting retreat overseen by well known musical professionals, and provides courses for teachers to certify them in musical education. The non-profit also hosts over one hundred concerts a year in The Lark theatre.

“In Ireland, you have a music teacher who has to do



everything. You don’t have a dedicated choir teacher. You definitely don’t have a dedicated band teacher, so if you want to get music lessons, you have to go outside and privately pay,” said Michael. “It’s funny, because Ireland is very famous for music and dance and all of those, but you have to actually pay for it. We’re trying to increase access to music education.”

When I was visiting, Head of program development and Irish trad music lecturer **Dr. Sean McElwain** was preparing to teach a small cohort of primary school teachers how to play the ukulele so that they could, in turn, teach their own students. In a spacious, sound proofed room he had about a dozen instruments set up on a cart and was planning his lesson for the day. Downstairs, in the on-campus restaurant, the gaggle of primary school teachers sat giggling over their coffees.

“We usually do the Ukulele for kids,” Michael explained to me. “They’re smaller and the strings are lighter, so they can get the motor skills for different [chord] shapes.”

Funding for the building of the Lark theatre and its

corresponding amenities was a mixture of public and private, Michael told me. Sponsorship was available in three monetary tiers: €1,200, €10,000, and an option for corporate sponsorship at greater prices. In that vein, the institute also hosts corporate retreats where coworkers increase their cohesiveness through group music lessons.

Other music lessons are offered either privately or in groups. One on one sessions cost €23 and last for thirty minutes. Group lessons are €13.50 and last for 45 minutes. Classes take place from Monday to Saturday.

The institute also hosts an international songwriting retreat for “serious songwriters who are looking to develop their songwriting skills,” Michael said. The event, which lasts a week at the end of July, is much touted by the institute primarily due to the high profile mentors who oversee the fledgling songwriters as they develop and hone their skills.

Rob Wells is one of the mentors. He’s worked with Ariana Grande and Justin Bieber. Michael was proud to

say that the retreat will be co-run by two Irish mentors this year: **Duke Special** and **Ryan Sheridan**. This is not to imply that the course is solely for Irish nationals, however. Last year, people from as far away as Kazakhstan trekked to Balbriggan seeking professional mentoring for their burgeoning songwriting careers.

Applications are relatively competitive, too. About 50% of applicants were accepted for this year's retreat, producing a crop of 40 songwriters.

"Where will they stay?" I can hear you asking. "Won't hotel and food costs put a damper on the creative explosion which applicants so desire?"

"Not a wit!" I say in reply. One particularly unique facet of the institute's grounds which I've only briefly mentioned are the "Japanese-style pods," effectively small dorms which house visiting choirs, big bands, or, in this case, forty songwriters from around the world.

The pods are, as almost everything previously discussed, aimed to increase access to music and music education. Also included in the €1,500 package for the songwriting retreat are free meals at the La-La restaurant, the cafe within the institute.

It was at this point in my tour, as Michael and I strode out of and behind the La-La, that I feasted my eyes on perhaps the most glorious, if superficial, feature of the



institute. Yes, they educate hundreds of students a week. Yes, they train primary school teachers. Yes, they're a non-profit. Yes, they put on several hundred concerts a year. On top of all of that, however, they also have a guitar shaped pond in the back garden. Michael described scenes of retreat-goers, old and young, sitting round the pond with their guitars, writing songs as the mid-morning sun shone on their shoulders.

Located only 25 mins by train from Dublin city centre - or you can get a Number 33 bus from Abbey St - The Lark is perched on Church St. in Balbriggan and next door sits Bedford House, once home to the Reverend Charles Benson. The owners have restored this Georgian property into a beautiful guest house for visitors and artists from around the world. Reverend Benson was an author and wrote a collection of important

books. In 1886 he published a book named *Our Irish Song Birds* and it is from within these very pages the story of The Lark came to flight.

The venue itself is a wonderful, bespoke 400 cap auditorium with state of the art audio and visual facilities and upcoming concerts include a serious homegrown package of Lisa Hannigan, Gemma Hayes & Paul Noonan on one night, comedians Ruby Wax and John Bishop and special events like *Radiohead Symphonic* and *This Flight Tonight: The Songs Of Joni Mitchell* performed by Welsh Singer/Songwriters Paul Zervas and Kathryn Pepper with a carefully crafted set list from Joni's million-selling albums such as *Clouds*, *Ladies of the Canyon*, *For The Roses*, *Court and Spark* and her 1972 landmark release '*Blue*'. Well worth hopping on a bus or train for!

For more info: www.thelark.ie



Festival Review

All Together Now

Curraghmore Estate

The 6th edition of Ireland's finest festival was a weekend that I will not forget anytime soon. Down at the picturesque Curraghmore Estate in County Waterford there was something for everyone with acts from all around the globe playing the festival. I made it my mission to catch as many Irish acts as I could at the festival, a decision I certainly do not regret. Being the rap fan that I am, I couldn't miss one of my favourite Irish rappers in the game, **Fynch** who kicked things off on the Friday evening with a set full of slick bars and energy. This man leaves everything on stage and will guarantee you a fun time whenever you get a chance to see him live.

As soon as the line-up was announced there was one act in particular that I was very excited to see and that was Australian duo **Confidence Man**. I had heard many people describing them as one of the best live acts around prior to the festival and I can confirm that that statement is extremely valid. Not only are they putting out some of the most nostalgic sounding dance

music, which also, at the same time sounds like something I have never heard before, their live show will have you smiling from ear to ear. The duo dance around the stage like they are competing on Strictly Come Dancing with flips, lifts, twirls and everything in between. After this set I could have left the festival right then extremely satisfied. A few days after they blew the roof off *The Lovely Days* stage they announced a headline show at *The Olympia* and I wholeheartedly recommend buying tickets before it's too late.

Irish rockers **The Murder Capital** headlined the Jameson Circle Stage on Friday night with a high energy, electrifying performance and it was great to see them headline a smaller stage than they would usually play as the crowd was well up for it. One of the sets I was most intrigued to check out was Belfast DJ/Producer **Sloucho** who has been making waves after releasing his album 'NPC'. With a sound that blends many different styles from techno, rap and garage, it made for an excellent late night set while bringing out some brilliant Irish talent such as **Curtisy**, **Emby**, **Rory Sweeney** and **Lil Skag** along the way.

The highlight of the Saturday for me was rapper **Kojaque** who played to a packed out tent leaving absolutely everything on stage. I have been lucky enough to see the Cabra native live on numerous occasions but this was easily the best performance of his I have seen thus far. I was extremely impressed with how he has grown as a performer over the years. His set was a mix of material from his latest album 'Phantom Of The Afters' and older material, with a personal highlight being when he brought out long time collaborator **Luka Palm** to perform their hit 'Phoenix'. There was more Irish rap royalty down in Waterford when **Nealo** took to the stage on Sunday evening performing one of the most emotional and intimate sets I have seen from a rapper. It was great to see someone who has been in the game for such a long time come back after some time out and put on such a gamechanging show for fans.

Sunday didn't slow down with some great Irish bands hitting the stage. **Newdad**, **Just Mustard** and **The Scratch** all performed brilliantly with the highlight of the evening coming in the form of Essex electronic legends **The Prodigy** who headlined their first Irish festival since the passing of frontman Keith Flint back in 2019. We hardly got a chance to breathe during the set which was funny enough the title of the song they opened with. The setlist was hit after hit and the adoring crowd lost their minds for the full hour and a half of the bands set. Although some might say it's not the same without Flint, Maxim and the rest of the crew still put on an excellent show whilst paying full respects to their fallen bandmate by dedicating the track 'Firestarter' to him. An epic end to an epic weekend.





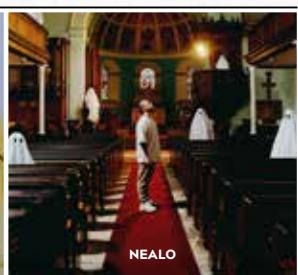
KILLER MIKE



FORTUNE IGIEBOR



REJJIE SNOW



NEALÓ

HIP-HOP

It was a big month for Goo favourite **Curtisy** who returned to drop a new single titled '*Losing It*' an introspective cut from the Tallaght rapper which continues his fantastic year releasing one of the best Irish albums and my personal favourite '*What Was The Question?*' back in May. Alongside the new single the announcements kept coming with a deluxe version of the album also coming out on the 25th of October with a tour to coincide the release including a show at The Workman's club on the 20th of November. 2024 really has been Curtisy's year.

The past month saw the return of one of the most influential and well-known figures in the Irish rap scene as **Rejjie Snow** dropped two new singles '*All Night/Keep Up*' produced by legendary producer Kaytranada. He will also be heading out on tour in November with a headline show at The Olympia on the 6th of November. Snow was one of the first Irish rappers I ever heard and arguably has been one of the only Irish rappers to make it outside of Ireland, so it is great to see him make his return when the genre is in such a healthy place in the country.

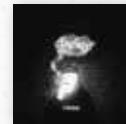
A rapper who released a very impressive EP last month was **Fortune Igiebor** who dropped '*Love Rage and the Vigilante Maestro*' a refreshing and innovative seven track EP which blends many different styles of rap into one. Fortune is a rapper who prides himself on his unique 'rage' sound which

translates very well to his live performances, and I highly recommend checking him out.

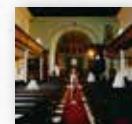
Irish rap was out in full force at The Curraghmore Estate for *All Together Now* festival last month with some excellent performances from some of our finest rappers. The three acts that I had the pleasure of seeing were **Kojaque**, **Fynch** and **Nealó** and all three of them put on a really good show, pulling excellent crowds showing that there is a real appetite for Irish rap music especially at festivals that are usually dominated by acts from other genres. Rap music is something that we need to see more of on festival line-ups and with the genre in the country continuing to grow I do believe we will see more of it in years to come.

With summer coming to an end the big outdoor gigs and festivals will soon be memories of the past but fear not there are still two highly anticipated gigs to close out the summer. The first one being **Killer Mike** at The Academy on the 22nd of August, no less than the man who won the Grammy for the best Rap/Hip-Hop album last year. It's not often to get a rapper who has achieved such an accolade playing a Dublin show so soon after winning the award, so this is one not to miss. If you want a show with a stacked line-up full of local talent Smokey's *End Of Summer Cookout* is a show not to miss at Hens Teeth on the 1st of September. With some fantastic rappers on the bill such as **Crutch**, **Ahmed**, **With Love** and **Fortune Igiebor** this lineup showcases some of the best rappers in the scene right now and is unmissable.

What I'm listening to:



'Losing It' by **Curtisy**: The first song off his upcoming deluxe and it did not disappoint. Laid back bars over a spacey instrumental, Curtisy is continuing to improve as a rapper every time I hear him.



'November Medicine' by **Nealó**: After seeing him down at *All Together Now* I had to check out this album full of emotion and social commentary. This is an album that gives me goosebumps to listen to, especially the track '*Rosemary*', a truly beautiful song.



'Green Diesel' by **Kojaque & Luka Palm**: I was delighted when Kojaque brought out frequent collaborator Luka Palm during his *All Together Now* set to perform '*Phoenix*' off this joint EP. One of my favourite projects to ever come out of Ireland I had to go back and listen to this one. PLEASE COLLAB AGAIN!!!



CURTISY

LOUIS SCULLY

JAZZ

Improvised Music Company

Internationally celebrated composer and improviser, saxophonist, clarinettist, sound experimentalist and visual artist **Matana Roberts** hits Dublin on Aug 29th (and Belfast on the 28th) at Workman's Cellar, with local experimentalist **Seán Clancy** on support. Tickets are €25 and this wann comes highly recommended! Tickets on billetto.ie

On the same night, over at the longrunning **Dirty Jazz Club** at Arthurs, **Cathal Roche** launches his debut album of improvised music 'Essential Tremors' on the always-pretty-great Nyahh Records. He'll have copies of the CD there for sale and if you can't make it head over to nyahhrecords.bandcamp.com to pick it up. Gig and album both highly advised!

Dublin singer-songwriter **Jennifer McMahon** has announced the release of her new EP, 'Willow' with a release concert on the cards at BelloBar this Aug 30th. Jenni's latest work is "influenced by artists like **Aretha Franklin**, **Leon Bridges** and **Jeff Buckley**, while infusing her unique contemporary flair." Doors 8pm, tickets on Eventbrite.

Pizza Jazz are normally found at Lucky's every Wednesday night. This time round they release their debut album of traditional and modern jazz standards at Arthurs. Expect the music of **Sun-ra**, **Mingus**, **Hermeto Pascoal** and **Ornette Coleman**. On stage you'll find **Steve Welsh** on sax, **Darragh O'Kelly** on keyboards, **Sean Maynard Smith** (of Asteroids of Doom fame) on bass, **Brendan Doherty** on drums, "as well as a few special guests". September 5th, doors 9pm, tickets on Eventbrite.

And there we have it, another year almost at completion as we hurtle towards the final quarter. Some killer jazz & related gigs coming up this season...



find an all-star lineup of **Darragh O'Kelly** on keys, **Derek Whyte** on bass, **Joe O' Callaghan** on guitar and **Shane O'Donovan** on drums. Doors 9pm, tickets on Eventbrite.

September 15th sees the **Gaz Hughes Trio** hit Arthurs for the 'Nuclear Bebopalypse Album Tour'. Gaz is a renowned jazz drummer and bandleader who first gained public attention as the original drummer in the (incredible) **Matthew Halsall Band**. Gaz & his trio are pretty much constantly on the road touring, taking breaks only to record new music, so to say the lads are tight is an understatement. This is a Sunday afternoon gig that runs from 15:30 - 18:00. Tickets on Eventbrite. Big tip.

American saxophonist, composer and professor of music at California State University Fresno, **Benjamin Boone**, spent time at the University of Limerick's Irish World Academy of Music and Dance in '22-23, on a U.S. Fulbright Scholarship, where he collaborated with legends of Irish jazz; **John Daly**, **Joe O'Callaghan** and **Dan Bodwell**. This September 22, the lads reconvene for a Sunday afternoon show at Arthurs featuring music created for the newly recorded album 'Confluence'. Doors 4pm, tickets on Eventbrite.

Barrio Cubano's performances will make you travel through Havana's quarters and the streets of Santiago de Cuba. Led by **Fabio Pitino** on the Cuban tres guitar and vocals, the project includes **Claudio Mercante** on the classical guitar and backing vocals, and **Nicolas Severin** on the percussion and backing vocals. As a special occasion they will perform at Arthur's as a six-piece band with **José Carlos Anselmo** at the double bass, **Gabriel Ismael Diaz** at the trumpet and **Giuseppe Sarta** at the piano, as a special guest from Italy." Sounds fairly great to me folks. September 12th, doors 9pm, tickets on Eventbrite.

Two days later on the 14th, at the same spot, Arthurs, **Magical Dog** take to the stage for an evening focusing on the "raw driving grooves, high energy, explorative approach and collective improvisation" associated with the classic jazz-fusion period / genre. Expect tunes from the likes of **John McLaughlin**, **Jan Hammer** and **Steve Grossman**. Onstage you'll



BARRIO CUBANO

Scene News

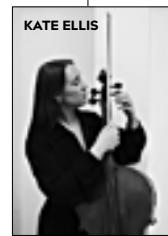
CLIODHNA RYAN

September brings a month of new beginnings, with season launches happening around the city. Everyone is starting strong, with powerful programmes of music to draw the listener in after a month of open-air cocktails, picnics and festivals.

Let's start on the north side at one of Ireland's longest-running concert series. **Sundays At Noon at The Hugh Lane** opens its season with a trio of superstars. **Francesco Turrisi, Kath Ellis and Nick Roth**, also known as TRE, combine keyboards, cello and saxophone in a unique soundscape of Mediterranean modal music, jazz, improvisation and contemporary chamber music. Tickets will go fast for this one, so set your alerts! The concert is on Sunday, September 1st at 12 pm.

Next to another intimate chamber music experience and to the launch of **Kaleidoscope's** new season. They're at home in the **Bello Bar** on September 4th at 8.30 pm with an eclectic evening of music for their open and curious audience. The **Picorlino Trio**, who are Éadaoin Copland on piano, Hannah Miller on horn and Hugh Murray on violin, are premiering a trio by **Tom Lane** as well as a trio by one of the giants of 20th Century composition, **Ligeti**. Virtuoso Flamenco guitarist **John Walsh** will perform a solo set, and visiting from Glasgow is the award-winning duo of **Eleanor Dunsdon** on harp and **Gregor Black** on percussion, playing original works that blend traditional music with vocals and electronics. This has to be one of the best evenings of music in Dublin, with a warm, inclusive and inviting atmosphere, so be sure to check it out!

Let's head to Monkstown next for its annual music festival. Based in the church at the heart of the village, the festival brings some of the greatest chamber musicians



KATE ELLIS

in Ireland together to perform iconic masterworks. From the 6th to the 8th, you can catch performers such as **John Finucane, Barry Douglas, Rowel Friers, Aisling Ennis, David Adams, and Martin Johnston** joining forces to play such pieces as *Schumann Piano Quintet, Op. 44, Schubert String Quintet D956, Brahms Piano Trio No.1, and Frank Piano Quintet in E minor*. There are six concerts across the weekend, including afternoon performances and a classical kids event. Check out the **Music In Monkstown** website for all the details.

Next up are two important symphonic concerts happening at the **National Concert Hall**. The first is a visit to Ireland by the **Bavarian Radio Symphony Orchestra** under the baton of **Sir Simon Rattle** on September 7th, opening the NCH 2024-2025 season. They are performing the Irish premier of *Aquifer* by Thomas Adès and Bruckner's Symphony No.4, *Romantic*. An epic experience, the symphony, which evokes deep forests and bird calls, marks the 200th anniversary of Bruckner's birth and launches a season focused on the environment and the natural world. Adès's chosen title for his work, *Aquifer*, refers to an underground layer of rock and sediment which absorbs and stores water. Despite the huge forces Adès uses, there is lightness and translucence throughout the fabric of the orchestration and scoring.



MARTIN JOHNSTON

Rattle describes the piece as "...a kind of virtuoso celebration of what an orchestra can do..." The concert starts at 8pm.

Let's finish with the launch of the **National Symphony Orchestra's** season on September 13th. They are opening with a programme that packs a real punch. In a conversation with Sibelius in 1907, Mahler said "A symphony should be like the world, it should embrace everything," and his First Symphony, the *Titan*, does just that. He described it as the most spontaneous and daring of his works. It brings the listener on an emotional journey over fifty-five minutes of truly extraordinary music. The soloist for the evening is **Dame Sarah Connolly**, who is considered to be one of today's great singers. 'Whatever she sings, you get singing straight from the heart' (The Times). She will be singing six songs by **Alma Mahler**, which she describes as 'voluptuous, coquettish, [their] word-painting is delicate, sensual and beautiful'. The concert opens with Dvořák's *In Nature's Realm*, a perfect reflection of the composer's adoration of his native Bohemia. The NSO are under the baton of Mihail Gerts and the performance begins at 7.30 pm.

This month is an exciting one, with incredible concerts happening all across the city.

I haven't even got to Culture Night, so be sure to check out all the musical goings on for September 20th. Get your diaries out and get busy booking, as these performances are going to sell out. *Have fun!*



BARRY DOUGLAS



CLASSICAL

ORAN O'BEIRNE

METAL

Ukrainian modern progressive metal icons **JINJER** leave their devotees speechless, as the four-piece has released its brand-new, blistering single, "Someone's Daughter". This surprise track and video are only just a tease of what's to come very soon from the unstoppable world of **JINJER**. The band will return to Ireland as special guests to Sepultura in Dublin's 3Olympia on November 9th, who are currently in the middle of their, 'Celebrating Life Through Death' final world tour.

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Dublin Thrashers, **Saint Slaughter** have unveiled a bone-cracking night of supreme Irish Trash with their official album launch on Friday, September 20th in Fibber Magees. The show will be a FREE ADMISSION event and will feature special guests, **Crossfire**, **Animator** and **Snowblind**. Doors are 8pm and it's first come, first served. So dust off your hi-tops and prepare for a night of frantic riffing! Check out Saint Slaughter's socials for more details.

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Motörhead fans have been tempted with a vast amount of merchandise since the passing of the legendary bands founding member, and all-time Metal God, Lemmy Kilmister in 2015. From Motörhead wine, to custom sneakers and pin ball machines, a new collectable item has been introduced to fans and it's rather awesome! Z2 comics have unveiled a very limited run of Motörhead trading cards. The gold foil cards come with original art by Ed Repka, and are housed in a collector's frame, numbered 1 to 300. Available now at merchbar.com.



Sweden's extreme metal titans **ARCH ENEMY** ring in a new musical chapter with a surprise release of their new track, "Dream Stealer", which marks the first new music since their successful album *Deceivers*, released in August 2022. Michael Amott shares about the new single, "First new Arch Enemy song we release in a little while and it feels good to be back! It was a blast working on 'Dream Stealer' in the studio, this song just has the high energy and twisted atmosphere that makes it so fun to play! Crank it up, loud and heavy! Metal is immortal!"

.....

LORD OF THE LOST

celebrates the release of a live version of their groundbreaking anthem, 'Blood & Glitter', from their upcoming live album, *LIVE at W:O:A* set to drop this Friday, August 2, 2024!

This track, which represented Germany at the 2023 Eurovision Song Contest in Liverpool to an audience of over 150 million live viewers, captures the electrifying energy of their Wacken main stage performance in 2023 with exceptionally energetic camera work.

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For fans of bands such as Soundgarden, Stone Temple Pilots, Mother Love Bone, AIC etc, Wexford-based, **Forlorn** bring a melancholic, grunge-infused twist to their sound with their latest single, 'I Tried'. The band's debut EP, 'Under Urs' from 2020 is a perfect entrée to the new single. Get this onto your playlist and be sure to keep an eye out for any shows that may be on the horizon.

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Italian goth metal legends **Lacuna Coil** have released their new single, 'Hosting The Shadow', featuring Randy Blythe from Lamb Of God, and have announced a UK and Ireland tour for October with support from Blind Channel. Tickets are on sale now for their Irish dates this October 15th in Belfast Limelight, and Wed 16th Dublin Academy. Check Ticketmaster for details.

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Finnish Psychedelic Black Metal innovators **ORANSSI PAZUZU** are pleased to announce their latest opus, *Muuntautuja* (or *Shapeshifter* in English) is set to be released on October 11th, 2024 via Nuclear Blast Records. A boa constrictor of slithering, warping, inter-dimensional cosmic horror, the band's sixth full-length '*Muuntautuja*' is in a world of its own, seeping through the speakers like irradiated sand. Ever transmuting, unsettling chords that raise the hairs on the back of your head and then pummel it with nauseating rhythms that both transport and destroy you. Order your copy via Nuclear Blast Records, or ask your local record store to order.

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Limerick/Claire Hard Rockers, **XIII Doors** have released a new single, 'Face The Truth'. This is the third single from the band following 'Unleash The Beast' and 'Lead The Way' earlier this year. Since its release, 'Face The Truth' has landed on the number 1 slot of the Irish iTunes Hard Rock/Metal charts. Keep an eye out for more isolated singles from the guys in the not too distant future.

.....

XIII DOORS



NIALL MCGUIRK

**Gigs & News**

'Wake me up when September ends'.. Green Day may have sung that but my choice of holiday season this year is coming back to haunt me as 2 weeks of September are out for me.

As mentioned last month, I'm very excited about Durham punx **Martha** playing the Workman's Cellar on September 3 with **The Winter Passing**. Martha have that catchy punk sound that will bring joy to your faces and lyrics that will make you want to join them on whatever protest they send you on and they will want to send you on many.

A few days later there is a cracking gig set for the same venue. On Friday the 6th **The Kimberley Steaks** from Scotland are playing with **Bar Tape** from Dublin and **No Matter**, from Belfast. This will be a night of tuneful hardcore that will certainly have you smiling and bopping along.

On the 12th, **Pyrex** (post-punk infused Hardcore from Brooklyn) will be joined by **Fiend**, **Big Tears** and the first show from **Bedsores**.

I will be back in time from holidays to join **John Robb** in conversation at The Seamus Ennis Arts Centre this Culture Night. John is a many-faceted creature. Not just a well known face from TV but also a best selling author, musician, journalist, TV pundit, music website boss, publisher, festival boss, spoken word artist and frontman of The Membranes/Goldblade. His recently released book 'The Art Of Darkness - The History Of Goth' is a worldwide pop culture best seller. He grew up in Blackpool before punk rock came along and saved his life and he formed The Mem-

branes - the highly influential post punk band whose current albums keep pushing forward with added choirs and textures and are critically acclaimed. No doubt we will chat about all this and plenty of banter about diy punk rock.

A cracking gig is in store in the Workmans on September 21. **Swami and the Bed of Nails** is the latest creation from John Reis. Reis was in Hot Snakes, Rocket From The Crypt and Drive Like Jehu among many, many others. Their album came out in August, *All Of This Awaits You*. This record was born out of the final Hot Snakes writing sessions in 2023. Transforming into what Reis describes as "a growing tributary" after the passing of his longtime friend and bandmate Rick Froberg, the songs on the eventual nine-song album presented here come from this challenging time of reflection and redirection. Live they offer an immediate blast of joy that celebrates now as well as nostalgia for a past that most likely never happened.

On October 19th **Buddyfest** takes over Monos Bar in Dalymount stadium with **Molly Vulpyne**, **Coathanger Solution**, **Motion Sickness**, **50ft Woman**, **The Revolt** and **Hectic Bins** among the many bands playing.

The following Saturday the **Winter Oi! fest** is happening in the same venue. **The Oppressed**, **from Wales**, **United Bottles** from Belfast, **The Kicks**, from France, **Easy Company**, from Cork, **Sympos**, from Wexford and **An Slua** from Galway are all lined up. Cracking value for your €20.

And in the new year we have **Jesus Lizard**!!

Albums**Neutrals - New Town Dream**

This is the second album from Scottish/US C86 influenced hardcore popsters, **Neutrals**. The album offers snapshots of mundane lived realities in the "New Towns" that proliferated in the UK during the '60s and '70s. There's bits of the Pastels, TV Personalities and even the Wedding Present alongside Allan McNaughtons hardcore band from the 80's, **Glue**. The guitar jangles along as McNaughtons deadpan singing style gets you hooked in.

**The Minneapolis Uranium Club Band - Infants Under The Bulb**

This is the fourth album from **Uranium Club** but they are new to me. It feels like a concept album, there's narration in parts, there's all sorts of instruments coming and going. Each song is about an unsolved mystery but the real mystery to me is why aren't this Minutemen-esque band much bigger.

Have you heard this?

Mighty Avon Jnr - Murdre Ballads While waiting for the release of their second album, Dublin's **Mighty Avon Jnr** have released a few songs on Bandcamp. Main provocateur, Darragh McCarthy says "What would Richard Thompson sound like via John Carpenter and Kraftwerk? I decided to find out." He has drafted in some friends and musicians and published 4 cover versions of tracks by friends & heroes.

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TO HERE KNOWS WHEN - GREAT IRISH ALBUMS REVISITED

The Future is Medium by Compulsion



“ .. THE NEW WAVE OF NEW WAVE ..

In 1990 Dublin band **Thee Amazing Colossal Men** parted ways with Virgin Records and started again. Joseph Mary Barry was on vocals, Garrett “Jackknife” Lee played guitar, Sid Rainey played bass and the trio recruited Dutch drummer Jan-Willem Alkema. They re-emerged in 1992 as **Compulsion**. After self-releasing two EPs (**Compulsion EP** and **Casserole EP**) they signed to One Little Indian.

Comforter, the band’s debut album followed in 1994. ‘Mall Monarchy’ its first single was awarded Single of the Week in the **NME** with guest reviewer Courtney Love declaring: “Now this is a good riff. I like this riff. I’d have used this riff.”

The UK music press lumped Compulsion in with S*M*A*S*H* and These Animal Men and dubbed them the New Wave of New Wave. Compulsion were a step apart from their contemporaries, they were angrier: “We were fighting against something,” recalls Jackknife.

“I think the fight that we had in us was dangerous because we didn’t actually know how to not use it. We were fuelled by rage that was going from internal to external. When we engaged with everything, we were really fists up, in terms of the press, radio, record labels and other bands. We had backed ourselves into a corner. It really wasn’t healthy at all, but it did produce some good energy.”

Compulsion were always a ferocious live band but Jackknife thinks that, “our live shows became a little cartoony. It became a show for people. Which one is going to injure themselves and we’d go ape shit, so it kind of took away from the records a little. That was our fault. My fault, maybe.”

By 1996 the NWONW was a distant memory and Britpop was in the ascendance. Compulsion wanted nothing to do with the party and instead looked to Europe for inspiration from 70s bands like Neu! “Question Time for the Proles” the first single from second album **The Future is Medium** was the band’s broadside against Britpop. “Proles” are a bewildered and not very bright kind of

people who are being bombarded by these images of Swinging Sixties,” Joseph Mary told the **Melody Maker**.

A jingoistic UK music press largely ignored **The Future is Medium**. How dare Compulsion ruin the party! Some believers still existed: John Robb in **Melody Maker** wrote that “**The Future is Medium** is one huge war zone of guitar filth. Big, bright and brassy, Compulsion are no spent force yet.”

Robb was spot on about the album but unfortunately wrong about the band. Following a Japanese tour in late 1996 Compulsion called it a day. As an Irish punk band they didn’t fit the prevailing UK trend and they were never comfortable with their US label’s attempts to market them as a neo-Grunge group like Bush.

Jackknife has spent his time since Compulsion producing albums. His CV includes helming records for U2, REM, The Killers and Taylor Swift. He has recently completed work on a **Pretty Happy** album.

Comforter and **The Future is Medium** will be reissued on vinyl by One Little Independent Records soon.



Jackknife Lee revisits **Comforter** and **The Future is Medium** on **To Here Knows When - Great Irish Albums Revisited**, available on all podcast platforms.



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THE GRAPE VINYL

Getz Gilberto (1964): Stan Getz and João Gilberto - 60th Anniversary Year

In 1958, Brazil was basking in the glory of its first World Cup victory, a time of renewed national pride and optimism for the country. This era of celebration also gave rise to a new sound, **Bossa Nova**, a genre that would come to define the spirit of modern Brazil.

Bossa Nova, which means New Wave, was born in the vibrant, bohemian circles of Rio de Janeiro, particularly in the beach-facing apartment of young musician **Nara Leão**. Here, a close-knit group of musicians, including **João Gilberto** and **Antônio Carlos Jobim**, gathered to experiment with a fusion of Samba styles and the Cool Jazz coming out of the West Coast of the United States. Gilberto, originally from the Northeast of Brazil, also brought with him the rich Afro-Brazilian sounds of his upbringing. At the heart of Bossa Nova's sound was Gilberto's innovative guitar technique. He took the essential elements of samba rhythm, typically played on drums, and translated them to his nylon-string guitar using a unique finger-picking style. This created a groove and style that was both simple and complex and became the foundation of Bossa Nova. The music had a romantic, intimate feel and featured laid-back, catchy melodies. Unlike the dramatic, operatic style of traditional

Samba Canção ballads, Gilberto's singing was soft, gentle, and almost a whisper. Jobim's classical background enriched the harmonies, blending samba, cool jazz, and 20th-century classical music. The lyrics, mostly centred on themes of sun, beach, and romantic love, which seemed to perfectly reflect Brazil's newfound optimism.

By 1961, jazz musicians in the United States were beginning to take notice of this new Brazilian sound. **Stan Getz** was introduced to Bossa Nova after **Tony Bennett** and his bass player, **Don Payne**, returned from a trip to Rio. Captivated by its fresh vibe, Getz teamed up with jazz guitarist **Charlie Byrd** to record **Jazz Samba (1962)**, a massive success that earned Getz a Grammy for his performance on the Jobim-penned **Desafinado**. The success of Jazz Samba paved the way for a groundbreaking collaboration between Getz, João Gilberto, and Antônio Carlos Jobim. Titled simply, **Getz/Gilberto (1964)**, the album was recorded in 2 days in 1963.

The album's most iconic track, **The Girl from Ipanema (Garota de Ipanema)**, was written by Antônio Carlos Jobim with lyrics by **Vinicius de Moraes**. João Gilberto had recorded a version of the song prior to the Getz/Gilberto album with little success, so



it was decided that an English translation was needed. João's wife, **Astrud Gilberto**, had the best English, so she was brought into the studio at the last minute to sing the verses. Although not a professional singer, Astrud delivered her vocal performance in a similarly understated manner to her husband. Her voice was simple, pure, and innocent, exactly what the song needed. She also brought the same exotic charm to her performance on another standout track, **Corcovado**. Ironically, despite not being a singer, Astrud's vocals would become the most influential in Bossa Nova, setting a template for future generations of Bossa Nova singers.

By 1964, Bossa Nova had reached international acclaim, epitomised by the Grammy Award winning Getz/Gilberto album and The Girl from Ipanema became the second most-covered song in history, just behind The Beatles' 'Yesterday'. However, this success coincided with a dramatic shift in Brazil. A military coup ended the country's summer of love and ushered in an oppressive regime. Bossa Nova's romantic idealism seemed outdated to many Brazilians in this new era.

Despite the political shift in Brazil, Bossa Nova thrived internationally. **Frank Sinatra**'s 1967 collaboration with Antônio Carlos Jobim cemented its global appeal. Getz/Gilberto would remain Bossa Nova's beating heart. From Rio's favelas and beaches, this soulful, alluring music, full of beauty and optimism, transcended cultures and time to reach every corner of the globe.



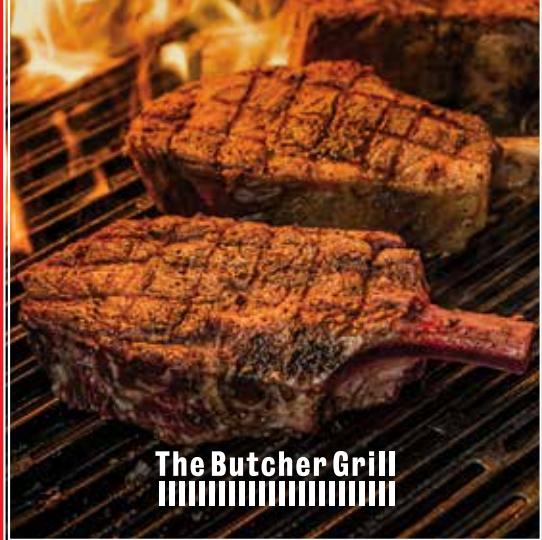
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ME JEWEL AND DARLIN' DUBLIN



ELLYD (Elaine Doyle) is Dublin born and based singer songwriter who has just released 'I Will Wait', the first single taken from her debut album *Tomorrow Be Kind* which is due for release later this year. Speaking about the new single, ELLYD said the song is about love and patience. "I wrote the song while I was on a songwriting break in Portnoo in Donegal, it's about having patience with someone you love and letting them know you will always be there for them. It's the first track on the album and I think it gives a good taste of what's to come." She has played some of the country's biggest festivals and venues including Electric Picnic, Indiependence, Vicar Street and The Olympia and supported acts like Aslan, The Riptide Movement and many more over the last year or so.

Where do you live?

If I'm going into town I like to get the bus in and walk from there. I love to have a wander around town.

Do you have a secret refuge/hiding place in the city?

The Phoenix Park - we're so lucky to have it on our doorstep and the fact that it's just a short stroll into the city makes it special.

If you found €50 on the street where would you spend it?

Probably in The Saucy Cow! Yum.

Favourite pub?

I love Brogans. Nice pint of Guinness, lovely for a quiet one, and great craic in the evenings. Solid all rounder.

Favourite building/Street?

Wall of Fame on the Button Factory. There's something special about that particular spot for me.

Favourite shop/cafe/eatery?

I like going to La Caverna for a date night or special occasion. They've a great vegan menu, food is delicious, and the staff are fab.

Favourite Irish artists?

Gemma Hayes, Imelda May, The Riptide Movement, Sprints, Aslan, Fontaines D.C... to name a few.

Favourite Irish album that you own?

That's a tough one because there are so many Irish albums that I love but it would probably be Aslan - *Made in Dublin*.

Favourite spot for dancing?

Jackie's - love that place!

What do you miss about the Dublin of your Twenties?

Being physically able to stay out into the early hours and getting a De Fontaines on the way home.

One thing you love about Dublin?

The people.

One thing you hate about Dublin?

The prices.

One thing Dublin needs more of?

Sun!

If I ruled Dublin I would...

Inject a lot of more love and kindness into it.

'I Will Wait' is available now on all streaming platforms. ELLYD will be touring in October to promote her debut album *Tomorrow Be Kind*. For more info follow her on Insta: [@ellydmusic](https://www.instagram.com/ellydmusic)



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