

five reviews



Great Friday Party

A FIELD IN MURROE | MARCH 21

The Great Friday Festival. What can we say only that Good Fridays will never be the same again. A shaky start to the days festivities with a dash of wind and rain, the weather eventually held out long enough to treat revelers to a abundance of Limerick musical talent.

With the golden age of Limerick music in full swing, party goers were spoiled for choice with music from We Should Be Dead, The Fewer The Better, Idle Hands, Walter Mitty and The Realists, Seneca, Fox Jaw Bounty Hunters, Verfield, Blackstar, Lavelle, Confused Nation, Qazi Qazi Khan, Benoit and Maciek.

The event which kicked off at 10am and went on till midnight was the culmination of months of hard work from Dave Behan and the Great Friday crew who kept the location a secret right up until the day itself.

Festival goers were taken by bus from Arthurs Quay to the undisclosed location all of which was included in the ticket price of just 20.

We Should Be Dead, The Fewer The Better and Idle hands to name but a few truly made this festival one to remember. But in this simple mans opinion it was Walter Mitty and the Realists who stole the show with their original brand of new wave funkadelica. Frontman Niall Mc Teigue (with his uncanny resemblance to razorlight front man Johnny Borrell) set the world to rights with his electric performance. Knockout stuff.

It is with anticipation that we look to next years Great Friday Festival which promises to be bigger and better than this years... if that were possible.

The profits from the day went to Worthy Cause to support the building of the Self Help Community Centre in Siem Reap, Cambodia.

Dermot Roche and Epi Rogan



Strutt presents Derrick May

DOLAN'S WAREHOUSE | SUNDAY MARCH 16

Strutt hosted one of the founding fathers of Techno this weekend in the shape-shifted guise of DJ Derrick May. He is a genuine Detroit superstar for myself, and the sprinkling of 30 somethings in the venue, but for the eager younger gang present he was perhaps just another heads down 'Name', rinsing the Function one sound system with a contemporary clipped minimal sound for everyone's dancing pleasure. Tonight May worked off a Maplin-esque array of decks and CDs. He seemed to have the sine waves of at least 3 rhythms continuously percolating, allowing him to change sounds instantly by cherry picking from a record bag and bulging CD wallet with a technicians focus. I couldn't help but think of the fact that a lot of people here tonight were not even born when, with fellow Detroit musicians, May invented a Audio Vision of Futurism that had its intellectual roots not just in a retooled kraftwerkian sense but also in the manifestos and practice of the Italian Futurists of the early 20th Century. These Avant-garde noisemakers used modified wind up gramophones with gigantic speaker type attachments to declaim the dull and the old and to celebrate with writing and noise, the Machine driven future. 'The Future ain't what it used to be' is a quote that pops up every couple of years and certainly googling old write ups on the Detroit scene its hard to assign the aspirational cultural intentions that the instigators had for their vision at that time with the current acceptance of the music as a inclusive soundtrack for oblivion by the majority of today's youth. Derrick May of course has earned his right to project his history in what ever way he chooses, in where ever he plays and at what ever volume necessary, thus dreams of future past for some and an enhanced telescoped version of time and space in 'The Rave' for others. A mention also for the stepping rhythms of Cubeman, Cheebah's favorite Polish reggae selector who plied his wares with Pete the Beat and JC upstairs. Respect to Cian and Shane of Strutt for keeping jah in the Techno loop like Francois K's take on these party things. Cheebah | Full review available on <http://cheebah.typepad.com/>



Cheebah presents Pippy

MICKEY MARTIN'S | FRI FEB 15

So famous in Limerick's Dj scene that he responds to one name only, Dj Pippy's reputation rests on classic sets in the now buried Theatre Royal. These were 'Dance' sets in the early 90s, Classic House styled grooves peaking with the mighty Tribal records output towards the end of the decade. Hedonistic times of course, pulsed by the precise delivery of the US House music imports that Pippy is currently rediscovering in his hometown, in a scene very much changed since his return from America after 8 years. Since then, Pippy has been an avid listener to the varied pub soundtracks currently opening ears in his hometown. It's encouraging to hear this from a Don of the original scene who in his absence did some careful New York homework, trawling through Downstairs Records and the Sound Library and seeking out the roots of house by attending the seminal Body and Soul parties hosted by Dj's Francois K and Joe Clausell. Getting the discs out of storage Pippy designed a set for Mickeys based on the sounds of NY's Paradise Garage mixed with his own classics. As an fan of the building blocks of house I appreciated the obscurity of the constant swirl of these rare grooves with Larry Levans Padlock remix the only one I recognised from my own foray into this territory. Effortlessly leading into early house our rediscovered hero cued up Raven Maizes 'Together Forever' and ten years fell away. Word of mouth amped the curiosity factor and the night was peppered with more than one ex-Royal Theatre goer in the Alleyway audience reminiscing. The last song of the night was a flamenco tinged down tempo groover from the Gotan project that expelled itself from 'I feel love' with audacity dictated by the renegade master. It was a hugely enjoyable 100 % New York sound that referenced our mans sterling past marinated by time spent in Dance music's Mecca and it was no surprise that he got the call to support Tom from Groove Armada the following Sunday in the Trinity Rooms.

Cheebah | Full review available on <http://cheebah.typepad.com/>