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Limrock Profiles

Ronan Henessy speaks to MOONBOOT in his latest instalment of the Limrock Profiles.....

The necessity of this column is only ever realised upon encountering a band as talented and genuine as Moonboot. These musicians formerly known as Sinky seemed an obvious choice for profiling as their recent live shows created quite a stir amongst Limrock socialites.

Moonboot have endured the years and various line-up changes and they are now as follows Ray Murphy :Drums Eddie Daly: Guitar/Vocals Dave Magner: Bass Graham Conroy: Keyboard. The bands music, Ray insists, is a progressive blend of their collective musical interests. "We listen to anything from Massive Attack to Miles Davis, so this accounts for the complex nature of our sound". Respecting these complexities it would however be fair to note the jazzy ambience of their music.



Moonboot are currently recording a demo of their new material using the facilities at U.L. Eddie feels their sound runs the risk of being misinterpreted yet he hopes the advantage of this demo will be to increase an awareness of the bands definitive music.

Judging by this bands worthiness it would appear that their intentions are to make it in the music industry but Dave explains the overwhelming complications and political factors involved. "You know the Limerick scene maybe dynamite but half these guys ain't gonna get signed". Ray admits to this political factor but also adds that it can be extremely disheartening for a group considering failed objectives and other such struggles in a climate of false hopes.

Moonboot are an opinionated band yet they prefer to suggest and make statements through music as opposed to any other means. Their songs such as Forever Now and Spaghetti Western are their own viewpoints and representations, so they are eager for people to hear them. These guys are not scared of fame, in fact they are well associated for instance Ray once met Sean Kelly while Eddie boasts of an encounter with soap opera Demi God Miley from Glenroe!!

Moonboot's dedication to their music is something that has definitely paid off and testimony to this is their calculated yet atmospheric live performances. The band have a series of important live gigs lined up for August, these include a support slot for Dublin band Revelino at the Warehouse (Sat 1 August) and also a few Dublin gigs at Bruxelles(3 August) and Eamonn Dorans respectively. These gigs if one can attend are a must for the punter, but if you want to catch them locally check out the Warehouse or a planned Costelloes gig on their return from Dublin.

DEMO DESK

MIKE DUFFY reviews up and coming bands and their releases.....

A DERRY GOOD IDEA

SOME NERVE - Fine Tuning

Having a record deal is no longer a pre-requisite to getting exposure in the music world. Taking the initiative and putting a few heads together

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can be just as fruitful, and that's what's happening Foyleside, where the progressive Nerve Centre have released their second collection of Derry's top bands together on one CD.

Set up in 1990 to provide a link between the young people of Derry and the technological advances so readily available nowadays, The Nerve Centre organised this impressive collection with the main backing of Irish Funds (an organisation which supports projects that advance the causes of peace, culture and charity across the country).

Four local bands get to strut their stuff on "Fine Tuning", representing the musically diversity of 'the town we all love so well'.

The Food provide the opening track, three young scamps from Derry who provide a different sound not easy to categorise. The track 'Little Man' processes cool harmonies and a catchy hook that gives a skaish sort of sound, with low-fi beats interspersed throughout.

Dj-vu, who later does his own version of 'Little Man', delivers the second track, an excellent dance oriented sound. Its slow drum's 'bass beat is something akin to Sneaker Pimps material, bumping along with a rap chorus that Chuck D would be proud of.

Architects of Sound come from a different angle of the dance genre, a more familiar experimental sound that Orbital or The Future Sound of London would be proud off. 'The 11th Commandment' is a collage of hard beats and programmed sounds which would be bound to go down a storm on the club floors.

Containing the diversity, The New Capris are the final act on the collection. 'Revolution' fuses pop, funk and jazz together resulting in a sound situated somewhere between RHCP and the James Taylor Quartet. A little out of sync in places, Mairead McClogan magnificent voice could have been utilised a little better, but the track is perhaps the most radio-friendly of 'Fine Tuning'.

Acts collaborating to do remixes of their own material is a popular undertaking these days, and the final track here is a remix of the opening one. dj-vu remix The Food's 'Little Man', offering a totally different slant on the original, even The Food themselves would do well to recognise.

Recognising the need to give Derry's finest some exposure, The Nerve Centre have put together a very professional package. The production and packaging are first class, and the whole venture is one which other people around the country would do well to emulate.

Sound marks of the nineties

dEUS : Worst Case Scenario.

When you think about it, Belgium has a lot in common with Co.Longford. You've never been there and you can't think of one reason why you ever should. Both places are remarkable for being hopelessly unremarkable that is of course before dEUS enter the equation. A loose collection of eccentric musicians and artists, dEUS were formed in Belgium and are anything but unremarkable.

You get the feeling from their first album, the 1994 release Worst Case Scenario, that dEUS could if they wanted to, take over the world with commercial unit shifting pop. To their credit their artistic sensibility wins out and instead they choose to initially frustrate but then intrigue the listener with abrupt chord changes (harking back to their early days as a Violent Femmes covers band), obscure lyrics and 'Hendrix in a jazz club brawl' interludes. Easy listening it ain't but it's well worth the effort.

Ironically then the albums finest moment on the album arrives when dEUS play it relatively straight (crunching guitar distortion aside) on the track 'Hotel lounge (be the death of me)'. 'Suds & Soda', 'Via' and 'Mute' are loud, erratic and driving and the perfect foil to such mournful self searching as found in 'Right as Rain', 'Lets Get Lost' and the wonderfully wounded 'Secret Hell'. So Belgium now has dEUS, the world, with bated breath awaits Longford's reply.

