



**Press Book**

**from 01.04.2013 to 30.04.2013**

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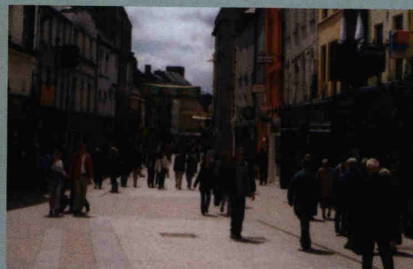
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## 24 HOURS IN GALWAY



Wonder Villains live at Roisin Dubh



Galway's Spanish Arch

*A gloriously pretty city with a sublimely laid-back pace of life, Galway is one spot where it's entirely possible to spend the perfect day. Got 24 hours to spare and want to make the most of them? Here's a few suggestions!*

### MORNING

If it's a sunny day, nothing beats a leisurely stroll along the Salthill prom down to Blackrock, where you traditionally kick the wall before going back again. If you fancy having breakfast in Salthill, The Oslo does amazing food at reasonable prices, as well as boasting a wide selection of craft beers for those who like to start early! Alternatively, you can keep walking towards the Claddagh and on into the city, where there's a multitude of eateries to choose from. At weekends, the Galway Market by St. Nicholas's Church is the perfect place to spend a leisurely hour or so.

### AFTERNOON

Galway has a thriving arts scene and there are usually exhibitions randomly scattered all over town – often in the most unlikely of venues. Bars like the King's Head often host afternoon comedy shows or short plays. There's plenty of shopping to be done also, but if you're into books, check out the legendary Charlie Byrne's Bookshop in the Cornstore. The City Museum by the Spanish Arch is also well worth a visit; while you're there, pop into Tamarind, a thoroughly excellent Thai restaurant which boasts scrumptious additive-free food. Sheridan's Wine Bar (above the cheese shop) on Churchyard St. is a lovely place to while away an afternoon over a bottle of vino and a plate of nibbles. Alternatively, if you feel like

getting out of town, take a bus out to Spiddal or a day-trip to Connemara.

### EVENING

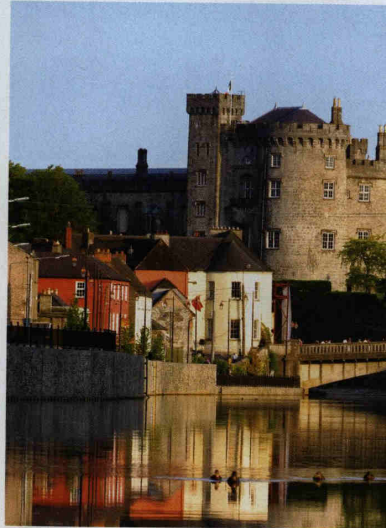
Evening is when the 'City of the Vibes' really earns its reputation. Very much a drinking town, most of the city centre bars offer some form of live music, but almost all of them offer good company and conversation – especially around the Latin Quarter (Neachtain's or The Quays are great places to start, or indeed end, an evening). Restaurants worth visiting include Kai Café or Massimo on Sea Road, Ard Bia by the Spanish Arch, or Aniar on Dominic St., which was recently awarded Galway's first-ever Michelin star. The Town Hall, Druid Theatre or Nun's Island often have shows running.

### NIGHTTIME

Being a university town, there's music and comedy gigs happening somewhere most nights of the week – and just about every night during the summer. The Róisín Dubh, Kelly's and Monroe's (which recently bagged the **IMRO** Award for 'Best Venue') are three of the city's best live destinations, regularly playing host to national and international acts. If nightclubs are more your thing, check out Halo, Karma or Factory (formerly Central Park). Another fantastic stop is The Bentley on Eyre Square, a bar, club and live music venue which is rapidly becoming the city's clubbing Mecca.



## 24 HOURS IN KILKENNY



*Kilkenny Castle*

### MORNING

Start the day exploring the grounds of Kilkenny Castle and the recently revamped river walk. Or visit the Design Centre where you will find an extensive selection of Irish home-ware, fashion and crafts as well as contemporary pieces. Other landmarks include Canice's Tower and the Black Abbey. For retail therapy, High Street is the main shopping area.

### AFTERNOON

A 15-minute drive from the city, Thomastown provides a refreshingly rural contrast to Kilkenny's urban buzz. Also in the vicinity, Jerpoint Abbey and Jerpoint Glass are worth checking out. Inistioge, a small and popular village, is a quarter-hour further south. It served as a backdrop in the making of the film *Circle Of Friends*.

### EVENING

Kilkenny has some cracking tapas bars, with the Grapevine and Lautrec's especially well-regarded. The award-winning Campagne restaurant is a short walk from the city centre. Reservations are advised. Other places of note include Yindees on John St., Ripley's Steakhouse on the Butterslip and Cafe Sól on William St.

### NIGHTTIME

Cleere's and the Pump House, opposite Watergate Theatre on Parliament St, are fantastic. Langton's Hotel is also a hot favourite for socialising, dining and clubbing. The Set Theatre, host to some world famous music acts and a recent winner of an **IMRO** and *Hot Press* award, also comes highly recommended.





From left: Jimmy MacCarthy, Shay Healy, Phil Coulter, Pete St John, and Ray Harman at the Conrad Hotel, Dublin, where they were inducted into the Irish Music Rights Organisation Academy. PATRICK BOLGER

## Chorus of approval: Academy honours 'musical royalty'

Breda Heffernan

THEY are the stalwarts of the Irish music scene whose songs have been adopted as our unofficial national anthems, becoming the soundtrack for our daily lives.

And now six of Ireland's best-loved songwriters have been inducted into the Irish Music Rights Organisation Academy.

Phil Coulter, Paul Brady, Pete St John, Shay Healy, Ray Harman and Jimmy MacCarthy were the stars of the show as they took to the stage in Dublin last night to be honoured by their peers.

"We should be getting an award for still breathing," laughed Coulter.

While aspiring singers these days often turn to TV talent shows to get their big break, Coulter - previously a judge on

RTE's 'You're a Star' - said such programmes were more about viewing figures than music.

"When we were cutting our teeth, to get someone to record one of your songs was a big achievement, to get a record out was an even bigger achievement.

### Anthem

"Somebody said with the new technology, the good news is everybody can make a record, the bad news is everybody is making a record.

"Now it's very instant and very disposable. There's just too much stuff out there," he said.

'Fields of Athenry' songwriter Pete St John said he never thought the song, which has been sung by Irish sports fans

around the world and is the unofficial national anthem, would have made such an impact.

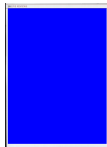
"I thought I wrote another Pete St John, just another ballad, I had no idea it would take off the way it did but I'm not complaining. I just genuflect and bless myself every time I hear it," he laughed.

Fellow songwriter Shay Healy said the award was all the more special as it was from fellow musicians.

While Something Happens guitarist Ray Harman, who is current musical composer for 'Love Hate', wondered if he had walked in to the wrong room.

He said: "I think it must be a bit of a typo. Look at the guys behind me here, they're music royalty in Ireland so it's great to be included. I'm really flattered."





# ENDA SEERY & JP TRIO

**IMRO** Showcase, Temple Bar Tradfest, New Theatre Dublin, January 25th, 2013.

JP Trio



In the second offering of the **IMRO** Showcase for new talent in traditional Irish music, the assembled audience from the Temple Bar Tradfest 2013 would be treated to solo whistle and flute player, Enda Seery, and also the vibrant JP Trio.

First up was Enda, joined by the guitarist John Byrne, whose set featured mostly tunes from his debut album, *The Winding Clock*, while also airing some others from his forthcoming follow-up.

With a calm mannerism, Enda casually started into his set with *The Winding Clock*, purveying his graceful whistle style which, we would soon find out, was more or less weaned in the milking shed on the family farm at home in Westmeath. To immortalise his experiences in among the cattle, "the acoustics were great in there!" – he composed a tune which came to him during one such jam (or milk?) called *The Dairy Hornpipe*.

"With a calm mannerism, Enda casually started into his set with *The Winding Clock*, purveying his graceful whistle style which, we would soon find out, was more or less weaned in the milking shed on the family farm at home in Westmeath"

Another of his compositions, *Ber's Favourite*, was named after his mother, who he admitted with acknowledged bias, was the best cook in the world. With John Byrne providing subtle accompaniment, Enda also sang for those gathered in the New Theatre at the back of Connolly Books in Temple Bar. In among tune sets new and traditional, Enda endeavoured to sing *A Working Man*, the popular song written by Canadian Rita McNeill. Singing, Enda revealed, is something relatively new to him regarding his career as a performer, and will feature on his next album.

The title of that album, he said, would be *Suíochán na Tuatha*, another of his compositions, this time on flute. Mild mannered in attitude, Enda also comes across in a similar vein as a musician, with a gentle approach to his playing which makes for pleasant listening.

A little less subtle are the JP Trio, whose jazz-trad arrangements have been grabbing a lot of attention over the past few years. Still only school-leaving age, the trio, brothers Jos and Ted Kelly, with Paddy Hazelton have already become known for their vibrant approach and beats to traditional music. Consisting of keyboard, accordion, banjo, tenor guitar and drums, they create a big, fun new sound portrayed with the energy you would expect from such a young assemblage.

Kicking-off with a reel, decorated with all the bells and whistles of jazz percussion from Paddy Hazelton, they are much accomplished in their arrangements, with bustling sets and harmonies working on those quirky off-beats.

They were joined by a number of people, including Niamh Farrell, who provides main vocals to the outfit, and she gave a powerful vocal performance at that. Musically confident, the red in the cheeks brought it back home each time that they are still so young, despite their professionalism.

Also to grace the stage with the trio, were French musicians and college friends of Ted's, Alex Bouver and Jean-Christophe Ruell, both on fiddle, who came along to perform two tunes, each from Niall Vallely and Pádraig Rynne. Once again, an excitement grew in the theatre, with many no doubt feeling restricted in their seats, with no room for spontaneous dance, as the group and their guest fiddlers swung their way around the reels.

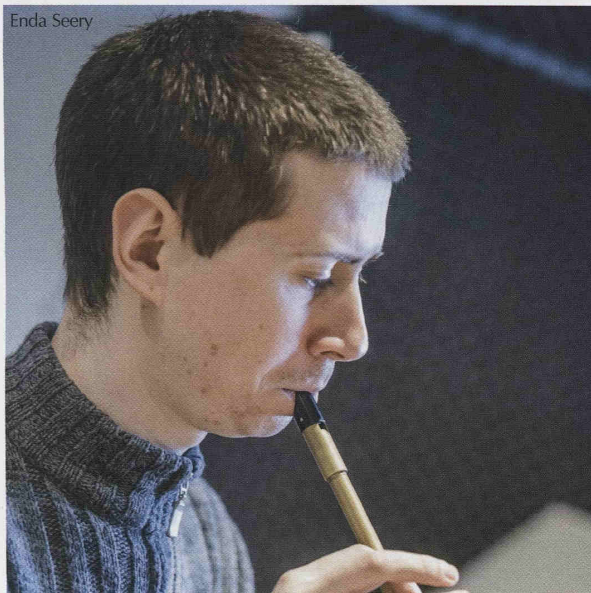
After the set sadly had to finish, Niamh Farrell emerged from backstage to engage the audience on a different level, with her soulful performance of *Wade in the Water*. The tightly arranged, yet free flowing music continued with a set, titled *Hazeltunes*, as banjo player Ted told how it was Paddy who pushed the beats that came up with the set, which included another Niall Vallely tune and also one called *Rory Gallagher* by Gordon Duncan.

Niamh came back for one more song, this time just her and Jos on keyboard. "It's just us," she said with a cheeky smile. "It's a romantic one!" The cheeks then reddened some more.

The French lads returned, costume change and all, to fire into another bustling set, including one from Liz Carroll and one from Jean Christophe himself, to finish off another entertaining and revealing **IMRO** Showcase, as part of the Temple Bar Tradfest 2013.

Derek Copley

Enda Seery





# Glór close to breaking even

Ronan Judge

THE Mayor of Ennis has defended cost-saving measures introduced at Glór saying the venue maybe in a break-even position by the end of the year.

Councillor Peter Considine (FF), who sits on the board of Glór, was commenting after a statutory audit of Ennis Town Council's accounts for the year ending 2011 expressed concern over Glór's financial performance.

Ennis Town Council and Clare County Council made combined financial contributions of €270,000 towards Glór in 2011, according to the audit report. The auditor says operating losses of €120,000 were incurred at Glór in the same period.

At the council's monthly meeting last Tuesday, Cllr Considine said "huge improvements" had been made at Glór over the past 12 months.

He said new Glór director Gemma Carcaterra and staff had "worked extremely hard" during a difficult period.

Cllr Considine added, "It has been forecast that there maybe a possibility that it [Glór] will break-even by the end of the year, a situation that would not have been possible 18 months ago."

The auditor's report states, "Clare County Council and Ennis Town Council make combined financial contributions of €270,000 towards the operational costs of the above

centre during 2011.

"I reviewed the audited accounts of this company which revealed that there were operating losses of €122,000 incurred during the period under review.

"The town council discharged its portion of these losses, €50,000 in late 2012.

"It is essential that senior management in both local authorities continue to monitor the financial performance of the Glór Music Centre and ensure that action is taken in order to address the operating losses of the centre."

In his response, Town Manager, Ger Dollard stated, "The management of the Glór facility is matter for the board. The council is appraised.

Glór employs 33 people and has an annual turnover of €1.25 million. It receives funding from Clare local authorities and the Arts Council. A 2012 report from Glór director Gemma Carcaterra, stated the venue makes a net contribution of €850,000 per year to the local economy.

Over 600,000 people have passed through the doors of Glór since it opened in 2001. 35,000 people attended 255 events in Glór in 2011. A breakdown of the figures shows that 5,000 attended music events, 6,000 attended theatre shows, while 9,150 schoolchildren, teachers and parents visited the venue.

Last month, Glór was named the best venue in Munster by the Irish **Music Rights** Organisation (IMRO).





## CONNACHT TRIBUNE



**HIGH HOPES IN MONROE'S**  
Monroe's Live proprietor Gary Monroe (centre), pictured with members of the chart-topping band Kodaline after the Dublin quartet played a free acoustic concert at the Dominick Street venue on Friday night. Hundreds of fans flocked to the venue, recently voted Best Live Venue in Ireland at the **IMRO** Awards, to see Kodaline play hits such a *Give Me A Minute* and *High Hopes*. PHOTO: DARIUS IVAN.





■ REFERRAL SUBMITTED MID-JANUARY

## LVA refers **IMRO** to Controller of Patents

The LVA has taken a referral to the Controller of Patents on **IMRO's** tariff charging. The referral, which was submitted in mid-January,

contends that the **IMRO** tariff has gone up by 70% to 90% in the last five years at a time when bar sales volumes fell by 31%.



# THE IRISH TIMES

## Music royalty claims against retailers in doubt

**BARRY O'HALLORAN**

A recent court case could mean that record companies can no longer collect royalties from retailers who play music in their shops.

Irish copyright law, which is based on an EU directive, allows record companies to collect royalties where their music has been "communicated to the public".

Phonographic Performance Ireland (PPI), which is licensed to collect royalties for labels such as EMI, Sony, Warner and other Irish and international companies, recently lost a district court claim for more than €2,000 in royalties against the owner of two shoe shops where staff played the radio during working hours.

### Royalty claims

The ruling means that PPI, which bills large numbers of retailers for royalties, is unlikely to be able to enforce royalty claims against them in similar circumstances in the future.

PPI sued Patrick Burke Shoes Ltd, which runs shoe shops on Talbot Street and in Donaghmede Shopping Centre in Dublin, for €2,045 in unpaid royalty invoices and €6,348 in aggravated damages.

PPI staff had visited the shops and heard artists recorded by their client companies being played on the radio. The organisation subsequently invoiced the company for royalties on behalf of its members.

The company defended the claim and its lawyers, Michael Nuding and Jennifer Hefferman of Denis I Finn Solicitors, argued in Dublin District

Court that PPI was not entitled to collect royalties. They relied on two European Court of Justice (ECJ) cases that dealt with key terms in the law such as "communicated to the public" and whether the music was being played for profit.

### European cases

The first was an action by the PPI where the organisation succeeded in getting the court to overturn an exemption for hotels in Irish law covering mu-

## €2,045

The amount PPI wished to collect in royalties from a shoe shop playing the radio

sic broadcasts to guests' bedrooms. The second was where the ECJ found against the Italian equivalent of the PPI which had pursued a dentist, Marco Del Corso of Turin, whose practice had a radio playing in its reception area.

Judge Mary Collins accepted Mr Nuding's and Ms Hefferman's arguments that Patrick Burke Shoes was similar to the dentist in that only small numbers of people were hearing the music at any one time.

In addition, the shops were not playing the music for profit and it was not a factor in influencing whether or not people entered the stores in the first place.

Judge Collins dismissed the PPI's claim and ordered it to pay the company's costs.

It was not possible to contact the organisation for a comment yesterday.





# THE Herald

## RTE should've made sure mum-to-be Kelly won Voice for a fairytale ending ...even if they had to fix it, insists Shay

By Eimear Rabbitte

SONGWRITER Shay Healy believes RTE should have made sure that pregnant Kelly Mongan won The Voice.

He says that Kelly's fairytale story should have ended with her being crowned The Voice Of Ireland.

The 19-year-old mum-to-be was pipped to the post in the Voice Of Ireland final on Sunday night by fellow Cork singer Keith Hanley.

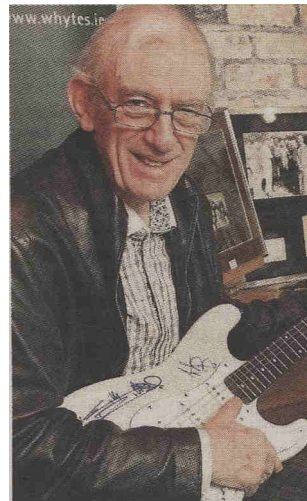
Kelly, who is a member of the Travelling community, was the strong favourite to take the title and put in a strong performance, despite being five days over her due date.

However, she was runner up to 19-year-old special needs worker Keith, and Shay (70) believes it was because he had a stronger voting campaign.

"The perfect ending to the Voice Of Ireland was the Traveller girl winning it, so they should have engineered it whatever way they needed to make sure that was the story," Shay told the Herald.

"They can slant it whatever they want, but you can't tell me that the result wasn't doctored a bit after audiences being urged to vote with campaigns and all of that."

Shay is not a fan of the show, arguing that a singing contest cannot be an accurate judge of talent.



LEGEND: Shay Healy and, left, Kelly Mongan

"You can't take it at face value as being a music event, it's a popularity contest," said the 70-year-old.

"Phone voting is democracy gone mad, somebody should stop it. It's not a measurement of talent really."

The Dubliner is best known for having written What's Another Year, the song with which Johnny Logan won the 1980 Eurovision Song Contest for Ireland.

He was hoping for Eurovision glory yet again after penning a track for Irish band Inchquin this year, but they were beaten by Ryan Dolan, who will represent Ireland at the Eurovision next month.

### TALENT

While Shay is still a fan of the contest, he says he has lost faith in it as a legitimate talent show.

"I watch it on the television but it's very much a changed animal," he said. "The phone voting is ruining it."

Shay was speaking ahead of being inducted into the Irish Music Rights Organisation (IMRO) Academy.

Six songwriters and composers - Paul Brady, Phil Coulter, Pete St John, Ray Harman and Jimmy MacCarthy as well as Shay - were honoured for their contribution to Irish music at a ceremony in Dublin's Conrad Hotel last night.

"It's a great honour, especially because it's your peers making the decision," Shay said.





# THE Herald



## KEITH ANTS TO YONCE

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# Standing ovation at Capitol Hill for Brendan Graham's anthem to America

HARDLY a dry eye at the 2013 Friends of Ireland Luncheon at the US capital, Washington, on March 19, I believe, when Irish tenor Anthony Kearns performed 'O, America'.

The powerful song was written by Brendan Graham, who lives near Lough Nafooeey on the Mayo/Galway border. As its name suggests, the song is an anthem to America and its long history as a bastion of democracy.

Anthony Kearns' rendition of 'O, America' was followed by a standing ovation which was led by President Obama.

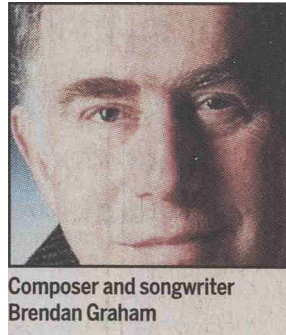
Special guests included President Barack Obama, Taoiseach Enda Kenny, members of Congress, and dignitaries from Ireland and the United Kingdom.

The luncheon is a time-honoured tradition, started in 1981 by House Speaker Tip O'Neill, Senator Ted Kennedy, and President Ronald Reagan, who rose above politics to unite in their shared heritage and desire for peace.

'O, America' was written by **IMRO** member Brendan Graham and American composer and pianist William Joseph.

The Irish songwriter first heard the strains of the melody in the corridor of an LA hotel - and then heard it again later at a showcase by William Joseph, hosted by multi-Grammy winning producer David Foster.

"I instantly fell in love with the melody - called 'Sweet Remembrance of You'," Graham remembers, "and William generously gave me permission to try to find words to it."



Composer and songwriter  
Brendan Graham

The idea that it should be an anthem to America came to Graham, when listening to the melody, while driving from Dublin to Mayo, the day after he got back to Ireland.

"It was the longest road home, ever," he says.

"I was stopping at lay-bys and farm-gates all down the way, scribbling a bit here and there, in case I'd forget.

"Songs come in strange ways...and you just have to go with them - having no earthly idea, where they might end up...if anywhere.

"So, it is a huge good fortune for William and myself that this particular song should find its way to be performed before President Obama, President of the United States, the country for whom the song was written - and, too, in the presence of Taoiseach Enda Kenny.

"Songs always travel hopefully and sometimes, thankfully, they arrive.

"I am thankful to Anthony Kearns for choosing to sing 'O, America' at this prestigious occasion between Ireland and the United States and giving this song its moment to arrive."





# Irish Examiner

## VOICES OF NOTE



**Songwriters/composers Jimmy MacCarthy, Shay Healy, Phil Coulter, Pete St John, and Ray Harman, who were inducted into the Irish Music Rights Organisation Academy at last night's Independent Broadcasters of Ireland dinner, along with Paul Brady, who was not in attendance.**

Picture: Patrick Bolger Photography

Picture: Patrick Bolger Photography