



**Ladyhawke
takes flight**

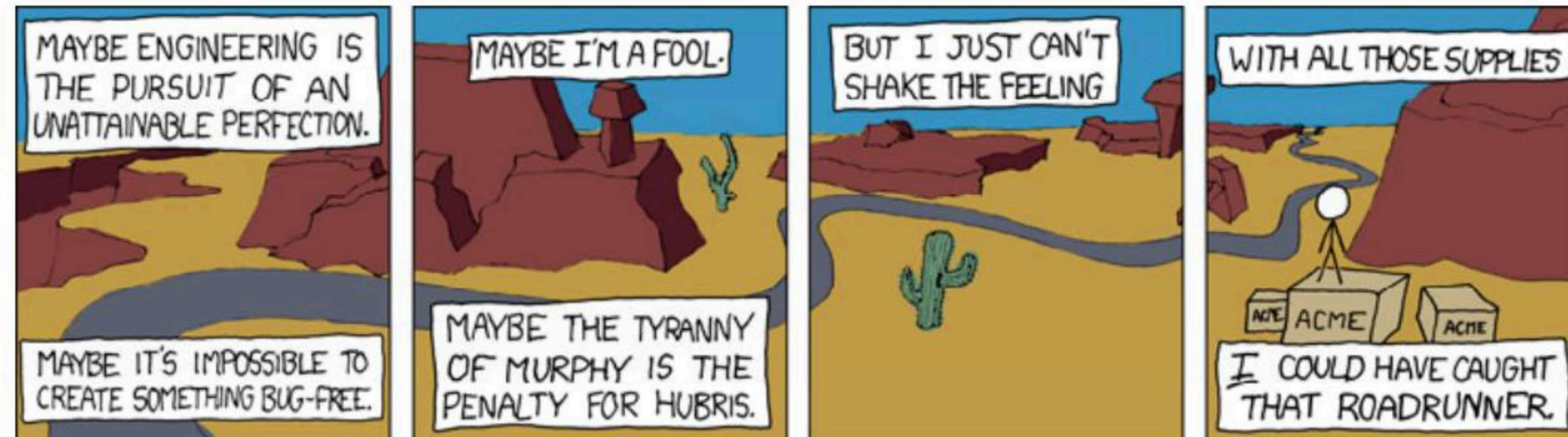
Colm Tóibín Dolores O'Riordan Wayne Jordan God is an Astronaut Trinity Arts Festival 2009

Calendar of fun

tn2's pick of the most exciting things to do in Dublin this coming fortnight

Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	Monday
27 The Death of Harry Leon starts tonight and goes on for another three weeks. <i>Smock Alley, 7pm, €20/15</i>	28 Of Montreal are in town tonight. No doubt all sorts of mentalness will go down. <i>The Button Factory, 8pm, €17</i>	29 Amusement Parks on Fire are in Whelans tonight. <i>Whelans, 8pm, €TBC</i>	30 Revolutionary Road goes on general release today. See p 22 for a review. <i>Cinemas nationwide</i>	31 Angel Pier are on in Whelans tonight with support from Autoban and the Ambience Affair. <i>Whelans, 8pm, €5 w/a student card</i>	1 The Douglas Hyde's latest exhibitions are of work by Mamma Anderson and Nina Canell . <i>The Douglas Hyde Gallery until 18 March</i>	2 Crystal Antlers are getting themselves loads of attention these days. <i>Upstairs at Whelans, 8pm, €14</i>
3 Gary Coyle's rather interesting piece, At Sea is only on for another four days. <i>Project Arts Centre, 8.15pm, €15/12</i>	4 If you ever wonder what happened to The Datsuns , then here's your chance to find out. <i>ThinkTank, 8pm, €15</i>	5 Ladyhawke is playing tonight, see p 7 for an interview with Ms. Brown herself. <i>The Academy, 8pm, €15</i>	6 For all the folky pub rockery you'll ever need, look no further than The Eskies . <i>Radio City, 8pm, €10</i>	7 God is an Astronaut , an interview with whom you can find in this very issue, can be found peddling their post-rock in this fair city tonight. <i>The Academy, 7pm, €19.50</i>	8 Today's your last chance to check out Now's The Time , an exhibition of work by artists who were cut down in their prime. <i>The Douglas Hyde Gallery</i>	9 I have somehow managed to avoid Dan Le Sac vs. Scroobius Pip for quite some time now, however, I am assured they are entertaining. And it's a Monday. <i>Whelans, 8pm, €16</i>

xkcd.com



Win yourself a pair of tickets to

Maiden Scotland 20 February

Ledd Zepp 27 February

Metallitia 7 March

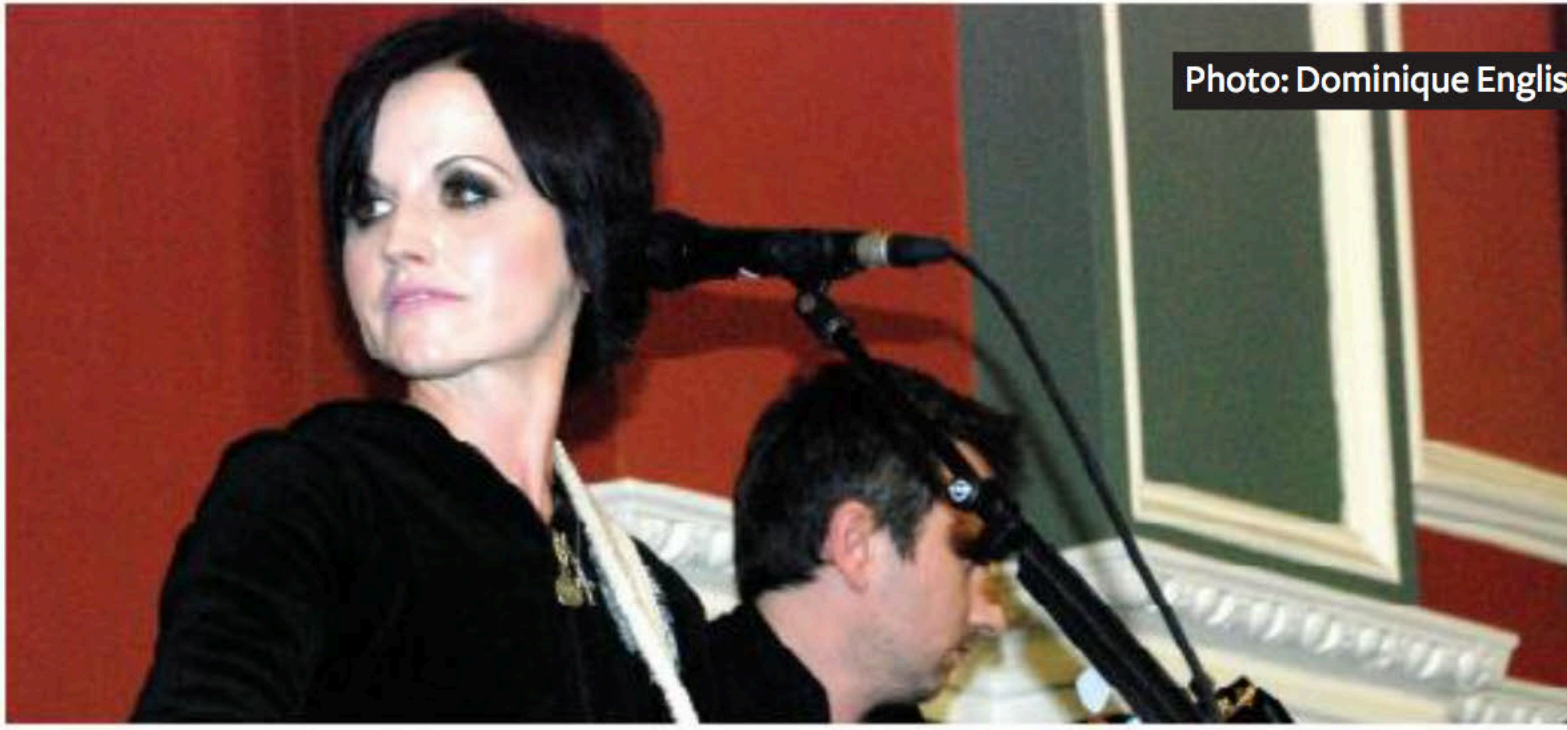


Stone Roses Experience 13 March

Hells Bells 8 May

To enter, e-mail tn2@trinitynews.ie with your name, the gig you'd like to go to and a contact phone number



Contents

Colm Tóibín from the comfort of his own home	4
Dolores O'Riordan at the Phil	6
 Photo: Dominique English	
Ladyhawke: in no way like an actual hawk	7
Angel Pier's Darragh Nolan talks to tn2	8
No countries for gold men?	9
Trinity Arts Festival-related excitement	10
God is an Astronaut is a band	12
	
Celebrities and fashion: together at last	14
Personal style	15
Wayne Jordan, director of <i>La Dispute</i>	16
Theatre evaluations	17
 Photo: Ros Kavanagh	
Short stories: yay or nay?	18
Rory O'Connor thinks/Shane Quinn drinks	19
Reviews	20



So, last issue, I had a bit of a go at the recession. It's not actually real, you see; it's just a slow news day at RTÉ that has gone wildly out of control, reinforced by goonish scaremongering – well, certainly for students like you and I, who (spoiler alert) don't actually live in the real world. Then again, the other week something happened that made me reconsider my position on the recession: namely, the closure of Road Records on Fade Street.

Road, if you've never been, was Dublin city's nicest independent record store. Nice, perhaps is a crap word, but just go with me. The staff/owners were lovely and, crucially, actually liked music. It was a place you could go and pick the brains of whoever was behind the counter about new music, upcoming gigs or whatever. In short, then, it was a proper record store.

The topic of Road came up last week when I was interviewing Darragh from Angel Pier for this issue. Unsurprisingly, he was similarly unhappy about the shop closing down. We started discussing where it all went wrong. The recession came up, of course, and I began to question my earlier position. But hasn't HMV weathered the storm? In fact, any branch I was in over Christmas was mobbed with people. Shit, I got the first/only series of Garth Marengi's Darkplace on DVD for about eight quid and some rather cheap CDs over the festive season, as I recall. In retrospect, maybe I should have forked out the extra few notes for said discs in Road. Er, anyway, I'm sure there was more to it than just that. Yes, indeed.

What about the rising popularity of digital music? It certainly is a lot easier to download an album than to bother leaving the cosy warmth of your own house and interacting with other human beings. I mean, I got about a dozen Neil Young albums in the same time it would take me to walk in to town the other day. His stuff is never that expensive in physical format, though, so I guess I could have just picked some of them up in Road. And in fairness, there's absolutely no chance I'm actually going to get around to properly listening to all of that music if I've just downloaded ten hours' worth in one go. Of course, something as complex as the closure of a business is a multi-factorial problem. There's got to be a lot more going on there. Yes, undoubtedly.

If my poorly concealed/executed irony has been lost on you, then perhaps it's better to spit it out: I haven't bought music in Road Records since I bought a copy of My Bloody Valentine's *Isn't Anything* a good five years ago. More than the recession, real or imagined, more than rising levels of digital downloading, legal or illegal, the reason that small, independent record stores like Road are closing down is because people like myself are too scabby to fork out ten or fifteen quid every week or two in exchange for some quality tunes and informed banter.

Let's not let this happen again. Instead of buying that unnecessary pint at the end of the night or that packet of cigarettes, half of which your mates will scab anyway, buy a CD or a record in City Discs or Freebird or Borderline or Selectah or Spindizzy or any of Dublin's indie shops. The city is strangled with lameness enough as it is without losing places like Road.

Yours somewhat hypocritically,

Hugh

Editor
tn2@trinitynews.ie

Oh, Dolores

Catriona Gray met Dolores O’Riordan after her recent appearance at the Phil and the singer discussed her past glories and future plans

They may have slipped off the radar, but back in the early Nineties, The Cranberries were one of the biggest bands on the planet. Shooting to success while still young, the Limerick band initially found it difficult to pursue their career. Dolores O’Riordan, in an interview at the Phil, said: “There was major pressure to go into a more of a business career – back in those days people weren’t really that open to the arts. I said to my parents that I’d give it a year and see if it caught on and it totally caught on, so that was it.”

Singing has been O’Riordan’s preoccupation from an early age: “I just always wanted to sing, honest to god. When I was five years old and starting out in primary school, my headmistress used to take me into sixth class and stand me on the table and singing was one thing that I knew I could do, and I could win people’s hearts with my voice, so that was the one thing I ever wanted to do with conviction and passion.”

Despite her outgoing personality, O’Riordan initially found it nerve-wracking performing on stage: “I always got a bit paranoid speaking in front of crowds, but I could sing in front of people because you don’t even have to think when you’re singing, there’s no thought process, there’s no self-awareness, you just go somewhere else. Over the years I’ve been on stage for so long, I’ve spent half my life on stage, so you kind of get over it.”

After The Cranberries’ early success in America, it became apparent that the lives of all the band members had altered radically. O’Riordan said: “I thought that I’d go back to Limerick and everything would be hunky dory and the same. You think you can just walk back to your little town and everything’s going to be back to normal, and you can just go back to reality. It’s just coming to terms with the fact that you’ve decided to take this journey in your life and it changes how people perceive you and how you’re seen.”

“Linger” was the first song that O’Riordan wrote with The Cranberries. The song was included on their demo tape, and later released as a single from their first album, *Everyone Else Is Doing It, So Why Can’t We?*. When asked about the inspiration for “Linger”, O’Riordan replied: “I had a broken heart at the time and I used the song to get that feeling of broken-heartedness out there, so I think it was something that a lot of people related to. When you really wear your heart on your sleeve and you use your own experiences and turn them into songs, people feel it. You can’t just make up that feeling.”

As a teenager, O’Riordan favoured a more alternative image: “I kind of went

through a goth phase alright, where I used to dye my hair black and put talcum powder on my face and I’d get black nail varnish and put it on my nails and then go to school. We had gabardines and I remember there was a little place on the way to the bus stop where I used to dump my gabardine and pull out my black coat and put it on. I’d wear that on the bus and into school. And then when I came home I’d put the gabardine back on and go home and my mam didn’t know I was a goth.”

Dolores O’Riordan’s legendary voice won her the chance to sing a duet with Pavarotti. Upon being asked about working with Pavarotti, she sighs nostalgically, saying, “Pav, my man, I miss him, don’t you? It was such a great experience duetting with him and I was so nervous when I met him. I remember going into his dressing room and he had a huge red bathrobe on, and I had a flash in my head of Santa Claus, except his beard was black and not white. So he was there in his red bathrobe and I was really nervous and he said [mimics Italian accent] ‘come on Dolores, sit on my lap, you are so small and lovely’ and I was like ‘Oh, I love you!’ and I jumped up on his lap and started hugging him and I was like, I’m over it now. When you’re singing with someone you have to get over the intimidation factor.”

Singing with Pavarotti for the Pope also meant that O’Riordan got to meet Lady Diana. “She was at that Pav gig, in the front row and I was singing the *Ave Maria* and I looked down and I could see her getting emotional. And then afterwards, she was at the head of table at this dinner that we had; she was sitting next to Pav and I remember going to the bathroom at one point, when Pav goes to me ‘Did you meet Diana?’ and I was like, ‘er, no’ and he goes ‘this is Diana, this is Dolores.’ And she said; ‘When you sang that song, I loved it, my mother used to love that’. And I said, ‘Oh really, that’s cool. I’m going for a pee, do you want to come?’ And she said ‘I really would love to, but if I get up, they have to ring a bell and everyone has to stand up’. So she couldn’t just get up and walk out, so I thought ‘it’s hard to be a princess.’”

No stranger to fame herself, O’Riordan had to deal with the hype that surrounded The Cranberries: “It’s like being a train and ripping down the train tracks for ages and ages and suddenly having a major crash and you’re suddenly a train wreck. When you realise that you’re so famous, that’s a bit freaky. And then, I suppose you just decide that that’s part of life. No matter what you do in life, there’s always challenges and ups and downs. Sometimes you fall but you get up and go again.”

Dolores O’Riordan’s second solo album, *No Baggage?* is due for release in May.



Photo: Dominique English



Lady’s night

Pip Brown aka Ladyhawke discusses hype, boys in bands and Courtney Love with Keith Grehan

Pip Brown, better known as Ladyhawke, is finally getting some recognition for her self-titled debut, released September 2008 on Modular recordings. Calling her in her London office, I was delighted to find out more about this interesting artist bringing disco back to the masses.

The release last year of single “Paris is Burning” (Paris’s enflamme) brought Brown almost overnight success. “Well I’m amazed that it happened at all, it was really all of a sudden. I still feel relatively underground, although I can see the music getting more and more airplay from more mainstream radio and mentions in the magazines too. Although to be honest I don’t really pay the media much attention, I can’t remember the last time I actually read a magazine, I’d get friends telling me about different bits and pieces they’ve seen though.”

Brown can thank the NME for such exposure, although with the magazine’s infamous tendency to build bands up only to tear them down, you can’t help but wonder will they turn on disco-pop’s newest savior? “Well as soon as the NME got involved and put their hand up as a supporter I was wary, I’ve seen it all happen a million times before, with bands I admire and even with friends of mine, so if it happens it won’t be a surprise! Seriously though, the pressure

really will be on for the second album to try and stay on top.”

Recently it surfaced that Brown and Peaches had been recording together; I asked if anything had come of those sessions. “Yeah when I met Peaches we just kind of clicked so we played together a bit, it was really comical stuff, though, so I can’t really see those sessions going anywhere. I find that we really work well together so I’d love to give it a proper go, be it a single to-

“When I met Peaches we just kind of clicked so we played together a bit. It was quite comical stuff though, so I can’t really see the sessions going anywhere”

gether or a collaborative track on the next album. We just have a really cool chemistry together.”

Before her current incarnation, Brown was in two bands, Two Lane Blacktop and the experimental project Teenagers with Nick Littlemore. Why the decision to go solo? “Well I’d been in bands all my life, since my early teens and I just wanted to have creative control and do something different. Like I was always in indie, underground bands with guys and a lot of the time

I’d have ideas that’d never go anywhere or be laughed at so I just wanted to be able to do what I want to do really, and have the time to develop my ideas.”

Just back from touring around Australia and her native New Zealand I ask how she’s finding it. “The tour has just been amazing from the word go, I’ve gotten to see so many places and meet loads of other musicians, the only downside is all the flying, I hate flying!”

If there is any truth to this. “No, not really!” she laughs, “Courtney has been leaving messages on Myspace recently and has mentioned my album in interviews, though we’re never met. Not yet anyway! I think it’s really cool, though. I was a massive fan growing up, both of Hole and of Love in general. I was really into the whole Love/Cobain thing, so it’s pretty amazing years later to be getting endorsements from a personal hero of mine! I’ve been getting the same kind of thing from Kylie Minogue, which the papers seem to have picked up on, I’d be really interested in doing a collaboration with either at some point, but as for now it’s mainly just rumours.”

There was one question I had to get out of the way: namely, how Brown feels about being portrayed as a massive style icon in the media? At this, Brown emits something between a sigh and a laugh. As much as I regret asking the question I’m still intrigued to hear her response: “When I first heard that, I thought it was just ridiculous, I still do. I’m not exactly doing anything special. I think that when the media pick up on something a little bit different they just seem to run with it for a while, like I said, I don’t follow the media much. I just think the whole thing is quite funny.”

Ladyhawke plays the Academy on 5 February