

The possibilities for a co-operative effort between people in the music industry and graphic designers in order to promote Irish music artists internationally.

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National College of Art and Design, Faculty of  
Design, Department of Visual Communication.

Thesis Title: The possibilities for a co-operative effort between the music  
industry and the design industry in Ireland in order to promote Irish music  
artists internationally

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The possibilities for a co-operative effort between the music industry and the design industry in Ireland in order to promote Irish music artists internationally.





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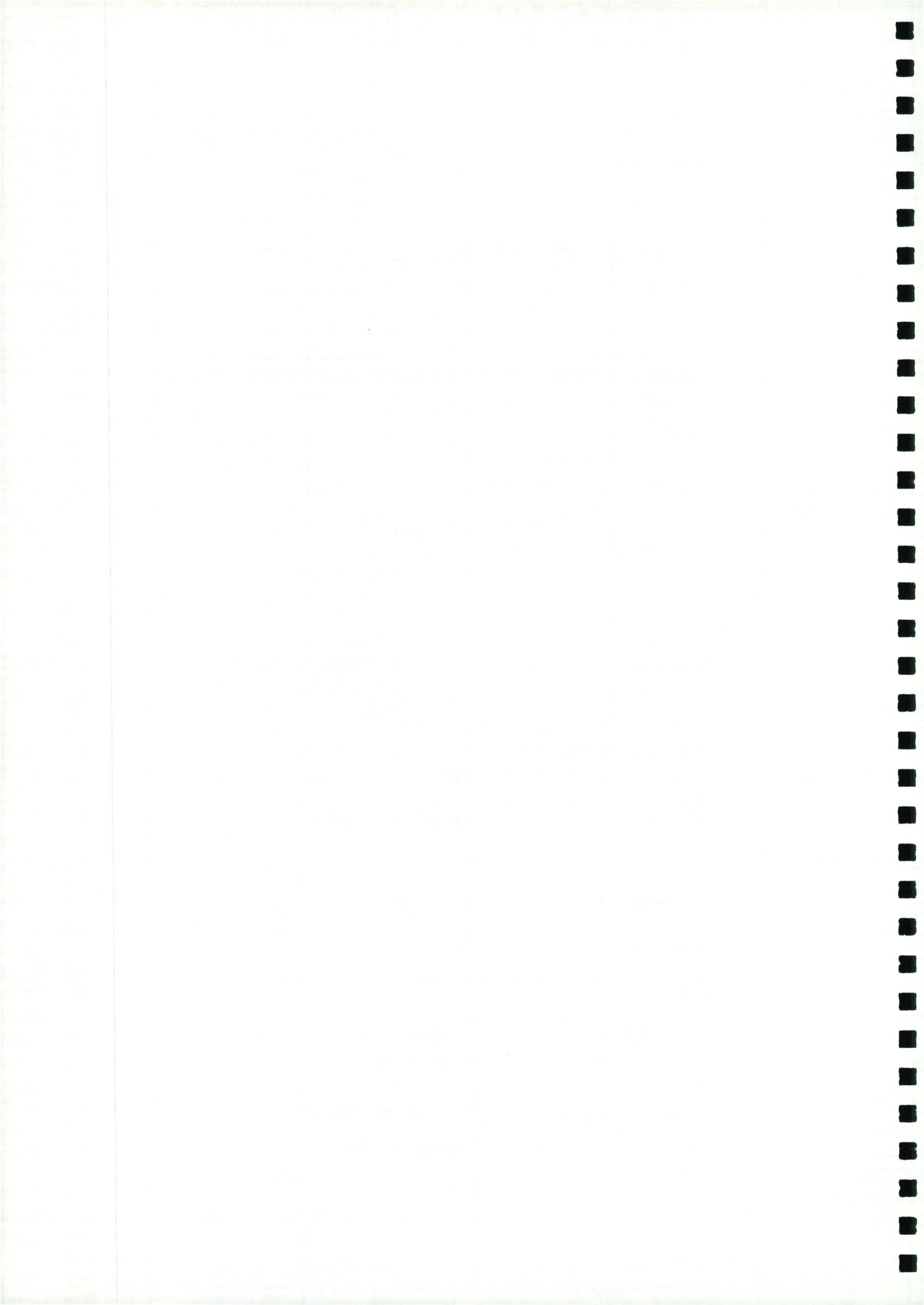
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## introduction:

There is a wealth of musical and literary talent in this country. It is one of our biggest assets. As a nation we will hardly ever be applauded for our technological brilliance or engineering feats. However the potential here for our music industry is enormous. The knock-on effect for our design industry also holds great promise as the packaging and promotion of any product - including music - is of vital importance.

In this thesis I will examine the visual presentation and promotional material of several Irish music artists and their attitude towards the packaging of their music.

Secondly, I will assess the role of the Irish design industry in the music business. - how many design agencies deal with the music industry and the problems they have encountered.

Thirdly, I will propose a solution which would lead to greater co-operation between Irish designers and the music business, with a view to promoting more Irish artists internationally and also, to keep more of the design work at home.





chapter one:



An assessment of current promotional graphics/advertisements of a selection  
of Irish music artists

'I think there is a real appreciation in  
the international record business now  
that Ireland is one of the major world  
talent sources....there is that mark of  
authenticity and I think that's what  
gives Irish music the potential to  
become a major force internationally.'

(Niall Stokes; 1992 Hot Press Yearbook)

There is a strong belief and expectation in Ireland about the great possibilities for the Irish music industry in the nineties. The last ten years have seen an unprecedented boom in the number of talented bands and solo artists emerging from all parts of the country, north and south, who have taken to the stage on a professional basis with serious ambitions to make their mark on the music world. The number of 'demo' tapes and independent records being released is phenomenal. The quality of their live acts on stage and their recorded material is of an extremely high standard.

The confidence being shown in them by adulating Irish music journalists is positively encouraging (if not sometimes over-exaggerated!). A rock school has been set up to prepare teenagers with a professional career in mind for the rigours of the music business and to develop their musical talents. Numerous recording studios have been set up to cater for the demand.

This should augur well for the Irish design industry as good visual promotional material has become an integral part of the international music scene.



If an artist or band wishes to command the attention of the public - in Ireland or more importantly, the international music scene - their visual presentation is of vital importance. Their stage 'presentation', posters, cd/record/tape covers, videos, press releases, photographs, biographies, merchandise and other promotional material need to be capable of making an impact. The quality of this visual presentation should show that this artist/band is serious about their music and that the people behind them (management, record company etc.) believe in their prospects as talented artists with a bright future ahead of them.

'The quality of the materials you send out....have a direct reflection on how the band or artist is perceived, so it's extremely important to go for the best that is possible.'

(Jim Pettigrew; p.31; The Billboard Guide to Music Publicity 1989)

A bland photograph of an unimaginative group pose, a poorly designed poster, an inappropriate press kit, a tape/cd/record cover that was 'designed' by an amateur, all make for a very poor first impression on a music journalist, radio dj, or manager of a music venue who see dozens of these each week. Conversely, the better or more impressive the visual presentation to media people/ venue managers/ promoters etc., the greater the chances of attracting attention, getting airplay, tv time, a review or mention in a music journal, daily paper or magazine, or getting a residency in a good music venue.





'A high quality press kit, coupled with professional-level demo materials, can make the difference between an act being dismissed as 'just another act' and being viewed as 'hmm..interesting, looks like something we should pursue.'

(Jim Pettigrew; p.32; Billboard Guide to Music Publicity N.Y. 1989)

Frequently Irish artists/musicians reject the idea of selling music as a 'product' which has to be packaged in a visually captivating fashion. Often it's viewed as 'selling out' to commercialism.

'Product development is a term that would send shockwaves up many's the musician's spinal cord. Most, however, would do well to acquaint themselves with the concept and the ramifications thereof.'

(Barry Egan; "Committed to the music" in Creative!; Dublin; March/April 1989)

Yet no musician wants to remain obscure, penniless, playing to empty venues for the rest of his/her life! Most want to be noticed, heard by as many people as possible, sell lots of records, to be seen on tv and so on. In order to achieve this, it is vital in today's competitive music industry to place one's visual presentation high on the list as "PR materials are just as important as any other factor in the act's career". (Jim Pettigrew; Billboard Guide to Music Publicity; p.33 N.Y. 1989) Talent, skill, luck and word of mouth are no longer enough to ensure a career in the music business.



In my research of a selection of Irish acts who are currently successful at home, most of them stated that they put the importance of developing a strong visual image and having good promotional material very high on their list of priorities. Yet the standard isn't all that impressive. While the standard of most of the album/tape/cd covers and 'gig' posters has improved considerably since the seventies, the rest of their promotional material tends to be neglected, underfunded, inconsistent and generally not up to a professional international standard.

A good sleeve is not enough to sell a record or get it airplay. A group's career (or that of a solo artist) needs to be constructed from a variety of well-controlled, visually-centred initiatives (Kevin Edge; *The Art of Selling Songs : Graphics for the Music Business 1690-1990* ;p.91). Malcolm Garret, a very successful designer within the music establishment in Britain in the eighties, worked with groups like Duran Duran, the flamboyant and colourful Culture Club and the hugely successful Simple Minds.

Garret employed what is now described in music business terms as the **'total concept'**:

'...the sleeve was only part of the story.  
The other part was how the band looked  
on stage, how they presented themselves  
there, their merchandising and how it was  
sold, how the records were advertised, how  
the street posters were done, how the sheet  
music was sold, everything.'

(Malcolm Garret in an interview with Kevin  
Edge, 1989; *The Art of Selling Songs: Graphics  
for the music business, 1690-1990*)





Another important aspect of promotions is the frequency of exposure. It's no good whatsoever having an excellent poster or t-shirt design if nobody sees them or wears the t-shirt. A jar full of badges or 'promotional buttons' on a manager's desk is pretty useless. One or two mentions in the papers or music journals every few months won't make much of a difference. The public won't remember these unless they are regularly reinforced with other reminders - reviews preferably or with photographs beside them to attract attention to the article, airplay, posters etc.

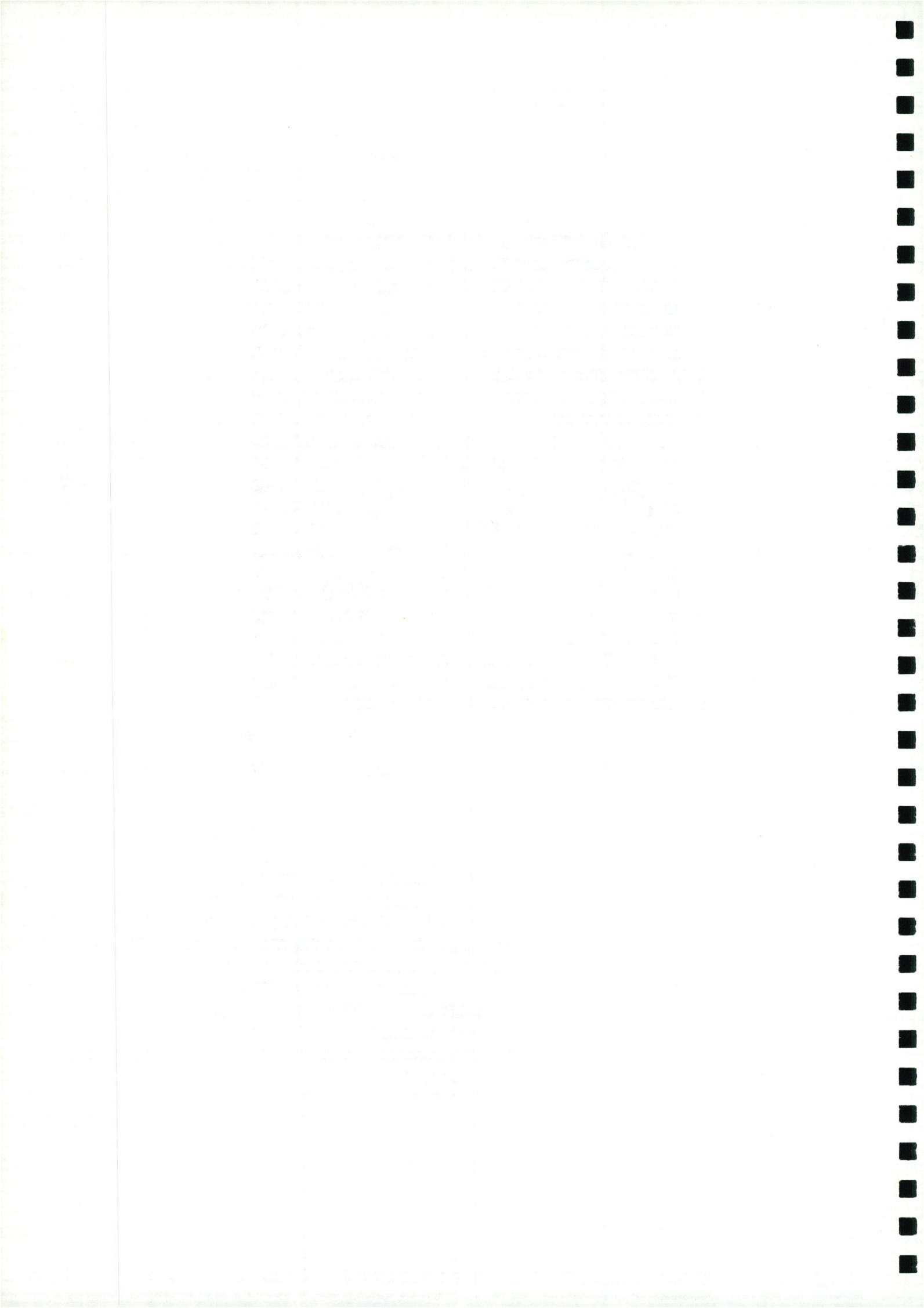
**Engine Alley** are a new group of young, 'weirdly wild', colourful, energetic musicians with their sights on greater things than just playing to a packed Baggot Inn or McGonagles in Dublin. They "want to be huge" (Eamonn Byrne in interview with author). Their own brand of pop/rock music with it's strong lyrical content has attracted interest from three different record companies - EMI, Mother and the huge machine of CBS. They have been included in every Irish list of "bands to watch"/"new band awards" for 1991/92. Even the infamous U2 manager Paul McGuinness has taken a personal interest in them. He personally organised for Steve Lillywhite (ace producer of several U2 albums and singles) to produce their three-song EP for Mother Records.

The three songs are particularly strong with infectious melodies. They received the Hot Press single/EP of the fortnight stamp in August when it was released. It's cover and accompanying poster was designed by Works Associates (the design agency who have done most of U2's design work) in co-operation with the members of Engine Alley and their friends. (See fig.1)





Figure one : Engine Alley tape cover, poster and promotional badge.





While the trend of the artist/band and manager having an important say in how they present themselves visually is a welcome one, some bands and their managers have elevated themselves to expert graphic design consultancy status. The flaw is evident in the Engine Alley logo (See fig.2). They use a typographic solution and an illustrated one, and sometimes a basic flower illustration. Designed by friends of the band they have all the hallmarks of an amateur who knows nothing about typography, typefaces, the qualities of a strong 'mark' or identity.

The concocted typeface has about four different styles of letters but not different enough to look as if they were purposely designed so. Some letters have pieces missing from them (E), one letter has rounded edges (G) and the 'I' has huge thick serifs which are not on any other letter. The illustration of the 'engine' is rather poor as a logo and badly drawn. It was picked out of a series of six other dreadful illustrations from their original 60" x 40" poster in 1990. It is featured on the EP cover, on their poster advertisements and press release. Unfortunately, in conjunction with the typographic logo, it looks like the design for a heavy metal/trash metal, garage band. In no way does it reflect the image of a colourful pop/rock group with a sophisticated, classically influenced sound.

The blurred colour photograph of flowers for the 'Flowerbox' EP does reflect a sense of their sound. It was chosen by the group members from the Works Associates photo-stock.



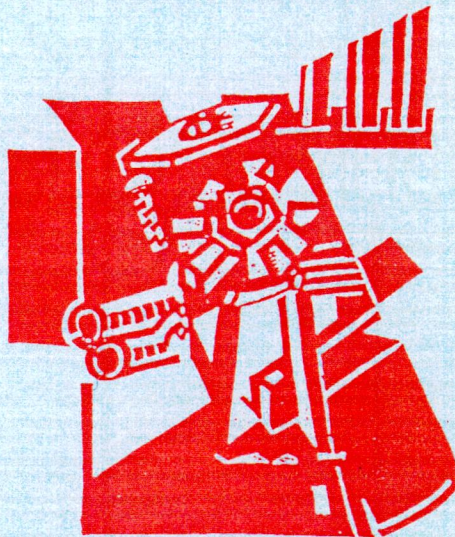




# Opening The Flower Box

## ENGINE ALLEY

at The Proms



special guests

MEPHISTO STRING QUARTET

Thursday 22nd August  
Baggot Inn, 9 pm. onwards

**ENGINE  
ALLEY**

Office Dublin: 721285  
Home: 045-68094

PETER HOLIDAI  
(Manager)

75 Capel Street,  
Dublin 1, Ireland.

Fax: 711802

**ENGINE  
ALLEY**



Engine Alley, your favourite purveyors of psychedelic pop, have arrived, taking their name from a street in Dublin's Liberties. The underground and they generated enough interest to record a session for 10...

Adjectives such as "Live", "Engine Alley's facial expressions of drumming of Eumeline alike 'rightly' gobber

In July 1990, Engine song demo recording Holiday (ex. Radi) the various brand

Among the imper checked out the was it. Engine

At present, 'laboratory' conclusion of 75% of Engine

Canice  
Eamon  
Brian

23% of Eng

Emms

100% of

The

75

71



**ENGINE  
ALLEY**  
WHO THE HELL?

Engine Alley are five: four chaps and a gal. Eumeline plays a shiny bass, and to sing and is a hard guitar when not working with the band. Eumeline plays yellow guitar, sings on occasion and is an evening board most evenings and weekends. Keta plays violin, refuses to sing and is an orchestra all day long.

**WHAT THE HELL?**

\* An E.E. (engine) called *The Flower Box*, that's what 3 songs recorded in Windmill 2, produced by Steve Lillywhite for Mother Records. 1. *The Flower*. Tropic tale of the floral variety (in tree case) 2. *In a Different Kind of Way*. Overdose on all you see and know! 3. *Your Head*. A discussion of the attributes of a particularly attractive skull. \* All three recorded with equal amounts of engine enthusiasm. 'Smell it now'!

**WHERE THE HELL?**

60% of Engine Alley are from Kilkenny. Coy of Cain and Lige Ale, a place where people say "treat" when they meet. (Comic, Garden, Ironing Board) A further 20% is from Kerry which also begins with K and ends with F with an E on the monophony board. The remaining 20% is of Kilmudge. (Gull) 80% of Engine Alley know nothing about Kilmudge except that it is one of the brown cows on the monophony board. 100% of Engine Alley live in Dublin.

Don't find Wale to  
The Engine Alley  
75 Capel St. Dublin 1  
Tel. 721285



Figure two : Engine Alley logo, business card, press releases, flyers.





But plastering the large, bold ENGINE ALLEY letters across the centre on the lp and cd cover and down the middle on the tape cover simply doesn't work. The mawkish-looking, thick 'heavy metal' letters on a soft, colourful, flowery background sit very uncomfortably together. The use of an added script typeface in total contrast to that of the Engine Alley logo for the 'Flowerbox' EP is inappropriate and puzzling to say the least!

The basic idea behind the domineering presence of the large typographical logo and large illustrated logo on the inside cover was to push the name of this relatively unknown band - "so that the name can be seen" (Peter Holidai, manager of Engine Alley in interview with author Jan. 1992). This is a fine sentiment, makes good marketing sense but the resulting design is very disappointing. It's also surprising that it comes from the same design agency that has produced award-winning designs for supergroup U2 - Works Associates, Dublin.

Engine Alley haven't yet got a proper press kit or biography together. Their lp is due for release fairly soon and in early spring they hope to launch onto the British market (Eamonn Byrne, Engine Alley, interview with author Jan. 1992). Paul Melrose, an Irish photographer, has taken b/w group photographs, one of which is frequently used in the music magazines in Dublin, the national daily and Sunday newspapers (See fig.3). He also helps with the ideas and set-up of the stage set and visuals.

Stage presentation is very important to Engine Alley. They put a lot of thought into their show:





Figure three : Engine Alley publicity photos.





'While most bands would be quite happy just to get through their set without breaking a string or tripping over their pints, Engine Alley engage in an audio-visual assault, complete with props, make-up, hats, performing elephants, unicycling jugglers ...that kind of thing.

Recent shows have attempted to replace some of the gimmickry with more subtle kinds of theatrics - if you consider Roman columns and Greek architectural devices subtle. "...we want to make it interesting for the people, to make the show something we'd want to see.."

(Lorraine Freeney interview with ENGINE ALLEY in Hot Press, Sept. 1991)

All this sounds very visually exciting and new to the general run-of-the-mill Irish gigs. However, good old Irish journalism tends towards exaggerated accounts of most events, this being a classic example. On the three occasions I've seen them perform I certainly wasn't subjected to a "visual assault"! An effort was made to provide a visually stimulating stage set - basic lighting effects, an Engine Alley banner and words from the songs' lyrics stencilled out with marker on white paper randomly stuck up on the back wall. Hardly what would constitute a 'visual assault' in this day and age.

Certainly the idea is a very laudable one and if handled in a well-designed, professional manner would surely have a lot more people coming to see their live shows and talking about them afterwards. Engine Alley are certainly a band that should succeed internationally given the right approach to promotion and visual presentation.



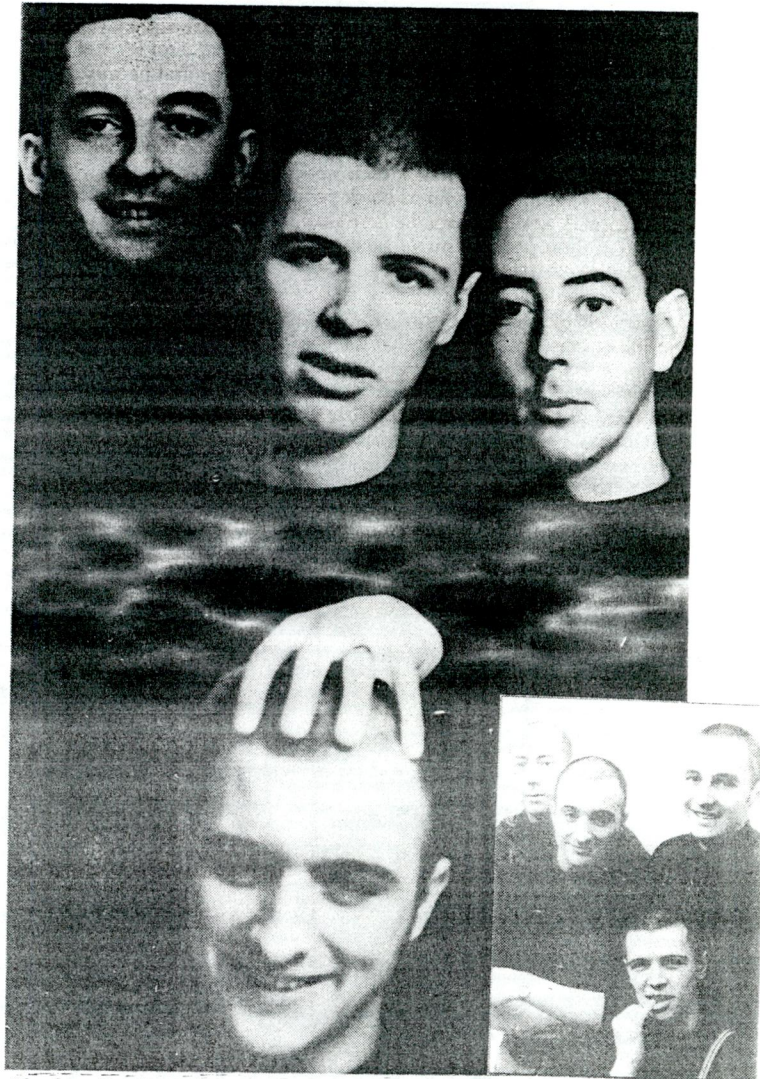
**The Pale** are another group who have received the accolades of music critics, been listed among the nominees for best new group, best unsigned act etc. Now they are signed to A&M and they are taking a serious look at their promotional material to date and for the future. They are another group of people suffering from delusions of designer greatness! Their logo, demotape cover, posters, badges, concession tickets are designed by Sean Molloy (group member) with 'expert' advice from Columb Farrelly (manager). Columb also took the group's publicity photographs. These are quite good but a little clichéd (See fig.4). A Swedish music magazine flew in a photographer and journalist to interview and photograph the band. These photos catch a more crazy 'working-class-kids-with-an-attitude' image. They may be more appropriate as publicity shots as they have a more interesting reflective quality.

The most disappointing of all their promotional material is their demotape cover (See fig.5). It is a poor photocopied effort available in green, yellow or orange with a totally unstriking image and illegible type. The quality of the production on the other hand is surprisingly good.

The Pale sold over seven hundred of these demo cassettes on the strength of their popular gigs in the Grattan, the Baggot and other Dublin rock venues and airplay, mostly on Century FM and Dave Fanning's show on 2FM (Shane Wearen, The Pale, in interview with author 26 Jan. 1991).







The four finalists of the Sinead O'Connor Lookalike '91 competition



# THE PALE

SATURDAY 14 SEPTEMBER

Midnight At The Olympia

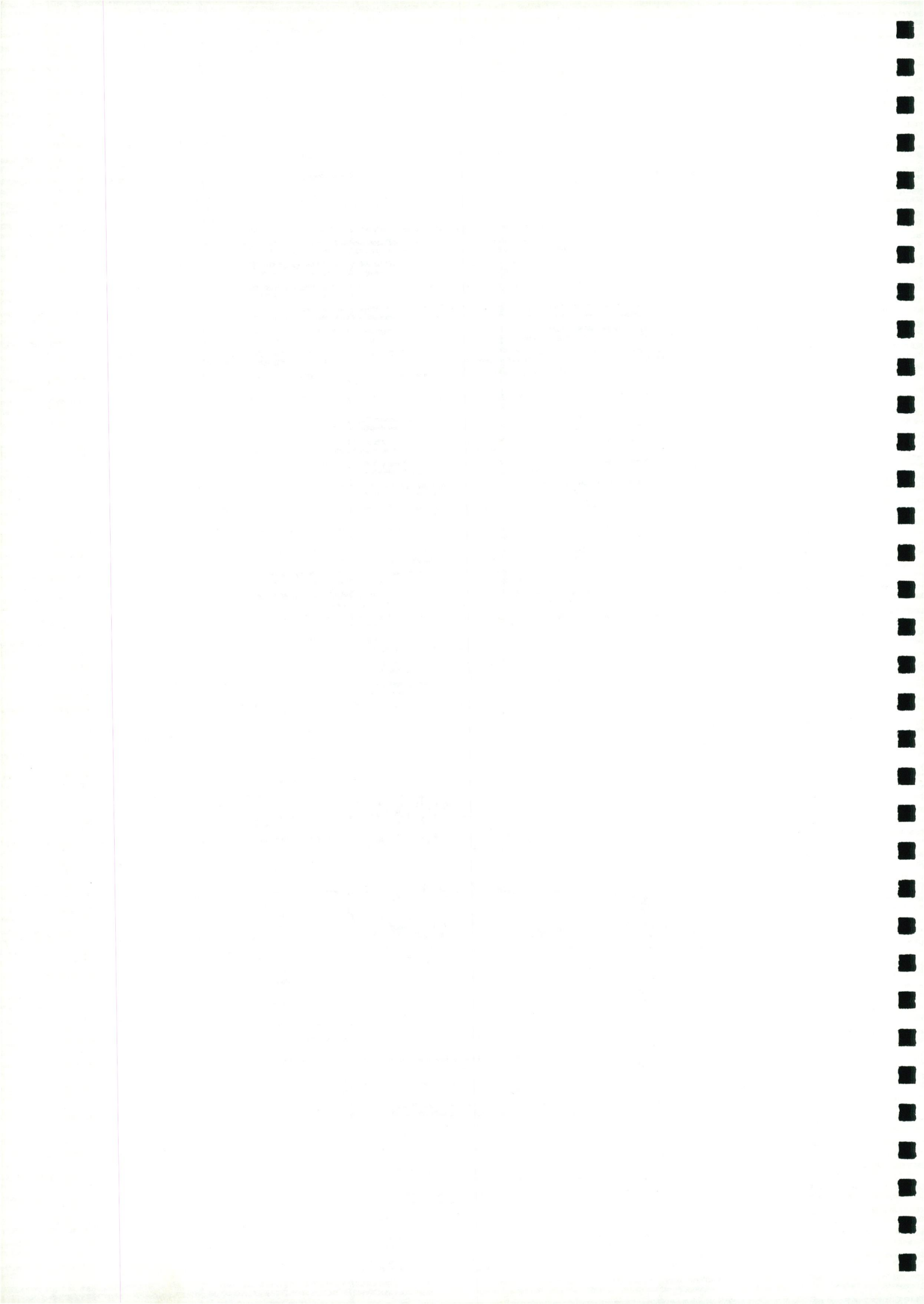
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Tickets available in Comet and H.M.V.

Figure four : The Pale publicity photos.

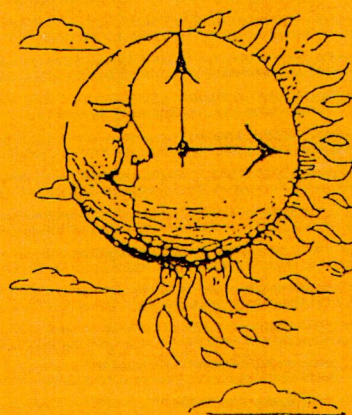




under score  
Music Production & Project Management  
77 Montpelier Hill, Dublin 7, Ireland.  
Phone: 6798150. Fax: 6798150.

The  
PALE

The Pale



why go bald?

SIDE ONE:

1. Dogs with no Tails
2. Butterfly
3. Delirious

SIDE TWO:

1. Mother Nature
2. Shut up Venus
3. Opium Poem
4. The Willie Song

THE PALE ARE  
MATTHEW ROCKY  
SHANE & SEAN.



SPECIAL THANKS TO: (In alphabetical order):  
Alan Connaughton, Columb Farrelly,  
Darren Flynn, Eddie Lee, Ann-Marie McCormack,  
Paddy Molloy Sr., Deirdre Mooney, Eugene Peel,  
Emma Shanley, Marlon Shanley and not least  
John and Gaye and all the staff at the Grittan.

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Unauthorised duplication is a violation  
of applicable laws.*

Figure five : The Pale demotape cover - 'Why go Bald'.



The tapes were stocked in HMV alongside professionally produced glossy covers. I'm pretty sure a lot of people would have been deterred from buying it by the appearance of the inferior quality jacket design, expecting the quality of the production to be equally abysmal.

The Pale have had quite a bit of tv coverage - Jo Maxi, Scaoil Amach an Bobailin, Late Late Show, Rock on the Waterfront, (all on RTE) and An Eye on the Music (Channel 4 and RTE). Their image on stage is quite striking having been described as "contenders in a Sinead O'Connor lookalike competition" (Hot Press; 30 July 1991). The problem with the shaven head image is that there are many other acts using baldness as their own distinctive look - D11 Runners, Banderas and 'her holiness' to name but a few.

A useful publicity ploy was the free 'flexy' single given out with the Hot Press Christmas issue with a cover printed inside so that the readers could tape their single and cut out the cover (See fig.6).

At the moment the Pale are recording their first album to be released on A&M records. The concept for their sleeve design is their manager, Columb Farrelly's idea. He proposes to use an old map of the Pale (the old area of Dublin and its surrounding districts) as a background and their name/logo featuring prominently in the foreground. (Columb Farrelly, in interview with author, Jan.1992) They will do all the design work themselves. None of them have any design experience and judging on what they have already produced, I shudder at the prospect of seeing another appalling 'design'.

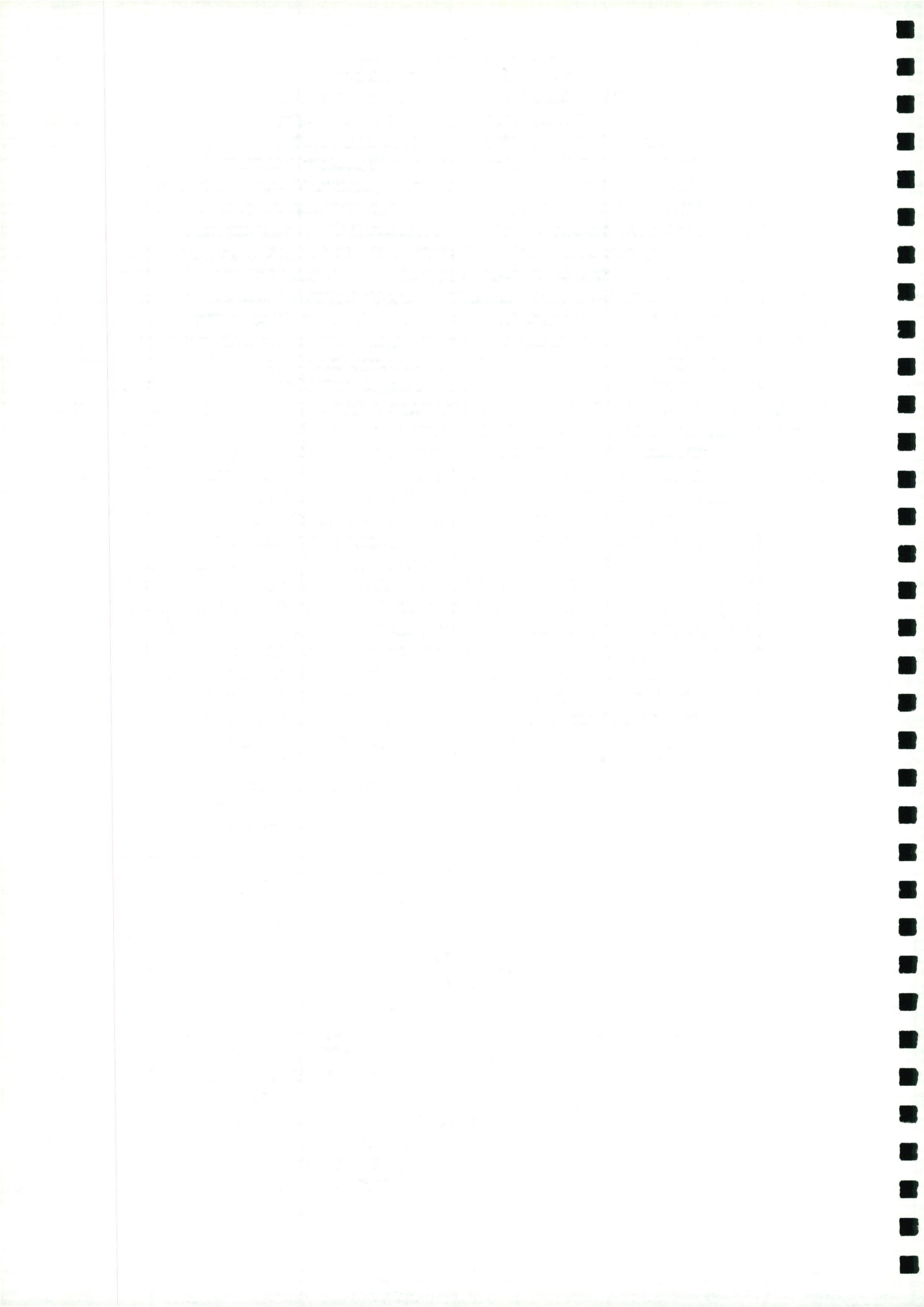






Figure six : The Pale flexy disc and cut out cover from Hot Press.





The Pale are also planning a video to coincide with their single release next month. None of the Irish video companies are considered good enough however to satisfy their manager's demands! So they are using a French video company instead.

**A House, Toasted Heretic and The Four of Us** are other examples of bands who have taken upon themselves the role of art direction for their visual promotions. They all have achieved a good degree of success here at home but both A House and The Four of Us who have tried to break into the international market have achieved very limited success so far. All of them have played large venues in London but these are venues which attract primarily a very large Irish contingent living in London. Their posters advertising their gigs would have been noticed by the ex-patriots but without extensive airplay, regular articles and substantial reviews in the music journals and daily newspapers, these performances would have gone largely unnoticed by the average English citizen.

When the latest lp from A House, "I am the greatest", was released in Ireland, large sections of the billboards around Dublin were taken up with blank white sheets which 'A House Productions' (their self-appointed design team) plastered with large, rough, hand-painted, graffiti-style letters - "A House - I am the greatest". These were certainly attention-grabbing but were in total contrast to the treatment of Amelia Stein's photography on the tape cover and cd booklet (See fig.7).



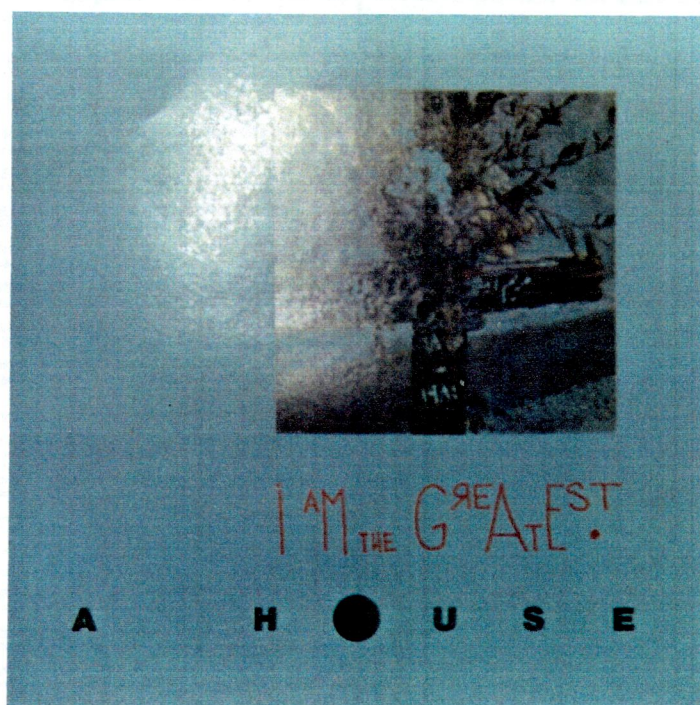
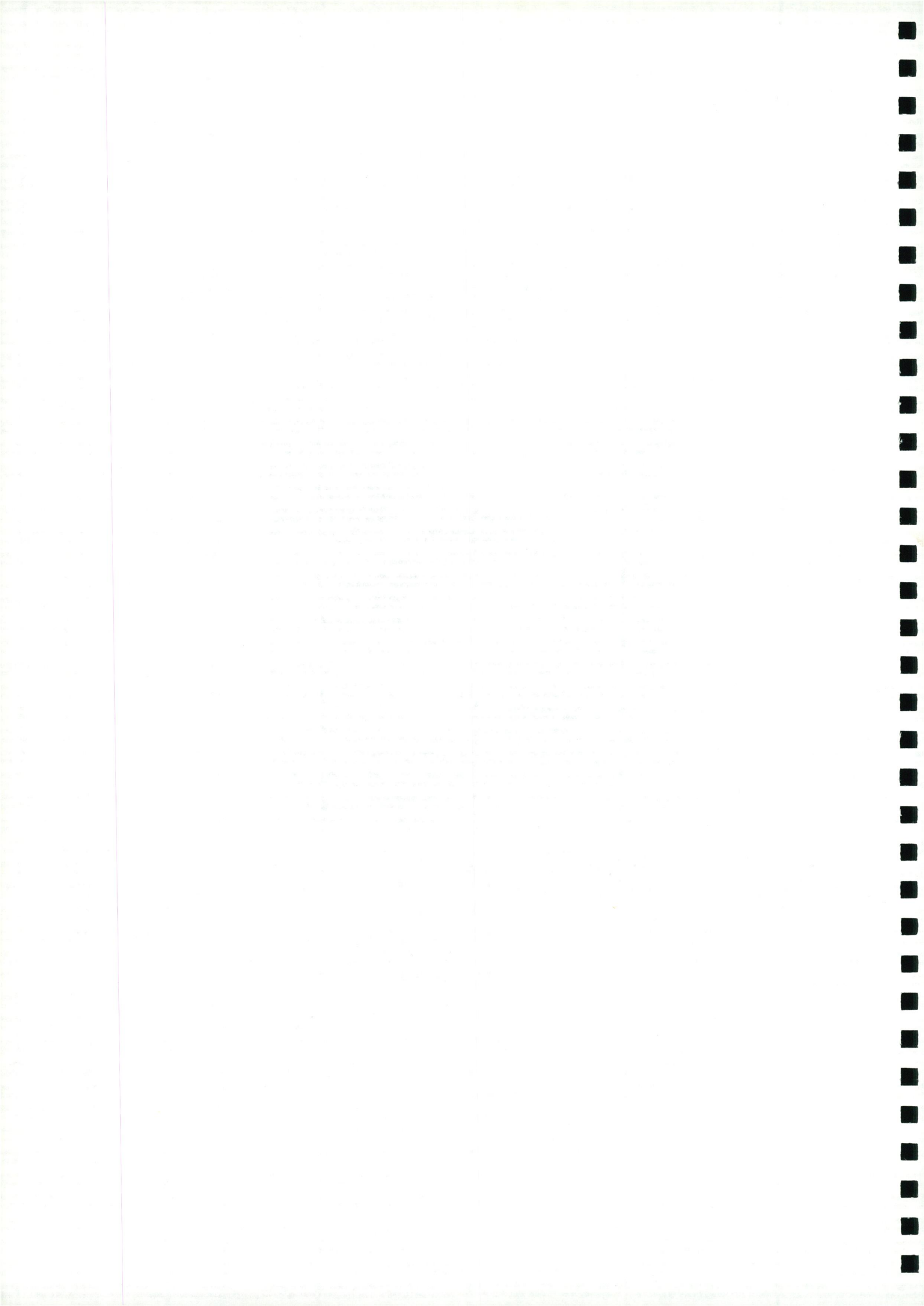


Figure seven : A House cd cover.



Amelia Stein admitted to me that she was a little disappointed with the use A House made of the photo. The layout lacked a bit of creativity and imagination - " I think the design could have been better....they could have pumped it up a little more.." (In interview with author, Jan. 16 1992). Even though they knew exactly what image they wanted and were quite professional in their approach, a professional designer would surely have given them more creative suggestions as to how the photographic image could have been used in a much more interesting way.

Toasted Heretic designed their own album cover and used the same image on their poster advertisements. It's an interesting concept - a Christ-like figure rising out of the water as if to proclaim the arrival of something new and exciting (tape, cd and album unavailable in all Dublin record stores at the time of printing). However, the large empty blue space taking up the centre spoils the design.

When their single, "Galway and Los Angeles", was released, it received moderate airplay in Ireland and achieved moderate chart success . However, it hasn't made any impact on the English or international market yet. Their reviews in the British press have been limited to small mentions in the 'new release' sections - three or four lines smothered in amongst twenty or thirty others. Neither the cover of the album nor a photo of the group were included, nothing to attract attention to the review.





The Four of Us, a soft rock/pop group from Northern Ireland have established a large fan base in the thirty two counties with a number of successful Irish singles ("Mary", "Drag my bad name down", "Baby Jesus") but have gone largely unnoticed throughout the rest of Europe. Lack of regular media coverage, unremarkable visual promotional material and forgettable videos have left them in the 'just another band category' (See fig.8).

**The Golden Horde**, playing on the Irish circuit for over five years, have latched onto the revival of the late sixties/early seventies psychedelic image for their visuals. Sam Steiger, their guitarist, designs their posters and comes up with the basic ideas for their sleeve designs. The loud psychedelic colours, the barely readable typeface (which they change from one cover to the next) imitates The Doors, Jimi Hendrix and Bob Dylan albums of the late sixties. Steiger's recent billboard poster consisted of a complex blue background image of the band and a luminous green psychedelic type which was totally illegible from a distance.

The idea of the illegible typeface is to attract those people who are into psychedelia (Steve Averill, in interview with author Jan. 26 1992). The strategy of trying to attract a limited audience in an already tiny population base is hardly a clever one. Record sales in Ireland, as in every other country, have been dropping and we make up less than 1% of world record sales.



# THE 4 OF US

OLYMPIA THEATRE  
SUNDAY 3rd NOV. '91



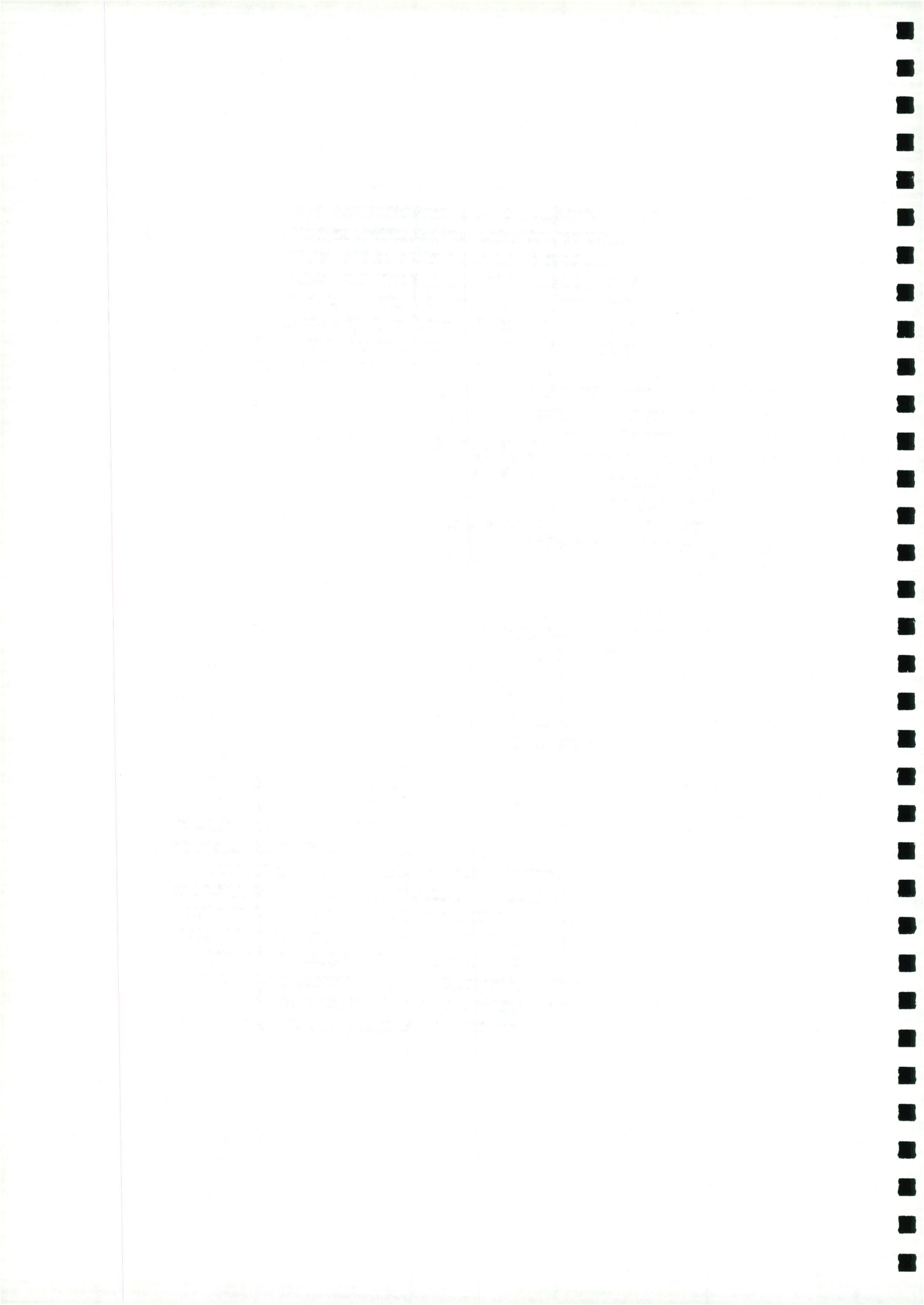
The 4 Of Us are back, back, *back!*

**HOT ON** the heels of their new EP release, The 4 Of Us have embarked on a 20-date nationwide tour.

The band's debut album, "Songs For The Deaf", recorded in a small Northern Ireland Studio, is approaching double platinum status in the UK. The public had voted them "most promising new band" and they picked up no less than five awards in the *Press* readers poll, including "Love Of The Year".

The forthcoming 4 Of Us dates are the result of the band have been busy recording and mixing their new album due for release early in the new year. Tour dates include: Mile Inn, Limerick (Thurs Oct 17); Horse & Harriers, Tullamore (19); The Hotel Killiney, Derry (21); Town Hall, Dundalk (23); The Glenavon House Hotel, Cookstown (25); The Castlebar (27); The Limelight, Belfast (29); Ballybofey (30); The Slieve Russell, Carrickfergus (2) and The Olympia







The Golden Horde did have the good sense at least to commission Steve Averill and Works Associates to execute the sleeve design (See fig.9). Averill is critical of their constantly changing logo design:

'It's not good to keep changing one's logo design as often as they do. One has to make a mark, a strong mark, and stick with it until people become familiar with it. Then, after some time, you may want to alter it but not every time it is published or appears on a cover'

(Steve Averill; in interview with author, Jan. 26 1992)

Another group who are constantly changing their logo are **Lir**. They have a strong billboard poster which certainly stands out - it's bright luminous colours jumping out from a stark black background (See fig.10) - but they also use other posters and magazine advertisements which brandish different logotypes (See fig.11). These have all been used in the past year. Their publicity shots are in the typical Irish rock band mode - band members standing in typical moody pose.

There is a very evident lack of imagination in most of the Irish rock/pop bands' photographs. The statutory moody standing pose is almost part of the rock establishment now (See fig.12). How ironic when the rock music ethic is supposed to be about 'rebellion against the establishment'.



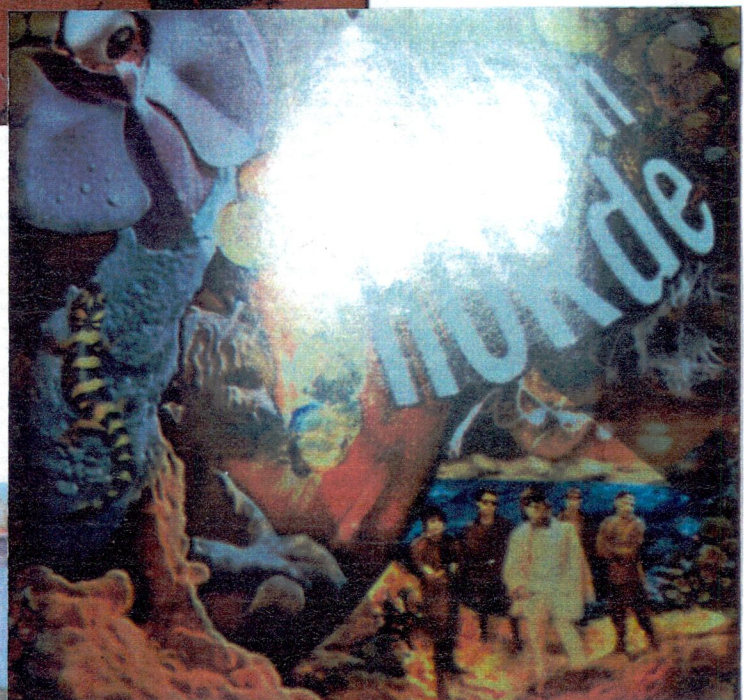


Figure nine : Golden Horde record sleeves.



1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud.

2. The second part of the document outlines the specific procedures for recording transactions. It details the steps involved in the accounting cycle, from identifying the transaction to posting it to the appropriate ledger account.

3. The third part of the document discusses the role of the auditor in verifying the accuracy of the records. It describes the various techniques used by auditors to test the reliability of the data and to ensure that the financial statements are presented fairly.

4. The fourth part of the document addresses the issue of internal controls. It explains how a well-designed system of internal controls can help to minimize the risk of error and to ensure that the organization's assets are protected.

5. The fifth part of the document discusses the importance of transparency and accountability in financial reporting. It argues that organizations should be open and honest about their financial performance and should provide clear and concise information to their stakeholders.

6. The sixth part of the document discusses the role of the government in regulating the financial system. It describes the various laws and regulations that govern the behavior of financial institutions and the consequences of non-compliance.

7. The seventh part of the document discusses the importance of ethical behavior in the financial industry. It argues that financial professionals should always act in the best interests of their clients and should avoid any conflicts of interest.

8. The eighth part of the document discusses the role of the media in financial reporting. It describes how the media can help to disseminate financial information and to hold financial institutions accountable for their actions.

9. The ninth part of the document discusses the importance of ongoing education and training for financial professionals. It argues that the financial industry is constantly evolving and that professionals must stay up-to-date on the latest developments.

10. The tenth part of the document discusses the importance of collaboration and communication between financial institutions and other stakeholders. It argues that a coordinated effort is needed to ensure the stability and integrity of the financial system.

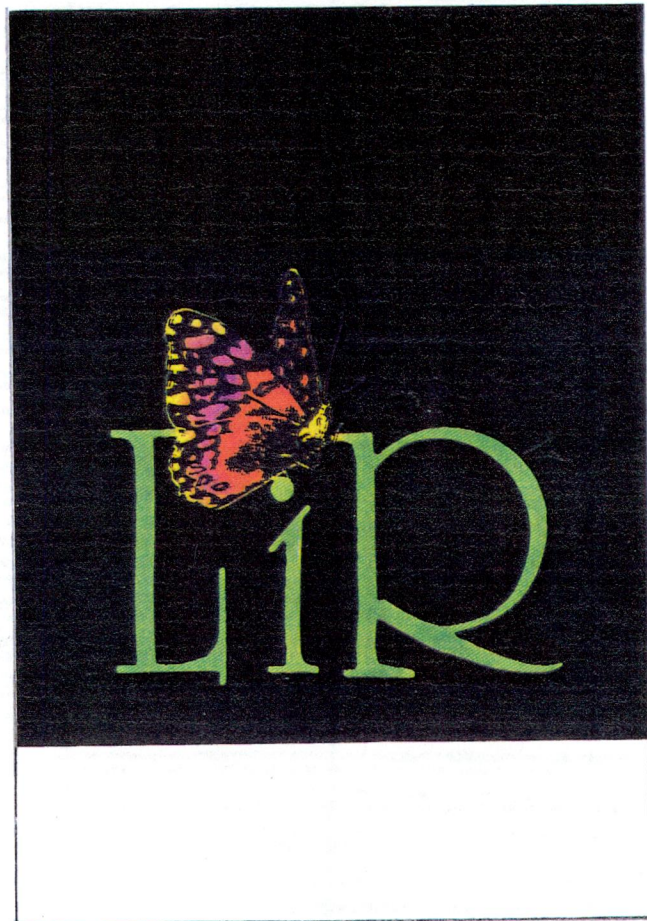


Figure ten : Lir billboard poster.







# LIR

## APRIL:

THURS 4th  
TUES 9th  
SAT 13th  
SUN 14th  
WED 17th  
THURS 18th  
SUN 21st  
SAT 27th

Purty Loft, Dublin  
Charlies Bar, Dublin

# LiR

## JUNE GIGS

Sat 15th	De Lacy House, Cork
Sun 16th	
Wed 19th	
Thur 20th	
Fri 21st	
Sat 22nd	
Thur 27th	



23 Aug BUSKING FESTIVAL,  
CLONAKILTY, GAA HALL  
24 Aug CONNOLLYS OF LEAP

# LIR

DECEMBER;  
Saturday 21st - McGonagles

JANUARY:  
Wednesday 1st - Rock Garden

IN  
ROGHEDA

ORE  
IRNEY  
ATERFORD  
INY

Figure eleven : Lir's assorted logo collection.

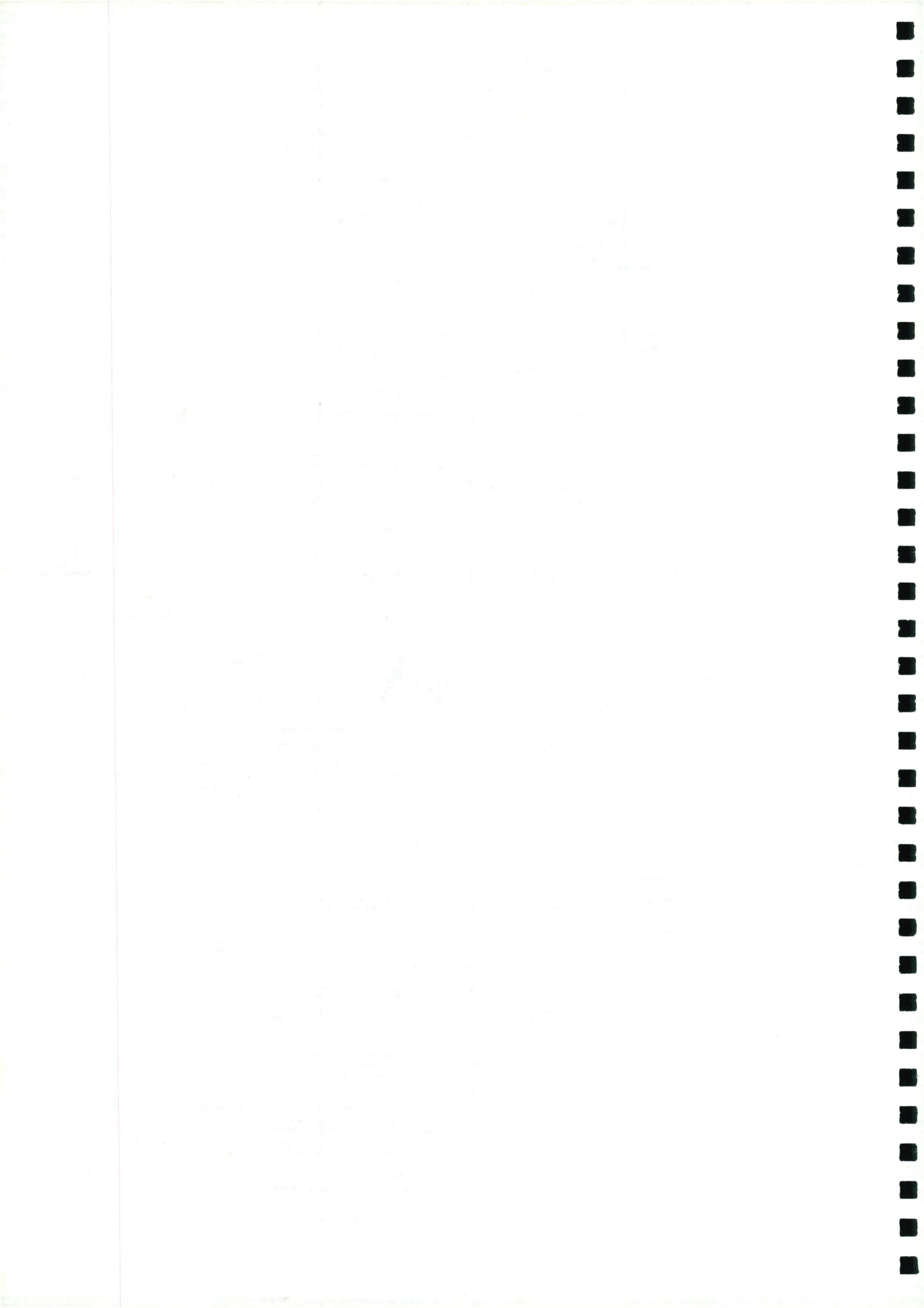






Figure twelve : Typical rock band poses!







One group who are trying to do exactly the opposite to what all the rock groups are doing and who have been hugely successful in Ireland are **The Saw Doctors**:

'We're trying to avoid all the modern clichéed things that rock bands do. In fact, anything that the rock bands are doing we're trying to avoid them'  
(Leo Moran, Saw Doctor; interview with author, Jan. 24 1992)

They are the most unlikely bunch of 'rock stars' but they have found a niche in the Irish market which they have all to themselves. Their first album, aptly titled "If this is rock and roll I want my old job back", had one of the best Irish album covers in 1991 (See fig.13). Printed in just two colours, black and orange, with the image of their fathers dressed up as a rock and roll band, it was typical of The Saw Doctors' tongue in cheek approach to their music and their dismissal of clichéed rock images.

'If you look at most modern album covers now there's usually a distorted face or maybe somebody standing up with a guitar. There are really a lot of clichéed things. So for our album cover we wanted a more interesting photo...we were trying to something a bit daft - using our fathers on the record sleeve!'

(Leo Moran; interview Jan. 26 1992)

They will readily admit, however, to being "totally disorganised" when it comes to merchandising and promotional material. Their logo was designed by Leo Moran - "I just got a big marker and wrote out 'the Saw Doctors'" (interview; Jan.26 1992).





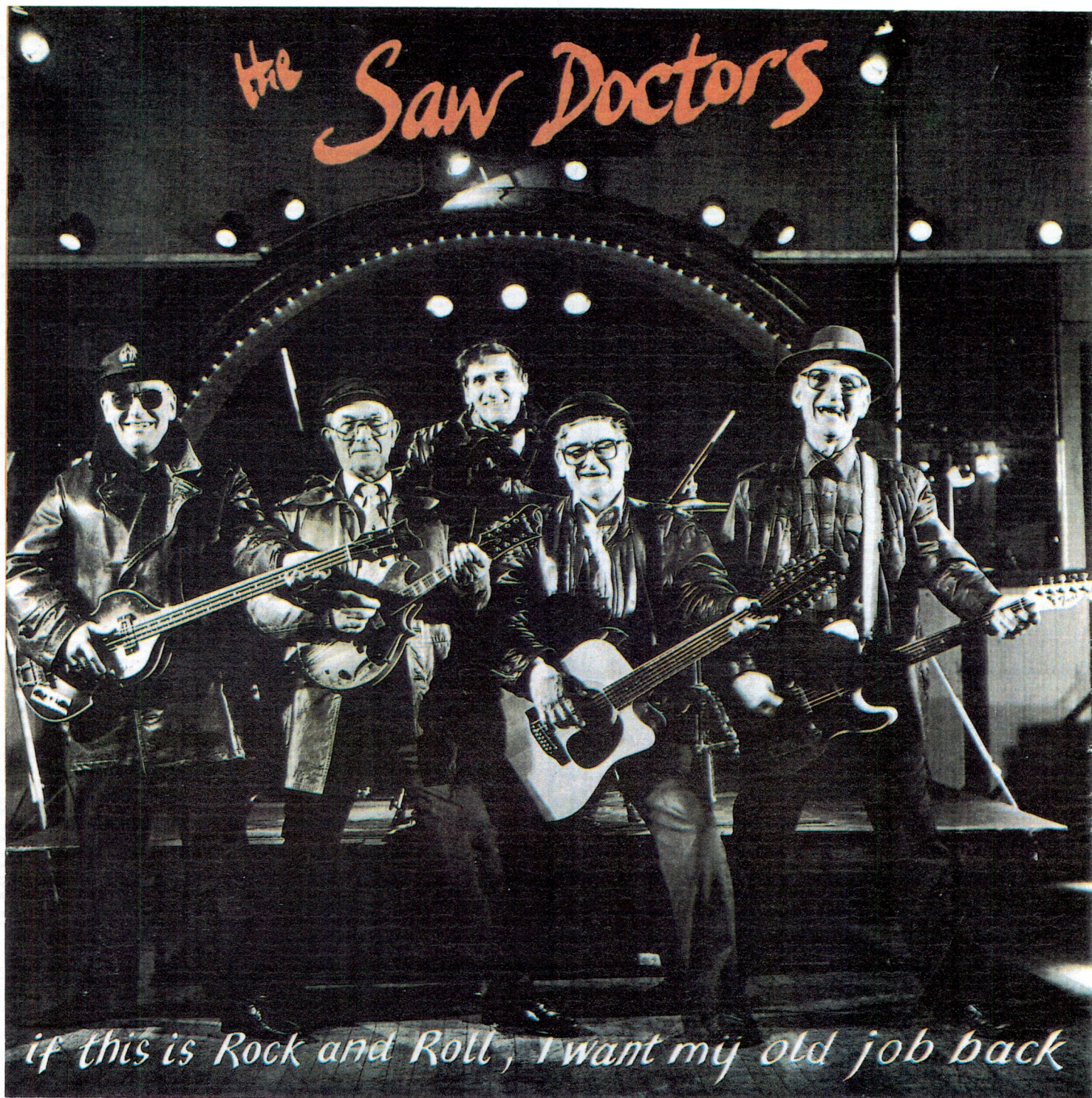
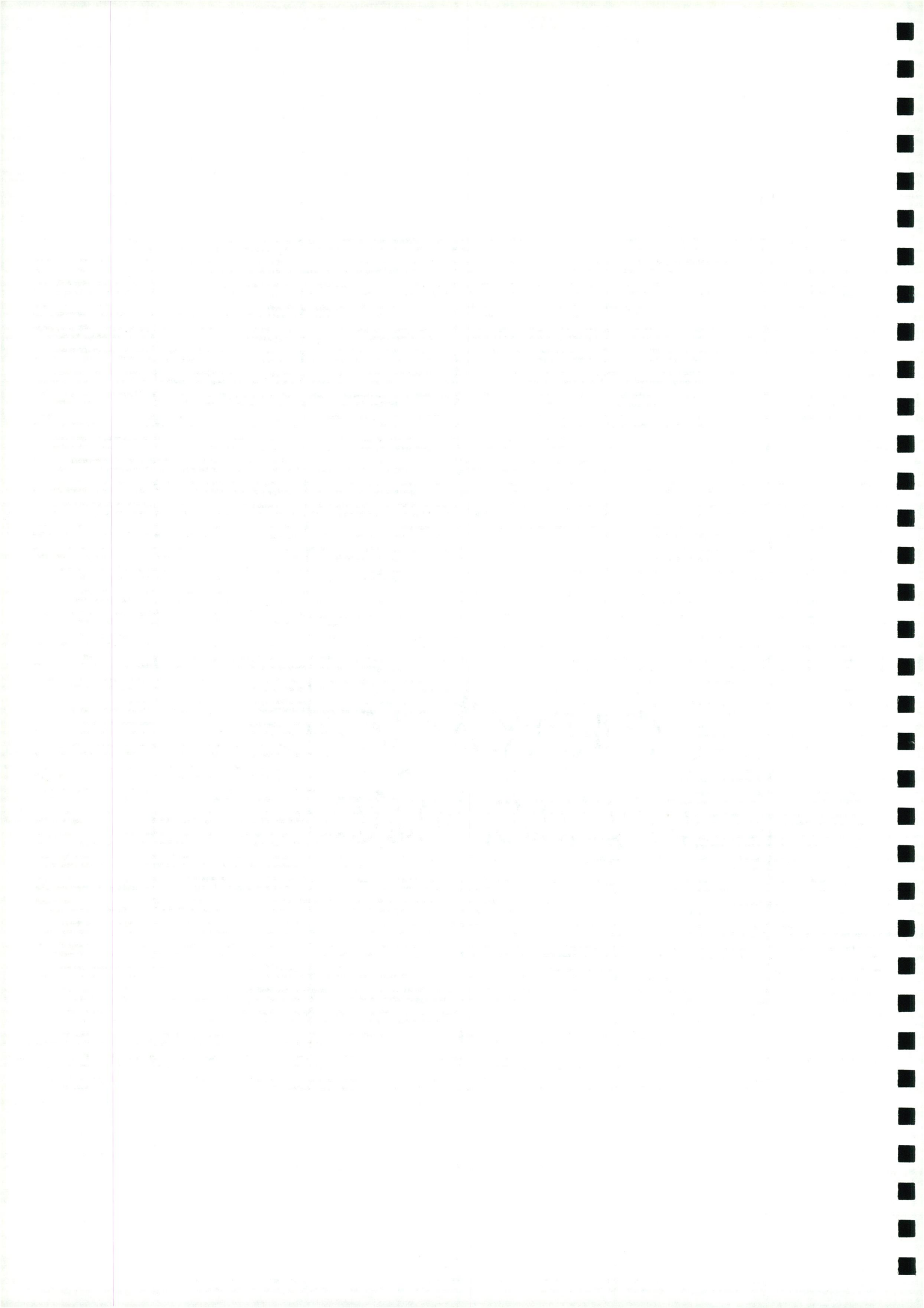


Figure thirteen : Saw Doctors' album cover - 'If this is Rock 'n' Roll.....'





Several different people designed their singles' covers; different t-shirt companies printed t-shirts for them ("we got some really crap t-shirts done!" - Davy Carton); a local Galway girl produced a quantity of hand-painted ceramic badges; they used several different photographers for their publicity shots (See fig.14). They spend a small percentage of their budget on their visual promotions. The music press have been quite critical of them and haven't done them many favours until recently when they had to sit up and take notice of their phenomenal following here.

This seemingly haphazard approach hasn't hindered their success in Ireland but if the Saw Doctors seriously want to "see what we can do in the world", as Davy Carton put it, a more organised, well-channelled approach to their visual material would be of great benefit to them. That's not to say that they should do exactly what the rest of the mainstream English or American groups are doing but that they should organise it on a far more professional basis - use their non-conformist style, their sense of humour and their tongue in cheek approach to the best possible advantage. They should choose journalists who are of the same frame of mind as themselves, who can see through the whole plastic rock and roll facade, to do interviews with them and not just ask the likes of NME to 'send out somebody' to their gigs. They will merely rip them to shreds because they don't fall into their set category of designer rock bands.







# The Saw Doctors

**CHRIST**

Fri 27th Dec .....  
 Tue 31st Dec .....  
 Fri 3rd Jan .....  
 Sat 4th Jan .....  
 Sun 5th Jan .....


**HAPPY CHRISTMAS  
 AT SOLID RECORD  
 TIN**

**The Saw Doctors**

Friday 31st May  
 Adm £7.00  
 Credit Card Bookings  
 081 963 0940

24-26, HIGH STREET, HARTLESDEN, N.W.10. TEL 081 961 5480

**NEW YEARS EVE PARTY**



# The Saw Doctors

**friends & POINT DEPOT**

**NEW YEARS EVE  
 31st DECEMBER 1991**

TICKETS HMV/GOLDEN DISCS & POINT DEPOT  
 beware of forgeries, purchase tickets only from official outlets

**STEREO**

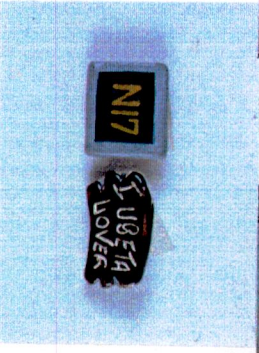
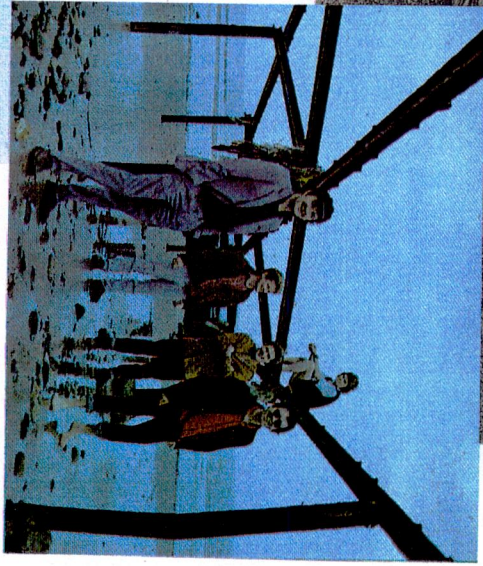
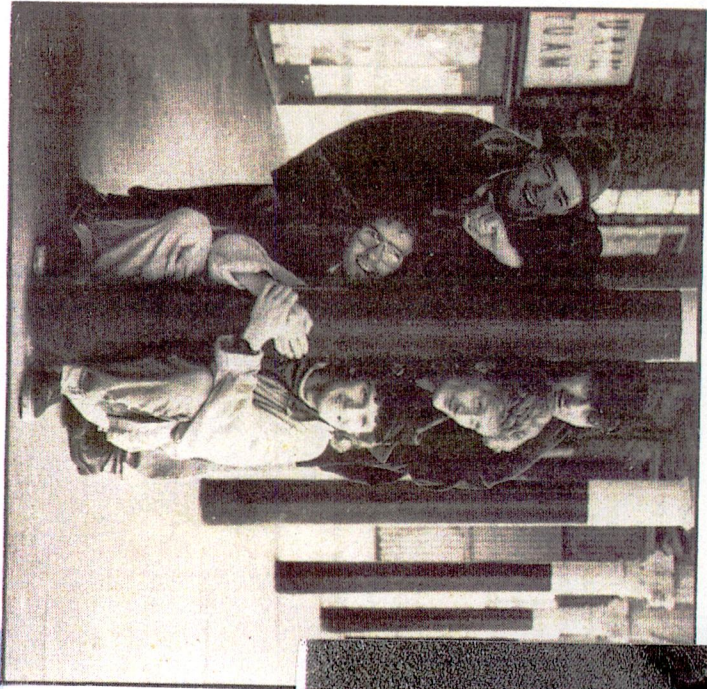
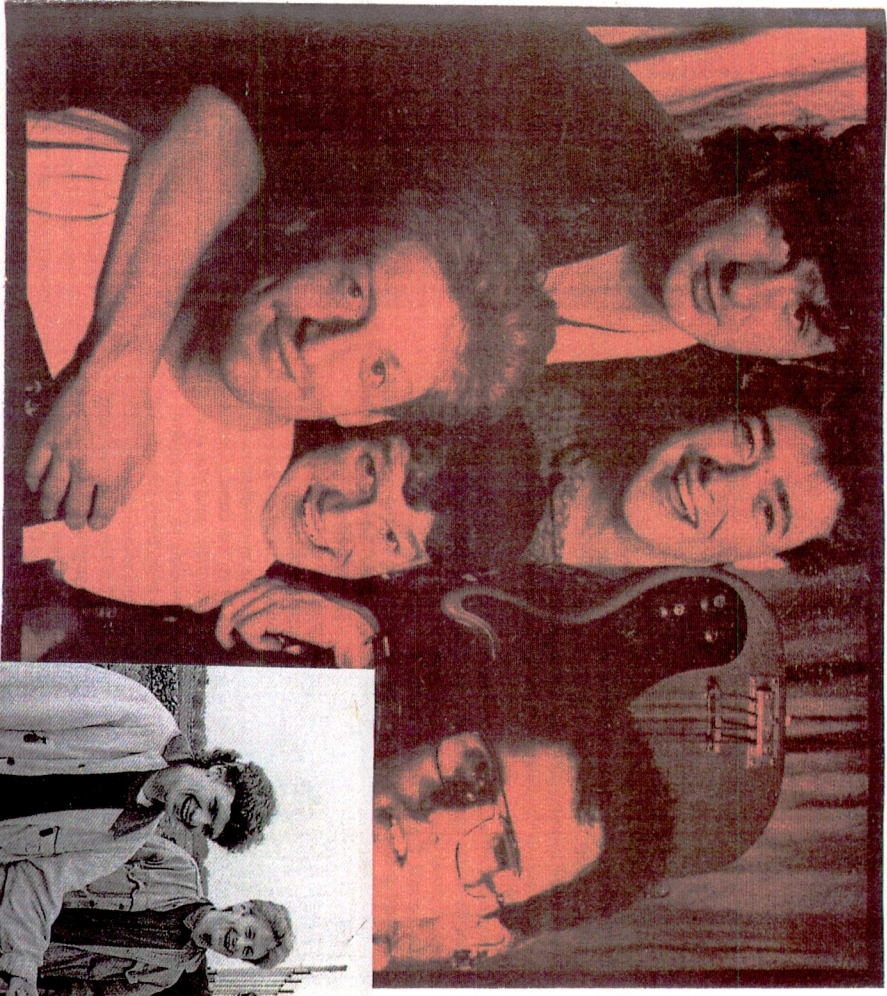


Figure fourteen : Saw Doctors' logo, ads, publicity photos, badges.





Ireland has always been very fortunate in the variety of music that is appreciated here. Traditional music artists and contemporary folk artists can attract as large an audience to the Olympia or the Point Depot as an American band can. Artists such as **Christy Moore, Mary Black, Davy Spillane** and **Sharon Shannon** have a very large following here but haven't really made a major impact yet on the international music scene, perhaps with the exception of Mary Black's recent success in Japan and Christy Moore's large following in Germany.

Traditional music artists, in particular, have never been marketed properly. The image of traditional music tends to fall into a clichéd category of old-time folk music. For example, Davy Spillane's most recent album, "Piped Dreams" has a rather dull, unimaginative cover which features the artist holding his pipes, sitting in a museum! (See fig. 15). Is the image subtly telling us that traditional Irish music belongs in a museum, that it's no longer a vibrant living music style?

**Enya** has incorporated her strong roots in Irish traditional music and the Irish language very successfully into her style of music. She has mixed both Irish traditional and classical music with melodic airs, layers of haunting vocals and modern instrumentation. Her two albums have made a huge impact on the British and European markets. Her second album, "Shepherd Moons", went straight in at number one on the British album charts. She has never played live concerts but has achieved major success in record sales - her first album, "Watermark" sold over four million copies.



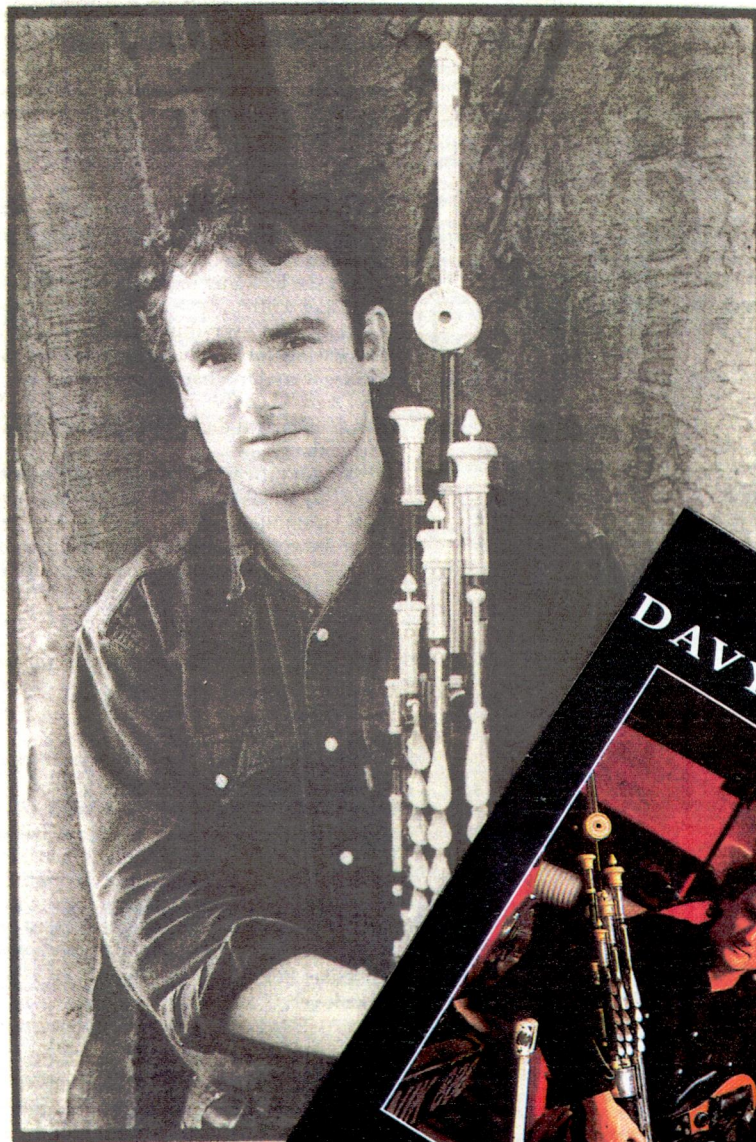


# DAVY SPILLANE

## 'PIPEDREAMS'

### OUT NOW !!

on CD, Cassette & Record



*Tara* RECORDS

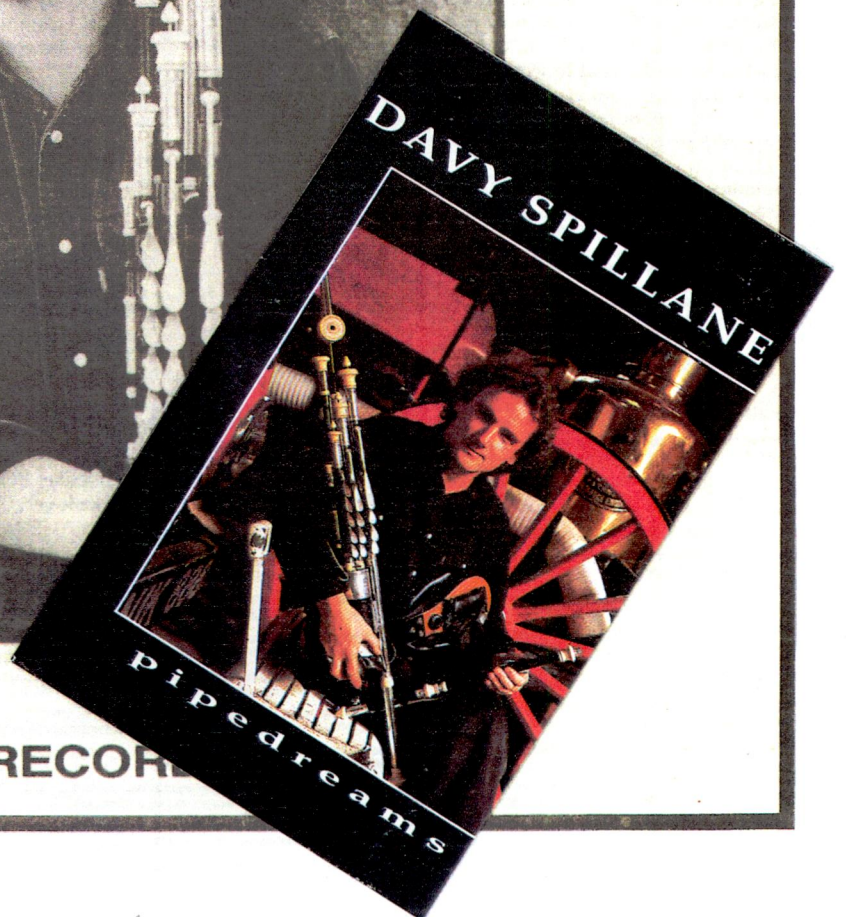
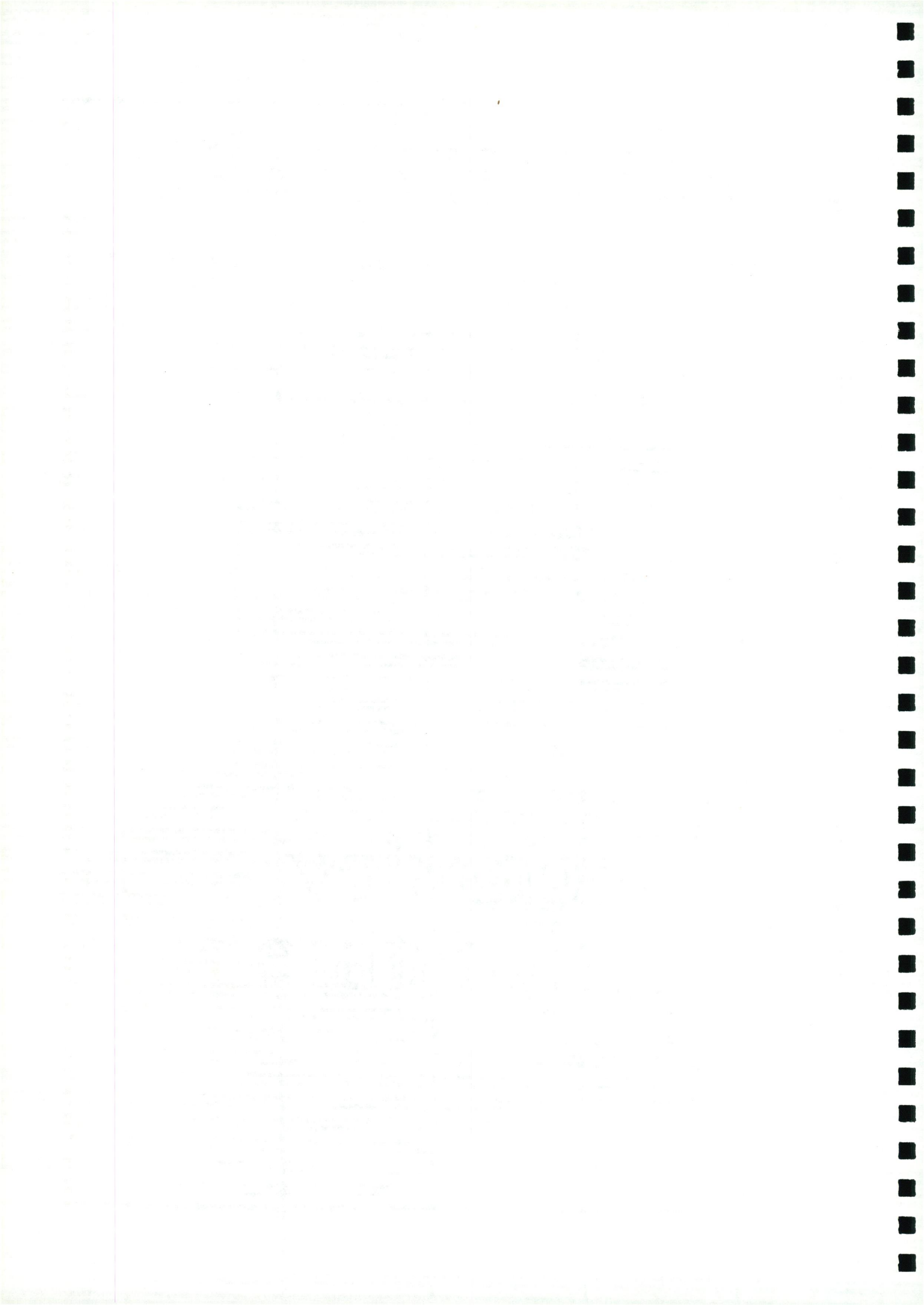


Figure fifteen : Davy Spillane's tape cover and advertisement - 'Piped Dreams'



A huge part of her success is certainly due to her packaging and her carefully constructed image.

'Her image in both visual and aural media is that of a fragile, fairy-tale crown princess, singing songs of mystical melancholia, creating an atmosphere of glacial calm amidst the thunder and lightning of real life.'

(Tony Clayton-Lea; 'Ethereal Enya', Sunday Tribune; Nov.3 1991)

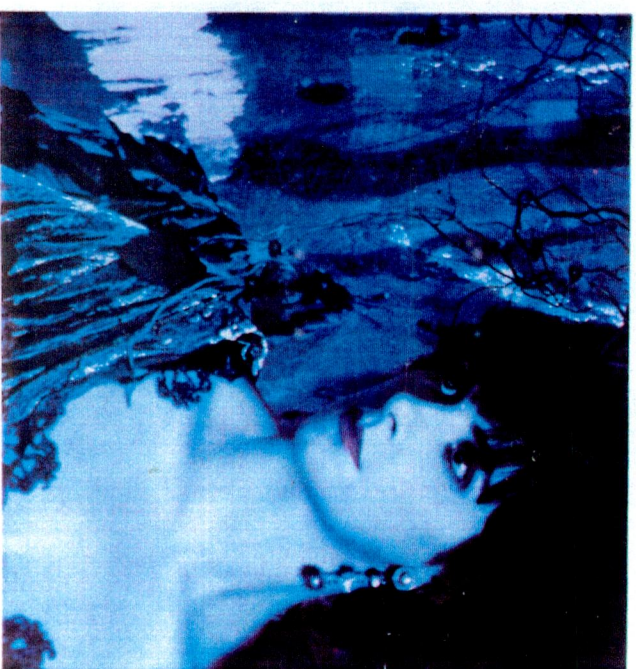
Her photographs, sleeve designs, posters and award-winning videos all reflect this enigmatic image (See fig.16). Each piece of visual material - right down to the invitation cards to the launch of her last album - is tastefully designed. They have an impressive quality and cohesion about them. The success of her singles 'Orinoco Flow' and 'Carribean Blue' was hugely helped by the beautifully complimentary videos. All of her design work, however, is done in England.

**Sinead O'Connor** has also achieved major success abroad. Her extremely photogenic looks, her high profile in the press and her rebellious image have all helped to create a major impact worldwide (See fig.17). Journalists love to do articles on her because she's bound to say something controversial. All of Sinead O'Connor's design work is also done by British design companies.









Shepherd Mous

22

Figure sixteen : Enya's cd booklet - 'Carnegie Hall' - Press ads, Hot Press cover, **p**ol**i**c**i**ty photos.





9031-75572-2

enya  
*Shepherd Moons*





## C A R I B B E A N B L U E

...Eurus...

...Afer Ventus...

...so the world goes round and round  
with all you ever knew –  
They say the sky high above  
is Caribbean blue...

...if every man says all he can,  
if every man is true,  
do I believe the sky above  
is Caribbean blue...

...Boreas...

...Zephyrus...

...if all you told was turned to gold,  
if all you dreamed were new,  
imagine sky high above  
in Caribbean blue...

...Eurus...

Afer Ventus...

...Boreas

Zephyrus...

...Africus...





1. *Shepherd Moons*2. *Caribbean Blue*3. *How Can I Keep from Singing?\**4. *Ebudæ*5. *Angeles*6. *No Holly For Miss Quinn*7. *Book Of Days*8. *Evacuee*9. *Lothlórien*10. *Marble Halls\**11. *Afer Ventus*12. *Smaointe† ...**Produced by Nicky Ryan**Music composed & performed by Enya**Lyrics by Roma Ryan**Arranged by Enya & Nicky Ryan**\* Tks. 3, 10. Tr. Arr. Enya & Nicky Ryan**Executive producer Rob Dickins**Recording engineer Nicky Ryan**Mixing engineer Gregg Jackman**Recorded at Aigle Studios**Mixed at Sarm West**Tks. 3,7,9. Recording engineer**Gregg Jackman**Recorded & mixed at Sarm West**Assistant Engineer Robin Barclay**Tk. 4. Recorded & mixed by Nicky Ryan**Published by EMI Songs Ltd**Photography by David Scheinmann ·**Wardrobe by The New Renaissance**Our thanks to: Owen Drumm of Owen**Drumm Designs, Ideal Systems, John**Kennedy, Seán Cannon M-Ocean Pictures,**Peter Reichardt & all at SBK/EMI Songs Ltd.**Moirá Bellas & all at the Warner family.**Ár mbuiochas do Rob Dickins a d'Jhan, "ag an stiúir"*H O W C A N I K E E P  
F R O M S I N G I N G ?*My life goes on in endless song  
above earth's lamentations,  
I hear the real, though far-off hymn  
that hails a new creation.**Through all the tumult and the strife  
I hear it's music ringing,  
It sounds an echo in my soul.  
How can I keep from singing?**When tyrants tremble in their fear  
and hear their death knell ringing,  
when friends rejoice both far and near  
how can I keep from singing?**In prison cell and dungeon vile  
our thoughts to them are winging,  
when friends by shame are undefiled  
how can I keep from singing?*

## E B U D Æ

*Anharc, mná ag obair lá's mall san oíche,  
Ceolann siad ar laetha geal, a bhí,  
Bealach fada annón's anall a choisín.**Percussion by Nicky Ryan & Enya*

## A N G E L E S

*Angels, answer me,  
are you near if rain should fall?  
Am I to believe  
you will rise to calm the storm?  
For so great a treasure words will never do.  
Surely, if this is, promises are mine to give you.  
mine to give...*

*Here, all too soon the day!  
Wish the moon to fall and alter our tomorrow.  
I should know  
heaven has her way  
- each one given memories to own.*

*Angeles, all could be  
should you move both earth and sea  
Angeles, I could feel  
all those dark clouds disappearing...*

*Even, as I breathe  
comes an angel to their keep.  
Surely, if this is  
promises are mine to give you.  
mine to give...*

Clarinet by Roy Jewitt

*Curfa:  
Ag caoineadh ar an uaigneas mór  
Na deora, go brónach  
Na gcodladh ins an uaigh ghlas chiúin  
Faoi shuimhneas, go domhain*

*Aoibhneas a bhí  
Ach d'ímigh sin  
Sé léan tú  
Do shear cheile.  
An grá mór i do shaoil  
Threoraí sé mé  
Bigí loimsa i gconaí  
Lá 's oích.*

*Curfa:  
Ag caoineadh ar an uaigneas mór  
Na deora, go brónach  
Na gcodladh ins an uaigh ghlas chiúin  
Faoi shuimhneas, go domhain*

*Smaointe, ar an lá  
Raibh sibh ar mo thaobh  
Ag inse scéil  
Ar an doigh a bhí  
Is cuimhín liom an lá  
Gan gha'sgan ghruaim  
Bigí liomsa i gconaí  
Lá 's oích.*

Uilleann Pipes by Liam O'Flionn

## A F E R V E N T U S

Mare Nubium. Umbriel.  
 Mare Imbrium. Ariel.  
 Et itur ad astra.  
 Et itur ad astra.  
 Mare Undarum. Io. Vela.

Mirabile dictu. Mirabilia.  
 Mirabile visu. Mirabilia.  
 Et itur ad astra.  
 Et itur ad astra.  
 Sempervirent. Rosetum.

Afer Ventus. Zephyrus.  
 Volturnus. Africus.  
 Et itur ad astra.  
 Et itur ad astra.  
 Etesiarum. Eurus.

Running verse:  
 Suus cuique mos. Suum cuique.  
 Meus mihi, suus cuique carus.  
 Memento, terrigena.  
 Memento, vita brevis.  
 Meus mihi, suus cuique carus.

S M A O I N T E . . .  
(D'Aodh Agus Do Mháire Uí Dhúgain)

Eist le mo chroí,  
 Go brónach a choich  
 Tá mé cailte gan tú  
 's do bhean cheile.  
 An grá mór i do shaoil  
 Threorai sí me.  
 Bigí liomsa i gconai  
 Lá 's oíche.



## B O O K O F D A Y S

Ó oíche go hoích, mo thuras,  
 An bealach fada romham.  
 Ó lá go lá, mo thuras,  
 na scéalta na mbeidh a choich.

Percussion by Andy Duncan



## E V A C U E E

*Each time on my leaving home  
I run back to my mothers arms,  
one last hold and then it's over.*

*Watching me, you know I cry,  
you wave a kiss to say goodbye,  
Feel the sky fall down upon me!*

*All I am,  
a child with promises  
All I have  
are miles full of promises of home.*

*If only I could stay with you,  
my train moves on, you're gone from view,  
Now I must wait until it's over.*

*Days will pass, your words to me,  
it seems so long; eternity,  
but I must wait until it's over.*

Cornet by Steve Sidwell

## M A R B L E H A L L S

*I dreamt I dwelt in marble halls  
with vassels and serfs at my side,  
and of all who assembled within those walls  
that I was the hope and the pride.  
I had riches all too great to count  
and a high ancestral name.  
But I also dreamt which pleased me most  
that you loved me still the same,  
that you loved me  
you loved me still the same,  
that you loved me  
that you loved me  
you loved me still the same.*

*I dreamt that suitors sought my hand,  
that knights upon bended knee  
and with vows no maiden's heart could withstand,  
they pledged their faith to me.  
And I dreamt that one of that noble host  
came forth my hand to claim.  
But I also dreamt which charmed me most  
that you loved me still the same  
that you loved me  
you loved me still the same,  
that you loved me  
that you loved me  
you loved me still the same.*











**The Hothouse Flowers** are another very successful Irish band whose design work was also done by English design companies and photographers, once they were signed to a major English record company, London Records. Their first single and album releases here on Mother Records were designed by Works Associates and Amelia Stein. Stein's photography is beautifully treated on the two single covers. They have continuity in their design and a subtle earthiness that comes through in their that comes through in their music (See fig.18). However, having signed to FFFCA London Records their design contract was given to English design companies 'Stylorogue' and 'IQ Graphics'. All their merchandising was contracted to 'Music Merchandising Management' in Bedfordshire.

All their visual promotional material is excellently produced-hand tinted photographs, sleeve designs that compliment their image, professionally produced, popular merchandise, a high media profile, all securing the Hot House Flowers' image of a cult band with a strong sense of their Irish musical roots and with huge record sales. (See fig.19)

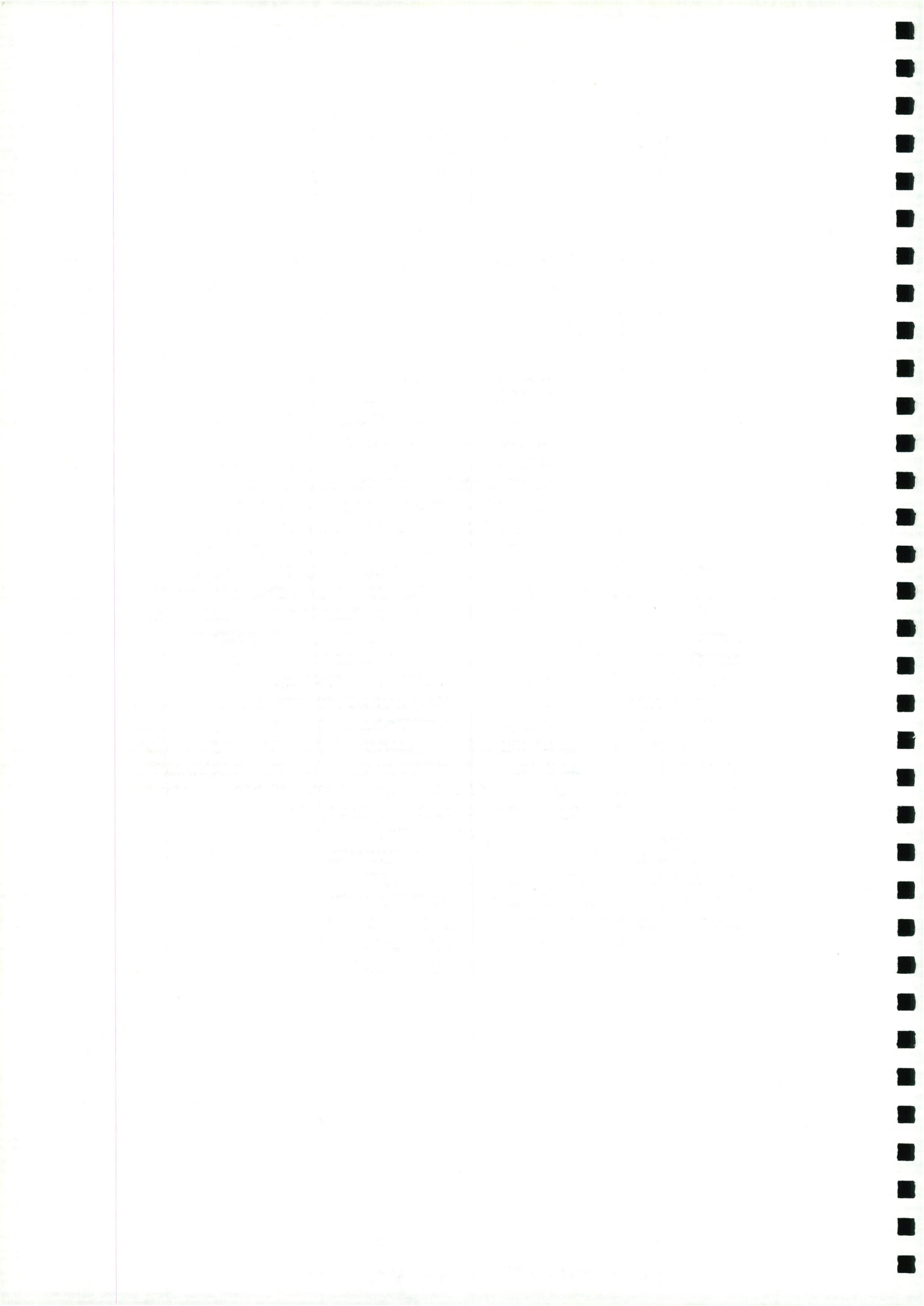
**U2** are the only successful Irish act to keep the vast majority of their design work in Ireland. With the exception of the 'Wide Awake in America' EP and the 'Rattle and Hum' album, all their other sleeve designs, posters, T-shirts and other merchandising, their elaborate fan magazine, their stationery, etc.... have been designed by Steve Averill and Works Associates in Dublin. Design Works, another Dublin graphics agency, were contracted to do the design for one of their stage sets. They used an Irish producer - Ned O'Hanlon - and an Irish director - Richie Smith- to direct the live sequences on the videos for two of their recent singles 'The Fly' and 'Mysterious Ways'.





Figure eighteen : Hot House Flowers cd cover - 'People'.







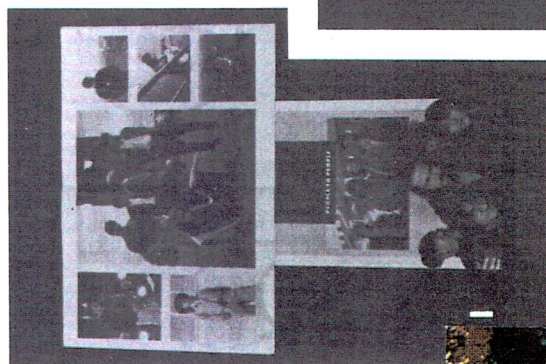
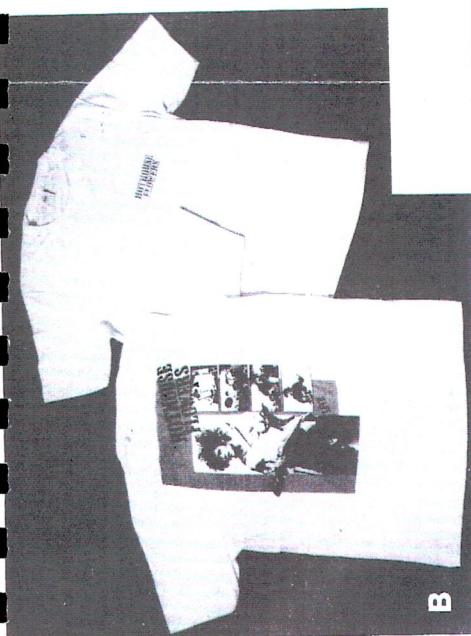
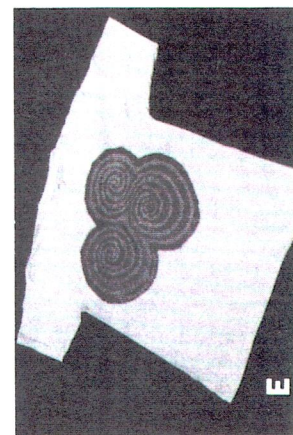
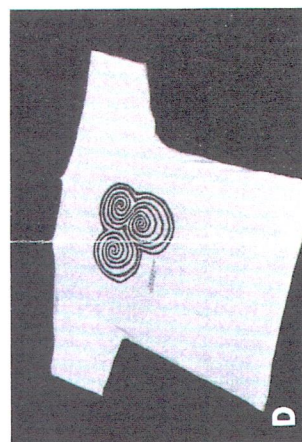
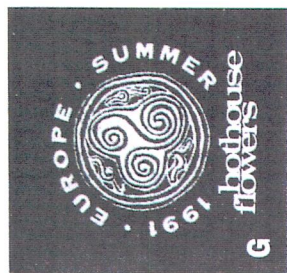
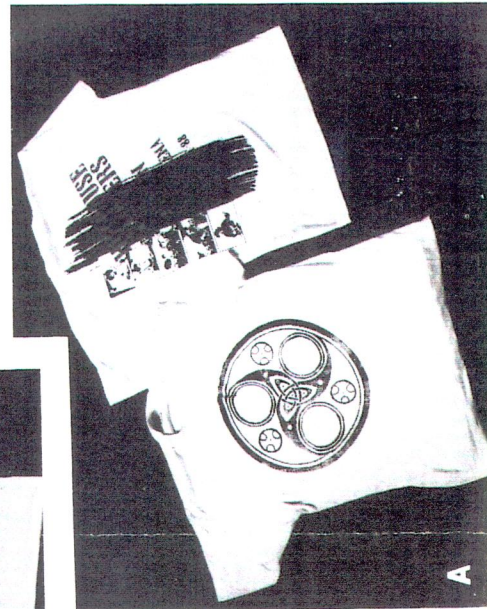
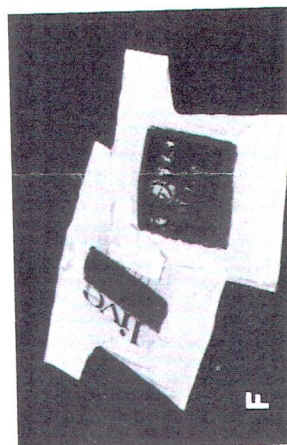
As **Hothouse Flowers** are playing a free concert here in Dublin we thought we'd give away something free as well !!!

**Anybody who will** subscribe to **PEOPLE** magazine will receive a **FREE HOTHOUSE FLOWERS t-shirt (RDS) -or A FREE HOTHOUSE FLOWERS 1991 CALENDAR**

**PEOPLE is the** only official Hothouse Flowers magazine. People is mostly written by Hothouse Flowers themselves. Membership of this information service can be obtained by filling in the application form and returning it along with a cheque or postal order to the appropriate address. You will receive four magazines in a year to 18 months. All letters personal or requesting information not covered in

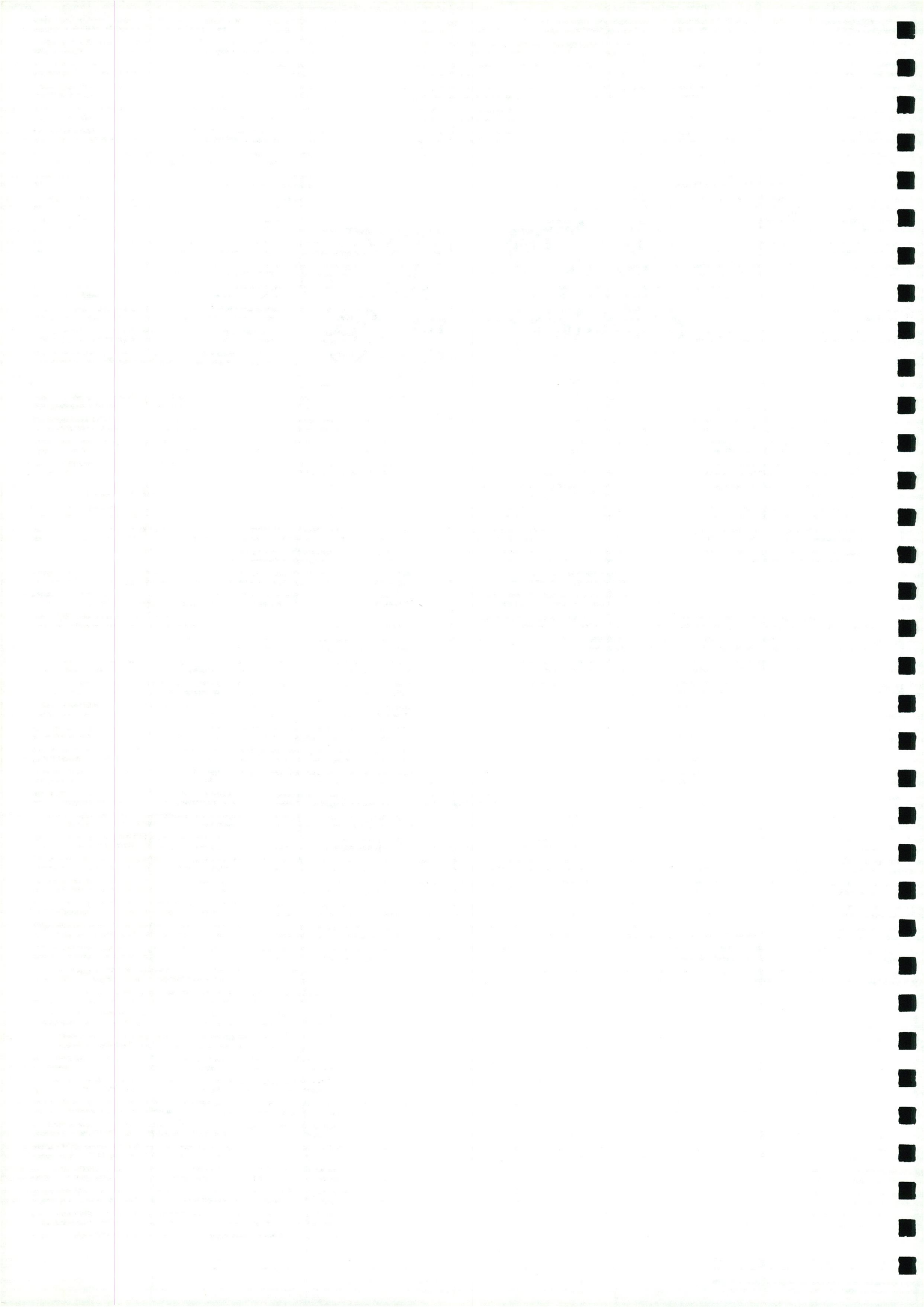


Figure nineteen : Hot House Flowers merchandising sheet and cover of 'Home'.



1, 2, 3, 4,







U2's visual material has always set standards and been imitated worldwide. Their image has been carefully construed in a very professional manner. Their advertising and promotional material have contributed in no small way to their 'mega star' status. Their fan magazine 'Propaganda', for example is always an elaborate, full colour presentation. (See fig. 20)

The recent special edition - a forty-four page full colour magazine - was a lavish production to coincide with the launch of their huge selling album 'Achtung Baby'. This was also designed by Steve Averill and Works Associates. Complete with pull-out poster and colour advertisement for their 'Achtung Baby' merchandise, it is certainly one of the most impressive and informative fan magazines currently available. (See fig. 21)

U2 take the design of their album and single covers very seriously indeed.

'Discussions with the members of U2 about design attitudes for the new record began as early as last winter ...what kind of images they were leaning towards. We all felt one thing in particular, that this was the beginning of a new phase in the band's music and we should really reflect that in the sleeve design.'

(Steve Averill - interview in 'Propaganda', p. 27 Winter 91/92, issue 15)

The new progression in U2's more dance oriented music is reflected in the final cover design.

'It was clear that there would be a lot of colour and vibrancy in the photographs and also a lot of movement.'

(Shaughn McGrath, Works Associates, Interview in 'Propaganda' p. 30, Winter 91/92 issue 15)





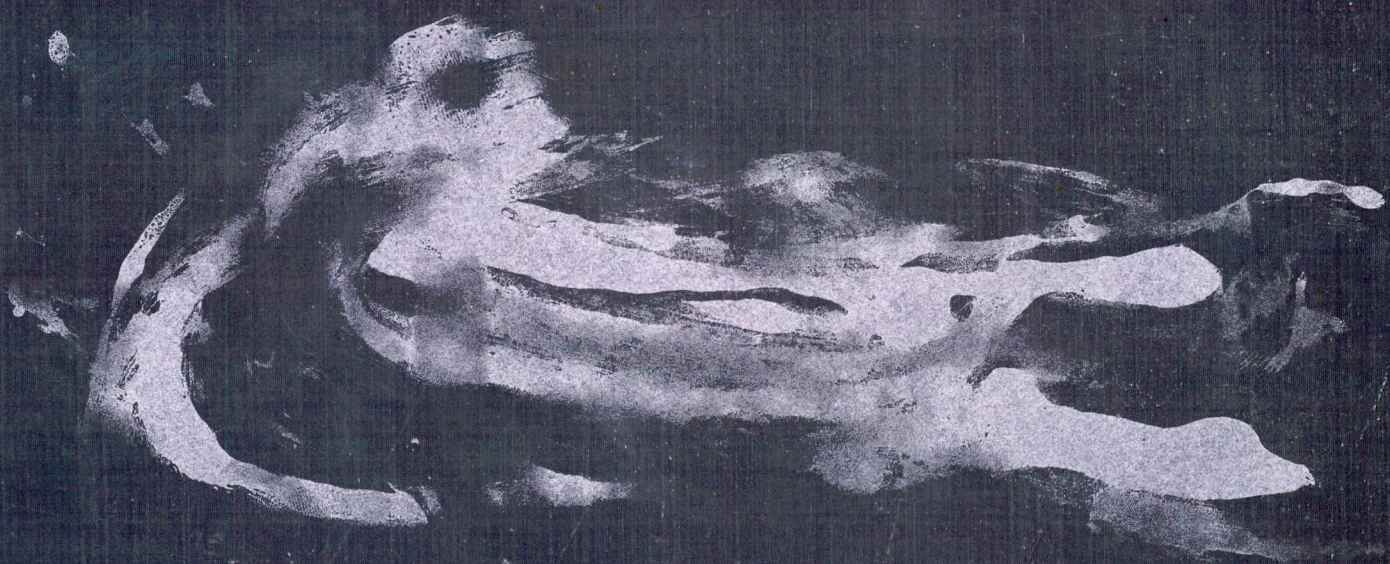


Figure twenty : U2 fan magazine covers - Propaganda., merchandise.







T1 FLY TEE BLACK  
M, L, XL. £10.00



T3 ACHTUNG TEE WHITE  
ONE SIZE. £10.00



T2 TRABI TEE BLACK  
M, L, XL. £10.00



X1 TRABI SWEATSHIRT  
BLACK — M, L, XL.  
£17.95

OFFICIAL  
MERCHANDISE  
U2



L B/W POSTER. £5.00



A7 SKELETON TEE WHITE  
ONE SIZE. £10.00



A4 HAWKMOON TEE WHITE



A12 UNFORGETTABLE  
FIRE ENAMEL  
BADGE  
£2.50



K R & H ENAMEL  
BADGE. £2.50



A14 LOVETOWN  
ENAMEL  
BADGE. £2.50



U WINGED LOGO  
BLACK  
BASEBALL CAP  
£7.50



A11 LOVETOWN POSTCARD  
SET OF 4. £4.00



C1 CONDOM PACK  
£2.75



A15 BUTTON BADGE SET  
OF 2. £2.00



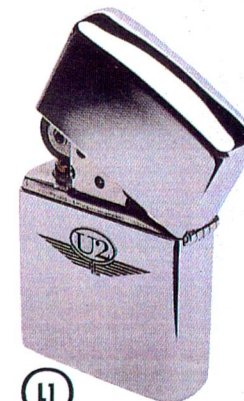
K1 LEATHER KEYRING  
WITH GOLD EMBOSSED  
LOGO. £2.00



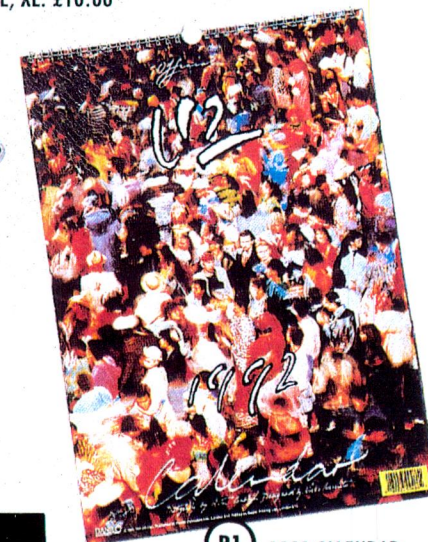
N1 PROPAGANDA  
TEE BLACK M, L, XL. £10.00



M1 CERAMIC MUG WITH  
GOLD LOGO. £5.00



L1 ZIPPO LIGHTERS  
£13.95



R1 1991 CALENDAR  
£6.50



Q1 WINGED LOGO  
EMBROIDERED PATCH  
£2.50



I JOSHUA TREE TOUR  
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## PROPAGANDA GUARANTEE

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Figure twenty one : Achtung Baby, special edition of Propaganda.



1942

1943

1944

1945

1946

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1948

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1950

1951

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1954

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1956

1957

1958

1959

1960

1961

1962

1963

The new hand drawn, calligraphic typeface and logo reflects the new energetic, looser U2 style (See fig. 22). It is used throughout their magazine 'Propaganda' (issue 15), their posters, magazines and merchandising (you can even buy 'Achtung Baby' condoms!) - all part of their 'total concept' approach.

Steve Averill is confident that the sleeve design, with its multiple imagery, will not look dated in years to come, that it is a 'classic'.

'From the beginning I wanted their sleeves to have that 'classic' character. A lot of design at the moment has a strong impact at the particular time but six months or a year down the road it tends to have been out dated.

Sleeves like 'Boy' and 'War' are as strong now as when they first came out and that to me is an important part of what a classic album sleeve is. Whereas if you pick up the first album by many bands the sleeve will immediately date the band to a place and time.

What I've tried to do with 'Achtung Baby' is create a look that will stand the test of time.'

(Steve Averill, p.28, Propaganda, Issue 15, Winter 91/92)

I, for one, love the cover. People love to read and study album covers and cd booklets and this one certainly has a plethora of striking images which, surprisingly don't compete with each other for dominant position. The colouring in the photographs is also superb, as is the subtlety of the photograph of a hand wearing a U2 ring, thus eliminating the necessity to disrupt the images with an encumbering typeface (See fig. 23).







Achtung Baby

U2

Covered!

Figure twenty two : U2 logo



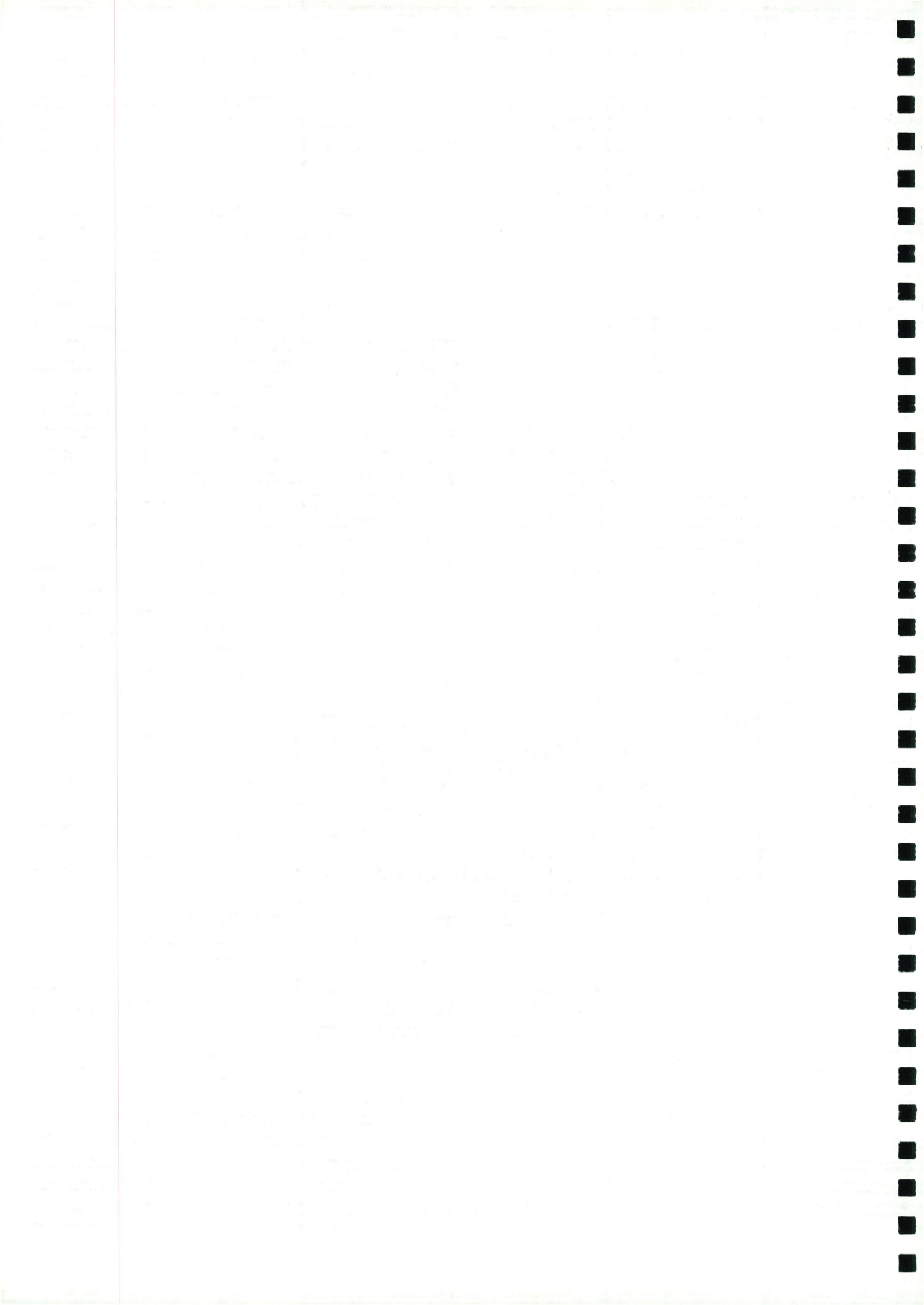
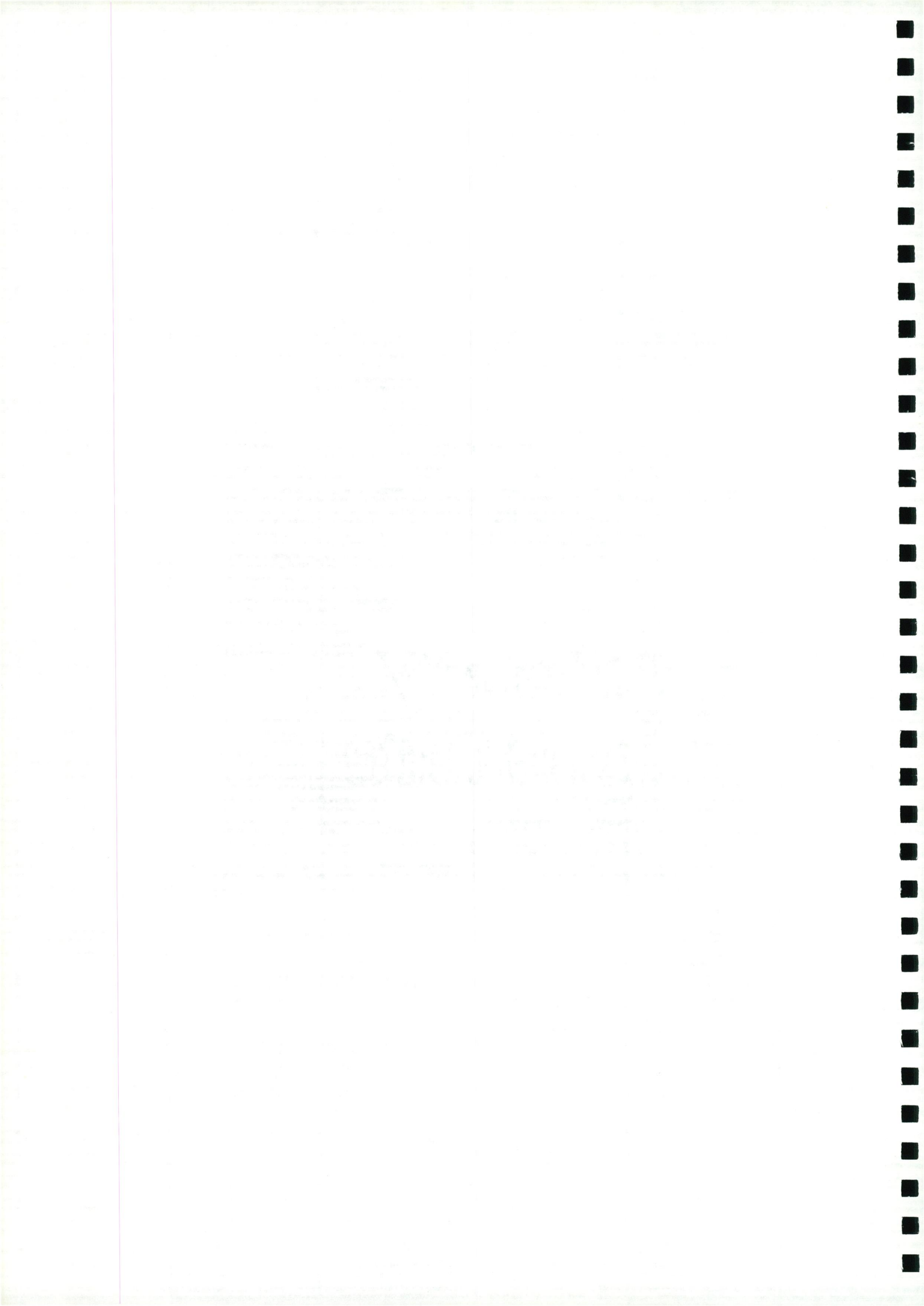






Figure twenty three : 'Achtung Baby' cover



It is hardly necessary to point out the fact that having the powerful U2 management and promotional team behind them and a bank balance which would probably pay off the national debt, makes the quality and quantity of their visual promotional material a lot easier to attain than it is for bands struggling to get their first record deal. However, other Irish bands could certainly learn from their professionalism in their approach to their visual presentation. With the exception of Enya, Sinéad O'Connor, the Hot House Flowers, and the Fat Lady Sings (all of whose design and marketing is done in England) the attitude in general of Irish artists towards their presentation and visual material has been less than professional. There is still an attitude amongst most bands in Ireland that through word of mouth and "street buzz" about their brilliant live gigs, a few mentions in Hot Press and 30 or 40 posters up around town, that people will actually want to attend their gigs and consequently buy their tapes. It no longer works that way. There is far more competition now for a pretty limited audience here. With over 1,000 groups/artists competing for the 'punter's' hard earned cash in Dublin alone (Brian Downey, p. 86, Hot Press Yearbook 91/92) what can make one group stand out from the others is their attractive, compelling visual presentation and promotional material. A haphazard approach and almost non-existent budget for their visual material is going to make the battle a lot harder. One doesn't need the budget of U2 when one is starting out but in many cases the few pints after the gig out of their fee or 'door takings' for the night often take precedence over being able to pay to get decent concession tickets or flyers printed to advertise the next gig! (Speranza take note!)





chapter two:





How is the design industry in Ireland responding to the fledgling Irish music industry?

The vibrant music scene in Ireland should surely bode well for the design industry. With over five hundred and fifty bands/solo artists listed in the directory of the Hot Press Yearbook 91/92 (over 80 of them with record contracts), surely there would be several design agencies in Dublin hoping to tap into this potentially lucrative market.

I did a survey of 50 design agencies in the Dublin region. My questionnaire sought to establish how many of them have done work for the music industry in Ireland recently. Secondly, I asked them if they had done so, to furnish me with a brief account of the work they had done. (See appendix 2).

Of the 40 responses I received only 5 design agencies had recently (ie... within the last three years) done design work for music artists here - Works Associates, Design Works, Graphiconies, Creative AD and Les Fleurs du Mal.

Further research - phonecalls and interviews - established that only Works Associates have done a significant body of work for the popular music business here in Dublin. Fifty percent of their work is music related. Design Works and Creative AD only occasionally do work in this area. Graphiconies concentrate on the 'Arts' area but have only designed covers for Honor Heffernan, a jazz singer from Dublin.

Les Fleurs du Mal - a one woman operation - has done some sleeve designs, posters and t-shirts for some minor artists here and some posters for music venues in Dublin. Yasmina from France, told me that she found it very difficult to make a living from designing for the music business.



'They don't pay very much money really.  
Say, for Mother Records, the fee is not very  
big because there is a small circulation here  
in Ireland. Maybe some of them would only  
release 500 or 1000 copies so they cannot  
afford to pay out a lot of money for the design.

Steve Averill does most of the work for  
Mother and his fee is generally alright but not  
in comparison to what larger record companies  
could pay out for big selling artists. Also  
many of the bands come from art schools  
and do their own artwork or have friends  
"who can draw".'

(Yasmina - Les Fleurs du Mal, interview  
with author, 30 Jan. 1992)

These sentiments are also echoed by a freelance designer, Annie Siggins. Her  
music related portfolio can only boast one 'single' cover for the Saw  
Doctors, one album cover for a Waterboys' album and some design work  
(cd cover, posters, advertisements) for a cajun band here in Dublin - the  
Texas Kellys.

'It's pretty difficult working with bands really...  
You really have to love doing because it's  
hard to make a living out of it. Bands tend  
to flout copyright laws. You do a sleeve  
design for them and they pay you for that  
but then they go and use it on everything -  
posters, merchandise, ads, etc... and they won't  
pay up for that.'





'They tend to be alright paying up on the initial work, although some of them hold up their hands in horror when you mention a price! Also with record companies it's quite a slow process getting paid. They have to go through their accountants and so on and sometimes that can take months.'

(Annie Siggins, interview with author,  
30 Jan. 1992)

A sense of futility came across when I asked her if she would advise a budding graphic designer against pursuing a career in designing for the music business in Ireland.

'Well it's nice work but Steve Averill more or less gets whatever work is around. He kind of has the monopoly on it and he doesn't charge too much. There isn't that much work around.

A lot of bands do their own artwork, so the opportunities are limited enough. There aren't that many records being made so you can't do a lot of album sleeves.'

(Annie Siggins, interview with author,  
30 Jan. 1992)

Responses from some of the design agencies who aren't interested or haven't done any design for the music business have varied from 'We've never been asked to do anything in that area' (Frank Dempsey, Aston and Hayes Limited) to 'I wouldn't touch it. There's no money in it. You never get paid' (Patrick Mooney, Mooney, Morris and Associates).





Steve Averill's agency, Works Associates, haven't experienced many problems in getting plenty of work in this area. Half of his agency's portfolio is related to the popular music business. The list of successful artists for whom he has worked is impressive - U2, The Hot House Flowers, Mary Coughlan, An Emotional Fish, Some thing Happens, Luka Bloom, The Golden Horde, Dolores Keane, The Dubliners, In Tua Nua, etc... (See Appendix 2).

The design work he has produced for U2, as illustrated earlier in chapter one, is of a very high standard. The designs he produced for Luka Bloom's very recent album ('The Accoustic Motorbike') and single release are very attractive. The cd booklet makes excellent use of Amelia Stein's photography (See fig. 24). The image on the cover is also used on the tour poster and works very well. It's a pity however that he didn't suggest designing the window display in HMV in Dublin, where the album was launched, and in other large record stores. Luka Bloom's American management company paid for a £20,000 full colour back page advertisement in Billboard magazine but merely stuck florescent yellow posters and a 'Muddy Fox' mountain bike in the window display.

Although some of Steve Averill's projects are quite extensive - for example, a design project for Dolores Keane consisted of writing and directing a video, photographs, set design, sleeve design, posters and press advertisements - he rarely suggests other areas where his designs could be applied.



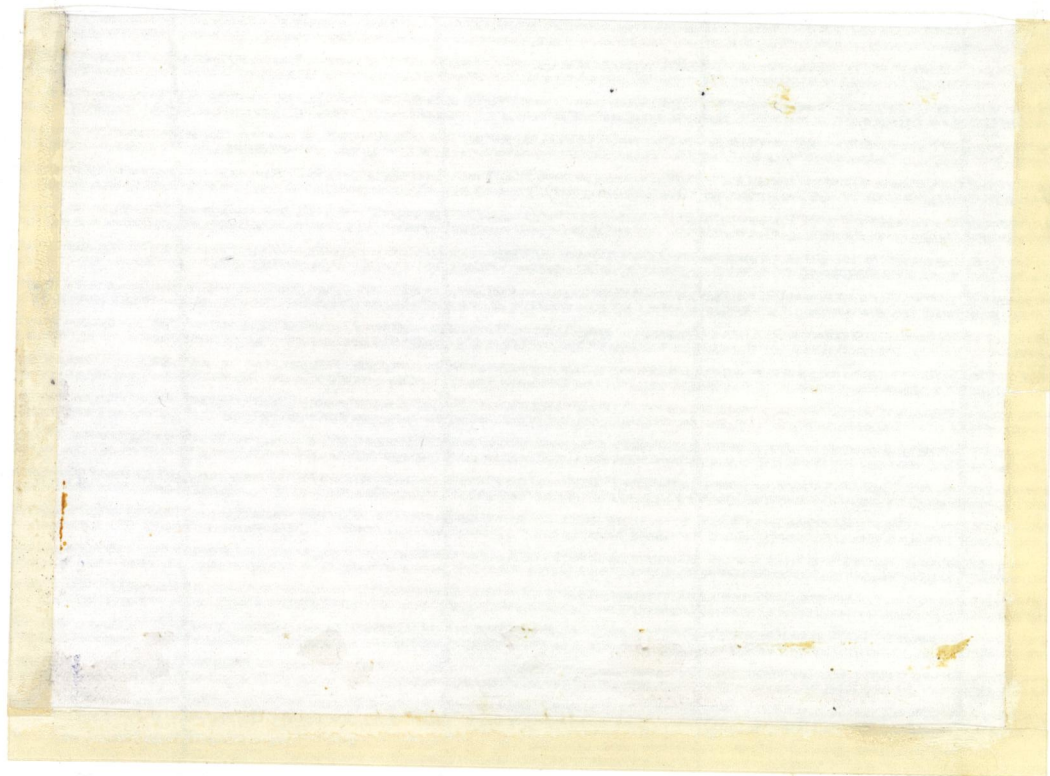


Figure twenty four : Luka Bloom's cd booklet - 'Acoustic Motorbike'





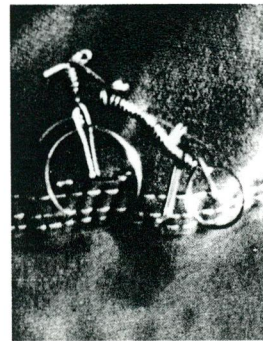
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# LUKA BLOOM



THE ACOUSTIC MOTORBIKE









Luka Bloom

For the best part of four years I had worked in the U.S., Canada and Europe. So, in 1991 I wanted to spend as much time in Ireland as possible. In January and February I visited Spanish Point in County Clare and wrote songs in Johnny Burke's cottage and the People's Hostel. I cycled in Kerry and wrote "The Acoustic Motorbike."

Dublin is hopping in 1991. Tucked away in Temple Bar, Dublin, Paul Barrett is producing great music in S.T.S. Studios, above Claddagh Records. The constant presence of bands writing and rehearsing in Temple Bar "Village" provided the perfect setting to get stuck in. With Paul, Meabh, Louise and Sean at S.T.S. keeping an eye on me, I sang away to my heart's content. Various Irish friends joined in with two American friends (Bob and Ed) and we had a great time.

Gary Murphy watched quietly over us in the studio. Fiona Belton's great food filled and thrilled us. Let me also thank Poll Moussilides, who taught me how to breathe. Muddy Fox provided the Acoustic Motorbike. Sandycove Cycles maintain it. The list of people helping these wheels turn is literally endless. God Bless you all. Pedal On.

Love,  
Luka



**Mary Watches Everything**  
(Luka Bloom)

Images of innocence  
Coming through the prison walls  
One fine day in England  
Justice calls

Mary watches everything  
In her living room alone  
Televisions flickering  
With the volume down

Chorus:  
Everything is changing  
In the outside world  
There are signs of re-arranging  
Softer spoken words  
Here men talk in whispers  
Of a woman or a girl  
Things are only changing  
In the outside world

Images of people  
Turning power on its head  
They walk across that danger zone  
So many died or fled  
Mary watches everything in her living room alone  
Televisions flickering with the volume down

Chorus

Mary watches everything  
She never heeds the bell  
When the genuine and the curious ones  
Come and ask if she is well  
They talk and talk and hang around like everyday  
Mary stays inside  
Voices fade away

Chorus

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**You**  
(Luka Bloom)

Simple living room scene  
Photographs of you  
The floor is a mess with my things  
My jeans, my shoes

A voice called in the dead of the night  
I heard it before, it never warns  
We love to smell roses  
There are no roses without thorns

Chorus:  
And I have loved  
And I do  
Still I love you ... you

Outside Autumn leaves  
Lightly kiss the ground  
What once was luscious green  
Now is gorgeous brown

Chorus

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Bayside, NY 11361  
USA

Management: Tom Prendergast & Glenn Morrow  
Tomorrow Management  
One Newark Street, Suite 9  
Hoboken, NJ 07030  
USA

Booking: Frank Riley, Triad Artists (U.S.A.)  
Derek Kemp, The Agency (Europe)

A&R: Michael Hill

Recorded and mixed at S.T.S. Dublin, Ireland

Produced by Paul Barrett

Engineered by Paul Barrett, Sean Devitt and Louise McCormick

Assisted by Meabh Flynn

Mastered at Sterling Sound by Greg Calbi

Designed by Works Associates (Dublin)

Photography by Amelia Stein



### Mary Watches Everything

Luka Bloom: Lead and backing vocals, Electro-acoustic guitar  
Ed Tomney: Electric guitar  
Paul Barrett: Keyboards  
Bob Riley: Bob's American Bodhran

### You

Luka Bloom: Vocals, Electro-acoustic guitar  
Ed Tomney: Electric guitars, Bouzouki  
Bob Riley: Drums  
Paul Barrett: Bass  
Frankie Kennedy: Flute

### I Believe In You

Luka Bloom: Lead and backing vocals, Electro-acoustic guitars  
Ed Tomney: Electric guitars and Bouzouki  
Garvan Gallagher: Double Bass  
Paul Byrne: Drums  
Paul Barrett: Organ  
Bob Riley: Tambourine

### I Need Love

Luka Bloom: Vocals, Electro-acoustic guitar  
Christy Moore: Bodhran  
Ed Tomney: Guitars  
Gerry O'Connor: Fiddle  
Paul Barrett: Tr 808, bass and organ

### Exploring The Blue

Luka Bloom: Lead and backing vocals, Electro-acoustic guitars  
Ed Tomney: Electric guitars, Bouzouki  
Peter O'Toole: Bass  
Garvan Gallagher: Double Bass  
Roger Doyle: Keys  
Gerry O'Beirne: National Steel

### This Is Your Country

Luka Bloom: Lead and backing vocals, Electro-acoustic guitars  
Ed Tomney: Electric guitar  
Bob Riley: Bob's American Bodhran and shakers  
Christy Moore: Bodhran and backing vocals  
Paul Barrett: Backing vocals

### The Acoustic Motorbike

Luka Bloom: Lead and backing vocals, Electro-acoustic guitar, panting and bike-bell  
Christy Moore: Bodhran  
Gerry O'Connor: Banjo  
Ed Tomney: Electric guitar  
Liam O Maonlai: Didgeridoo  
Paul Byrne: Drums  
Paul Barrett: Animals  
Bob Riley: Percussion

### Can't Help Falling In Love

Luka Bloom: Vocals, Electro-acoustic guitar  
Liam O Maonlai: Harmonica  
Fiachna O'Braonain: Electric guitar  
Peter O'Toole: Bass  
Gerry Fehily: Drums  
Frankie Kennedy: Flute  
Mairead Ni Mhaonaigh: Fiddle  
Paul Barrett: Organ and backing vocals

### Bones

Luka Bloom: Vocals, Electro-acoustic guitars  
Ed Tomney: Electric guitars  
Paul Barrett: Bass  
Bob Riley: Drums

### Bridge Of Sorrow

Luka Bloom: Lead and backing vocals, Electro-acoustic guitars  
Ed Tomney: Electric guitar  
Christy Moore: Bodhran  
Liam O Maonlai: Bodhran  
Paul Barrett: Keys  
Paul Byrne: Drums

### Listen To The Hoofbeat

Luka Bloom: Lead and backing vocal, Electro-acoustic guitar  
Christy Moore: Bodhran  
Peter O'Toole: Bass  
Paul Byrne: Drums  
Garvan Gallagher: Double Bass

### Be Well

Luka Bloom: Vocals, Electro-acoustic guitar

Christy Moore appears courtesy of Newberry Recording.  
Liam O Maonlai, Peter O'Toole, Gerry Fehily and Fiachna O'Braonain appear courtesy of FFRR Records Ltd. Mairead Ni Mhaonaigh and Frankie Kennedy appear courtesy of Green Linnet Records, Inc.

### I Believe In You

(Luka Bloom)

Every string makes its own tune  
The oak tree stands in its own shadow  
I'm alone now  
But not without you

Every bird flies its own path  
The road goes to its destination  
I'm alone now  
But not without you

Chorus:  
I believe  
I believe in you  
I believe  
I believe in you

Every river has its own spring  
The day goes to its own sunset  
I'm alone now  
But not without you

What a heart has given  
Is always there  
It's a gift to call upon  
Anytime anywhere

Chorus

Your life's dance  
Moves you  
Your life's hand  
Holds you  
And my heart still loves you  
As much as it can do  
As much as it can do

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Luka Bloom Music (ASCAP)

### I Need Love

(James Todd Smith, Robert Ervin, Steve Ettinger,  
Dwayne Simon, Darryl Pierce)

When I'm alone in my room sometimes I stare at the wall  
In the back of my mind I hear my conscience call  
Telling me I need a girl who is as sweet as a dove  
For the first time I can see I need love

There I was joking at my games  
So many hearts and I'm saying no names  
A thought occurred tears made my eyes burn  
I said to myself look what you've done to her

I can feel it inside I can't explain how it feels  
All I know is that I'll never dish another raw deal  
Playing make believe pretending that I'm true  
Holding in my laugh as I say I love you

Say no more I whisper in your ear  
I say I love you and I will always be here  
And though I often reminisce I can't believe that I've found  
Desire for true love floating around

Inside my soul because my soul is cold  
Half of me deserves to be this way until I'm old  
The other half needs affection and joy  
The warmth created by a boy and a girl

I need love

Romance sheer delight how sweet  
I gotta find me a girl who can make my life complete  
Scratch my back get cosy and huddle  
I would lay down my jacket you could walk in a puddle  
I'd give you a rose pull out your chair before we eat  
Kiss you on the cheek oh girl you're so sweet  
It's déjà vu whenever I'm with you  
I could go on forever telling you what I'd do  
But where the hell are you neither here nor there  
I swear I can't find you anywhere  
You're not in my closet or under my rug  
And this love search it's really making me bug

So if you know who you are  
Why don't you make yourself seen  
Take a chance with my love you'll see what I mean  
Fantasies can run but they cannot hide  
And when I find you I will pour all my love inside

I need love







I'm gonna kiss you, hold you, never scold you  
Suck on your neck caress and hug you  
Cry and moan you'll never be alone  
If you're standing next to me or on the phone

Can't you hear it in my voice I need you so bad  
I've got money but love is something I never had  
I need your ruby red lips, sweet face and all  
I love you more than the man who's ten feet tall

I watch the sunrise in your eyes  
So in love when we hug we feel paralyzed  
Our bodies explode in ecstasy unreal  
You're as soft as a pillow I'm as hard as steel

It's a dream I can't lie because I've never been there  
This is an experience that you and me can share  
Clean, unsoiled yet sweaty and wet  
I swear to you this is something I will never forget

I need love  
I need love

You see I've changed, I'm no longer  
A playboy of the world  
I need something that's stronger  
Friendship, trust, respect and admiration  
This whole experience is such a revelation

Taught me love and how to be a real man  
Always be considerate and do all I can  
Protect you you're my lady and you mean so much  
My body tingles all over at the slightest touch  
Of your hand and understand I'll be frozen in time  
Till we meet face to face and you tell me you're mine

When I find you I swear I'll be a good man  
I'm not going to leave it in destiny's hands  
Can't sit and wait for my princess to arrive  
Struggle and fight to keep my dream alive  
I've searched the world for a special girl  
When I find you watch this love unfurl

I need love  
I need love

Girl listen to me  
If you're out there  
Please make yourself seen

I need love  
I need love  
I need love

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### Exploring The Blue (Luka Bloom)

I go down into the water  
And dive as deep as man can go  
Into those dark places  
Watch the underwater flow

Chorus:  
Exploring the blue  
Exploring the blue  
Exploring the blue  
In search of you

Here I stand by the mountain  
Look up to the sky  
Knowing it's a matter of having to climb  
Above this place  
These clouds lie

Chorus

It may be high  
It may be low  
Where I think you are  
That's where I'll go  
That's where I'll go  
That's where I'll go

I go down into the water  
And dive as deep as man can go

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Luka Bloom Music (ASCAP)



**Listen To The Hoofbeat**  
(Luka Bloom)

Listen to the hoofbeat  
Spirit coming alive  
Listen to the hoofbeat  
Bringing together tribes  
Listen to the hoofbeat  
New blood on the plains  
Listen to the hoofbeat  
Shaking off ancient pains  
Listen to the medicine man  
He hasn't been heard for years  
Listen to the medicine man  
Call a wiping of tears

Listen to the hoofbeat

Mother earth been too long crying  
Mothers' wounds too great to bear  
Mothers' children finally rising  
New blood everywhere

Listen to the hoofbeat  
Listen to the hoofbeat

In Pine Ridge, South Dakota  
Mending the sacred hoop  
Far away from the cities  
Never again to bow or stoop

Listen to the hoofbeat  
Ghosts of Wounded Knee  
Listen to the hoofbeat  
Setting the spirits free

Listen

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**Be Well**  
(Luka Bloom)

Be well my love  
Be well  
As you brave  
The raging storm

Be well my love  
Be well  
Into a new world  
We are born

Step out on the road  
Alone for awhile  
Underneath Dublin sky  
The quiet grows

Go on through the night  
Alone for awhile  
Walk along the waterfront  
To Sandycobh

Fare thee well my love  
Fare thee well  
I must go down embrace the sea

Fare thee well my love  
Fare thee well  
Feel the waves wash over me

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**This Is Your Country**  
(Luka Bloom)

It's a race with time to the subway, every morning  
You work so hard  
Making a new life everyday  
Looking out sometimes, beyond Manhattan  
At the fields and streets you fled  
When you went away

Chorus:  
I know the tug you feel  
Inside your heart  
I've dreamed that dream  
So please remember  
Please remember  
This is your country

So if you close your eyes in south Boston  
An Atlantic sunset fills your mind  
Child again in long summer evenings  
Before the age of the cruel and unkind

Chorus

This is your country  
This is your country waiting for you  
Come back home  
Come back home

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**The Acoustic Motorbike**  
(Luka Bloom)

The day began with a rainbow in the sand  
As I cycled into Kerry  
Cattle grazing on a steep hillside  
Looked well fed well balanced  
Close to the edge

Chorus:  
Pedal on, pedal on, pedal on for miles  
Pedal on  
Pedal on, pedal on, pedal on for miles  
Pedal on

I take a break, I close my eyes  
And I'm as happy as the Dolphin  
In a quiet spot talking to myself  
Talking about the rain  
Talking about the rain  
All this rain


Chorus

You see whenever I'm alone  
I tend to brood  
But when I'm out on my bike  
It's a different mood  
I leave my brain at home  
Get up on the saddle  
No hanging around  
I don't diddle-daddle

I work my legs  
I pump my thighs  
Take in the scenery passing me by  
The Kerry mountains or the Wicklow hills  
The antidote to my emotional ills  
A motion built upon human toil  
Nuclear free needs no oil  
But it makes me hot, makes me hard  
I never thought I could have come this far  
Through miles of mountains, valleys, streams  
This is the right stuff filling my dreams  
So come on, get up on your bike  
Ah go on, get up on your bike

Chorus





Finally  
With my face to that bitter wind  
I bombed it into Killarney  
Skin raw like a sushi dinner  
And an appetite  
That would eat the hind leg of the lamb of God  
Even though you know I wouldn't dream of doing such a thing  
Then settle down for a quiet night  
Think about what I've seen and done  
And wonder

There's a reason for this  
Now is the time to speak of the problem troubling my mind  
Sick of the traffic choking our towns  
Freaking me out, bringing me down  
Knock down houses, build more lanes  
Once was a problem, now it's insane  
My solution it's one that I like  
It's Muddy  
The Acoustic Motorbike  
So come on, get up on your bike  
Ah go on, get up on your bike

Chorus

Ah go on, Ah go on  
Get up on your bike  
Get up on your bike

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### Can't Help Falling In Love (Creatore, Weiss, Peretti)

Wise men say  
Only fools rush in  
But I can't help  
Falling in love with you

Shall I stay  
Would it be a sin  
When I can't help  
Falling in love with you

Like a river flows surely to the sea  
Darling so it goes  
Some things are meant to be

Take my hand  
Take my whole life too  
For I can't help  
Falling in love with you  
For I can't help  
Falling in love with you

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### Bones (Luka Bloom)

See this life  
I hate it now  
Though I don't want to  
See this life  
I hate it now  
Though I didn't used to

Once there was a way to dream  
A warm pool to lie in  
Someone's murdered the child in me  
This place I'll die in

Chorus:  
Bones are all you see  
Because that's what's left of me  
Bones are all you see  
Because that's what's left of me

See that man  
I hate him now  
Though I don't want to  
See that man  
I hate him now  
Though I didn't used to

Once there was a time of love  
That time is no longer  
So I scream to God above  
Take me from this hunger

Chorus

This road and me  
This road and me  
This road and me  
This road and me  
This road and me

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Lyrics by Luka Bloom, inspired by the play "Road"  
by Jim Cartwright. Reprinted by permission of  
Methuen London.

### Bridge Of Sorrow (Luka Bloom)

Cigarette ends on a nightclub floor  
All the people you know are going to the door  
You danced all night tried again and again  
But you could breathe no life into the tired veins

New year's eve it's the lowest tide  
There's a burning emptiness inside  
Out into the night and the winter's air  
But you know you can't face another year

Chorus:  
Don't go to the bridge of sorrow  
Don't go to the bridge of sorrow

You don't belong to a respectable scheme  
You don't belong in the mainstream  
You don't belong in the material world  
You try to talk you were never heard  
So you're keeping to yourself doing the best that you can  
It's been this way since time began

Chorus

Who is to say what is the best to do  
When the world is as heavy as it is for you  
There is no comfort by the light of the moon  
Something is gonna give soon

You've run away from the mother and father  
But you can't escape the heart of the matter  
'Cause all around you other lives are falling  
But voices are heard calling

©1992 WB Music Corp./Luka Bloom Music (ASCAP)



If a band just wants a design for a single cover and a poster, he does just that. If a band approaches him to design their album cover and present him with a badly designed logo to be used on the sleeve, he doesn't make suggestions as to how it could be improved. (Steve Averill, interview with author, 27 Jan. 1992) This is also the situation with Design Works who in the case of three traditional musicians, just designed their tape covers, nothing else.

Works Associates don't advertise their services amongst people in the music business.

'We haven't done any promotional work in that area because we already have more than enough work to keep us going. We may launch a promotional campaign to broaden our design work into other areas.'  
(Steve Averill, interview with author  
27 Jan 1992)

None of the other design agencies that I have researched have approached bands or management companies about doing their design work. This is also borne out by several managers and musicians with whom I spoke in the course of my research. None of them had ever as much as been presented with a business card from a design agency.



'There is no co-operation between the design industry here and the music industry. No design house ever approached us to do any of our work even though we have quite a high profile and have a record contract and have been in almost every Irish poll of "bands to watch" and so on.'

(Columb Farrelly, manager of 'the Pale'  
in interview with author, 11 Jan. 1992)

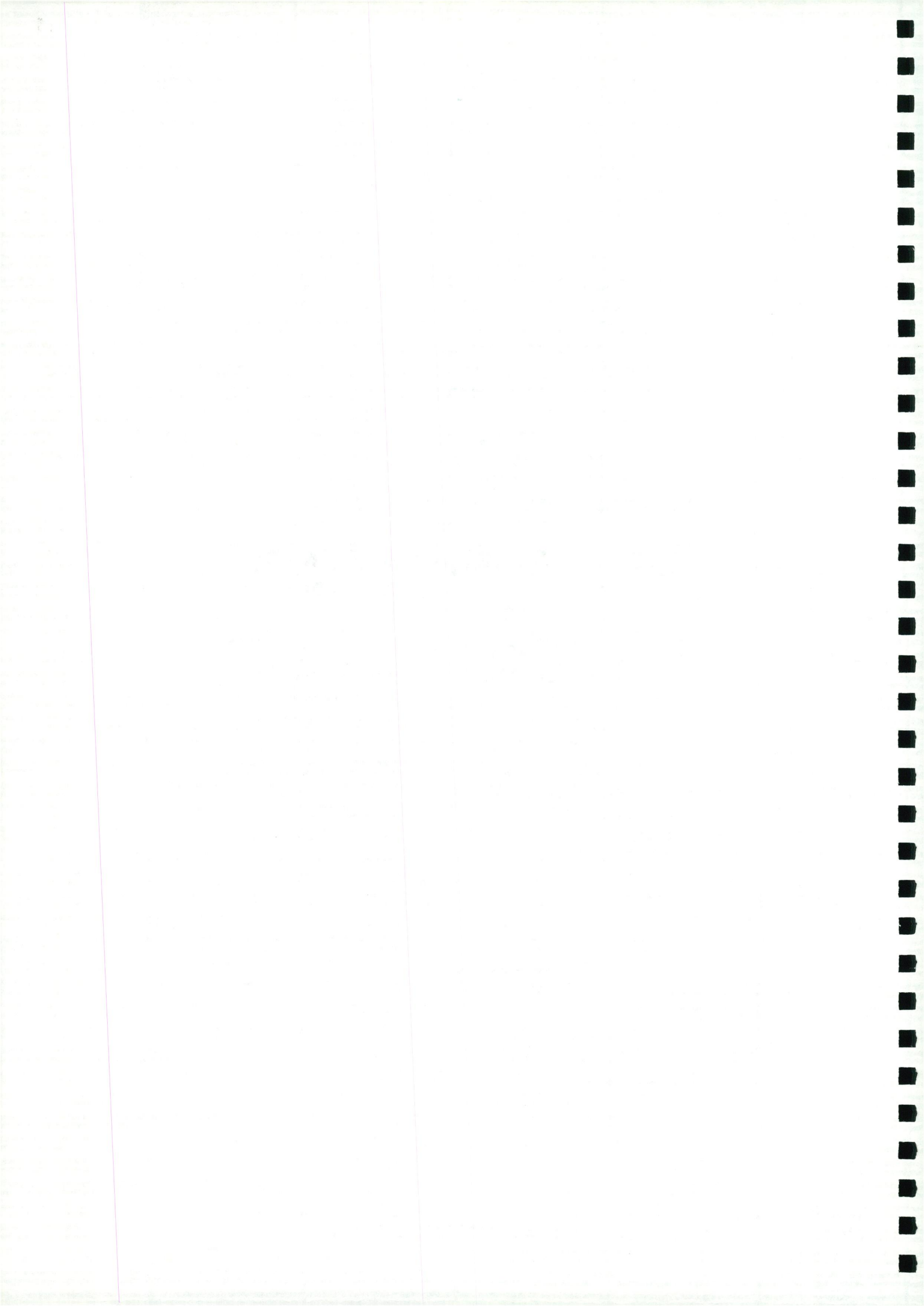
'We've never been approached by any design agencies...Steve Averill is a friend of mine from the days we used to play in a band together, so I asked him to do the sleeve design for us.'

(Peter Holidai, manager of Engine Alley,  
interview with author, 9 Jan. 1992)

'No I don't think that design agencies here give us any suggestions or help as to how we could use additional visual material. It's purely a commercial transaction. There's no kind of informal talking shop or informal helping process between the design agencies and the music business.'

(Keith Donald, musician and popular  
music officer for the Arts Council,  
interview with author, 20 Jan. 1992)





The lack of co-operation between the design industry and the music industry is highlighted by the sad fact that almost every group or artist who have been signed to a major record company for their international releases have all had their design work, photography, videos etc... done abroad. U2 are the only successful group who are the exception. Although they use a Dutch photographer, Anton Corbijn, the majority of their work is designed and printed in Dublin.

All the rest have dropped their Irish designers and worked with whoever their English or American record companies or management have suggested. Enya, Sinead O'Connor, the Hot House Flowers, Chris de Burgh, the Fat Lady Sings, Mary Coughlan, Micheal O Suilleabhan, the Black Velvet Band, the Forget-me-nots, even Mary Black's and Christy Moore's recent releases, have all been designed by English or American designers.

Amelia Stein, freelance photographer, has quite an impressive portfolio of music related work. She works mainly with Steve Averill and Works Associates. She voiced her frustration at not being asked to do the photography for her clients once they have been signed to a major record company:





'We did 'No Sweat's' first single cover. They asked us to do it for them. We did the (photo) session with them and produced a record cover in about 24 hours. And when the opportunity came to do the album cover their representatives insisted it was done in London. There were five sessions done at great expense, photographers flown over to L.A. etc... We did not get a second chance at doing the lp cover. We got to do the single cover in a rush but we were not used for a major release. That was it! - the record company's decision.

Mary Coughlan is another example. The Douglas Brothers were flavour of the month over in England. WEA insisted on using them as photographers. I was supposed to get that one - 'Uncertain Pleasures'. I had done her earlier albums.

I did the first 'Forget-me-nots' photo, got a load of hassle about being paid and so when it came to their major release it was done in America.

That will happen with a lot of bands, they do their first release with Irish people, then that's it!



'It's a conspiracy if you like! There are very few occasions where they will have the confidence to let you do anything more. I don't think we're any better or any worse. I just think there are times that we don't get let do the major stuff because it gets taken away from us.'

(Amelia Stein, interview with author,  
16 Jan. 1992)

When I asked Steve Averill for his opinion on this issue, he was less passionate in his response than his photographer colleague and seemed resigned to the fact that the record companies usually have the final say in what designers and photographers are used:

'Major record companies often use their own in-house designers or certain English design companies. U2 have used us all along but with most of the others, the record companies stipulate who they should use, what image they should portray, how the sleeve looks etc...Sometimes a band comes up with something and the marketing people in the record company will say they can't use it or that it wouldn't sell.'

(Steve Averill, interview with author,  
27 Jan. 1992)





However Irish designers and photographers must take some of the blame for this situation as they have not pushed for any of this work to come their way. The manager of Irish group 'the Fat Lady Sings', David Stopps, hadn't even heard of Steve Averill when I mentioned him in an interview recently. They are based in London since 1988 and are signed to Warner Records.

'We have nothing against using Irish graphic designers or photographers but...we have never been approached by an Irish graphic design company. I'm sure there are some excellent graphic designers and photographers here but they need to ... establish themselves with major record companies so that they will consider them for design work.'

(David Stopps, manager of the Fat Lady Sings,  
Interview with author, 17 Nov. 1991)

The dilemma for Irish designers wishing to work for the music industry in Ireland is, as I have gathered from my research, a difficult one:

- \_Bands have very little money when they are starting out and so chose to spend as little as possible on design and promotional material. That usually entails doing it themselves or getting a friend or a relation to do the work.
- \_Because the Irish market is so small, in international terms, the fee for a sleeve design and related promotional material is quite small for, say, a 1000 copies release.





\_If a band /artist makes a breakthrough and is signed for an international release the fee is much more handsome! However, it seems that at this stage, as Amelia Stein puts it, "little old people in Ireland" aren't even considered! There are two reasons for this - the record company stipulates what designers should be used and also there is a lack of confidence in, and knowledge about, the capabilities of Irish graphic agencies.



chapter three:





The necessity for a co-operative effort between Irish designers and the Irish music industry in order to create an impact on the international market

It's disheartening that in a country with so much musical talent that so few artists have achieved international success. It's also disappointing that all of those successful acts, with the exception of U2, are using English or American designers, photographers, management companies, video companies, promotion agents and merchandising firms. It is certainly no coincidence that those groups/artists who have achieved international stardom have also an extremely well thought out publicity campaign behind them and a plethora of excellent visual promotional material. Yet it seems from the standard and small quantity of Irish bands' promotional material that they still haven't woken up to the fact that these are key elements in every success story.

This is not to say that any talentless bunch of musicians who pumps £200,000 into a publicity campaign with brilliant visual materials will become mega stars over night! The talent, the songs and the music need to be there first of all and certainly a charismatic personality or good stage performance can help. But it is clear that a co-operative effort between the music industry and the design, advertising and film/video industries here would be of great benefit to all.

The ideal solution would be to set up a co-operative body of designers, photographers, publicists, image consultants and advertising personnel who would work with managers, musicians and record companies, with a view to breaking more Irish acts onto the international scene.





There is an immediate need for this, for three reasons:

- \_To **create an awareness** of the necessity for excellent and substantial visual material for Irish music artists who wish to pursue an international career in the music business. From my research I believe that the vast majority of Irish musicians and managers are not fully aware of the importance of the impact of good visual material or of the importance of frequent exposure.
- \_To **ensure a high standard** of visuals for Irish bands/artists.
- \_To **keep more of the design work at home** so that the people involved in the music industry are aware of the high quality of design in Ireland and have the confidence to use Irish designers, photographers, video companies etc..., when they sign with major record companies.

The main **functions** of this co-operative would be:

- \_To assist both new groups/artists and those already established in this country to put together a professional and substantial promotional package of visual material.
- \_To advise them on a publicity campaign.
- \_To organise sponsorship for deserving music artists to put towards the cost of their visual material.
- \_To work in close co-operation with 'Music Base' and the Arts Council.
- \_To engage the assistance of Coras Trachtala (the Irish Export Board) with a view to ensuring a more long term commitment to the Irish music industry and its export potential.
- \_To build up a relationship with the press, tv and radio, both here and abroad.



While all of this sounds quite ambitious it could be achieved over a timescale of four to five years, with the co-operation of everybody involved.

The primary function - **to assist artists to produce a professional package of visual material** - is the most immediate need. It would offer three choices :

- \_ The total package would be designed by people involved in the co-operative.
- \_ We would put our clients in contact with other design agencies, photographers, video companies etc... who would do the work for them.
- \_ A guide, which we would publish, could be given to new bands/artists and would consist of detailed suggestions of promotional material and advise on getting exposure through the media.

The publication would also act as a comprehensive guide to the services offered by the co-operative.

One of the main obstacles to a group or artist making use of our services would be finance. To design and produce a substantial promotional package obviously costs a lot of money, which musicians are often reluctant to part with! This is why we would try to organise **sponsorship** for the artists who cannot afford it. Levi's and Tennents are already involved in the sponsorship of music events.





The suggestion of sponsorship often raises the heckles of musicians! However in its defence I would have to agree with what Ian Wilson had to say at last year's Hot Press Seminar:

'The vast majority of sponsorship money goes to fuel the obscene greed of a few extremely rich people... However, I think if a band can get a bit of money off somebody that helps them further their career, and they don't get themselves too deeply involved, and they make sure the deal they do is sensible, and it's that kind of level we're talking about here, I think it's quite good.'

(Ian Wilson, p. 10, Hot Press Yearbook 91/92)

Another possibility to fund this co-operative would be the **Arts Council**. Since 1987 the Arts Council have shown their willingness to help the popular music business. In February 1988 they appointed **Keith Donald** as their popular music officer. Since his appointment he has been instrumental in setting up the Hot Press Seminar, helped in starting the Rock School in Ballyfermot Senior College and run several informative seminars on the music industry around the country. He was one of the main people who convinced Coras Trachtala to become involved in music export, through the New Music Seminar in New York.

The commitment of the Arts Council to the popular music industry is a welcome departure for a state body who previously were only associated with classical music, dance, drama and fine Arts. The support of the Arts Council would be sought for this venture. It would be very beneficial if popular music ventures could receive the same kind of funding from the Arts Council as other areas of music and artistic activity.





Keith Donald's tenure as popular music officer with the Arts Council has just ended and he is presently in the process of setting up **Music Base** - an independent body with a function similar to that which he had in the Arts Council.

'During the last two years we've been examining the possibility of moving the popular music function out of the Arts Council, principally because the Arts council can't hire new staff without permission from the department of the Taoiseach. So I've set up something outside of the Arts Council. The premises are in Temple Bar...I'm going to call it Music Base and it'll be a continuation and expansion of the functions I've had in the Arts Council.

The first year I have an Arts Council promise of funds and a grant from the Ireland fund. The core function will be advise and information I hope, within a few years, to have a data base of information on the music industry internationally.

I'd also like to assist songwriters and publishers by establishing an independent committee who would get some money to go into a studio and do really good demo material. I'd like to establish a scheme whereby an established record producer would be paid to go and work with a young band and rehearse before they ever go near a studio.

(Keith Donald, popular music officer with the Arts Council, interview with author, 20 Jan. 1992)



The setting up of and the expansion Keith Donald's venture is a very exciting prospect and a very important step from the music industry's point of view. Consequently I would hope to work in close co-operation with Music Base.

One of the most important achievements that Keith Donald initiated during his tenure at the Arts Council was Coras Trachtala's involvement in the **New Music Seminar** in New York. In my interview with him he explained how this came about and its importance as a showcase for musicians hoping to attract international attention.

'The New Music Seminar was started by three young New Yorkers thirteen years ago. The first year there were only two hundred delegates... nowadays there are eight and a half thousand delegates. There are panel discussions on a huge variety of subjects to do with the music industry. They also have a thing called the 'New York Nights' which showcases dozens of U.S. and foreign bands in night clubs throughout Manhattan. Last year we had seven or eight bands over from Ireland. They did really great, got really good' write ups'.

We had a cd with eighteen Irish bands on it and put together a directory on Irish bands which we gave away.

We gave away four thousand cd's to anybody who could present us with their business card.'





'It was hugely successful, everybody was talking about the Irish stand. You couldn't help but notice it The Irish were everywhere. The bands were everywhere.

A lot of bands did some business, should it be only getting a US lawyer or agent. A lot of the Irish bands went over on the Aer Lingus, Arts Council travel award schemes.'

(Keith Donald, interview with author,  
20 Jan. 1992)

The New Music Seminar is an excellent vehicle for exposing new Irish talent onto the international stage. It's a shame however that the design of the cd booklet was so appallingly bad. Clichéed celtic symbols on the logotype and the good old green and orange clashing with purples and pinks says very little for the standard of Irish design. Even the layout of the inside of the booklet looks like it was designed in a hurry! (See fig. 25)

However, appalling cd booklets aside, I would hope to help a number of deserving artists to be accepted amongst the chosen few for the New York Seminar and help equip them with appropriate promotional material if and when they make their Manhattan debut.

I would hope to convince Coras Trachtala to sponsor some of the visual material which the artists would need when embarking on this trip. I would also intend securing a more long term commitment from C.T.T. to the music industry, more than just their involvement in the New York seminar.





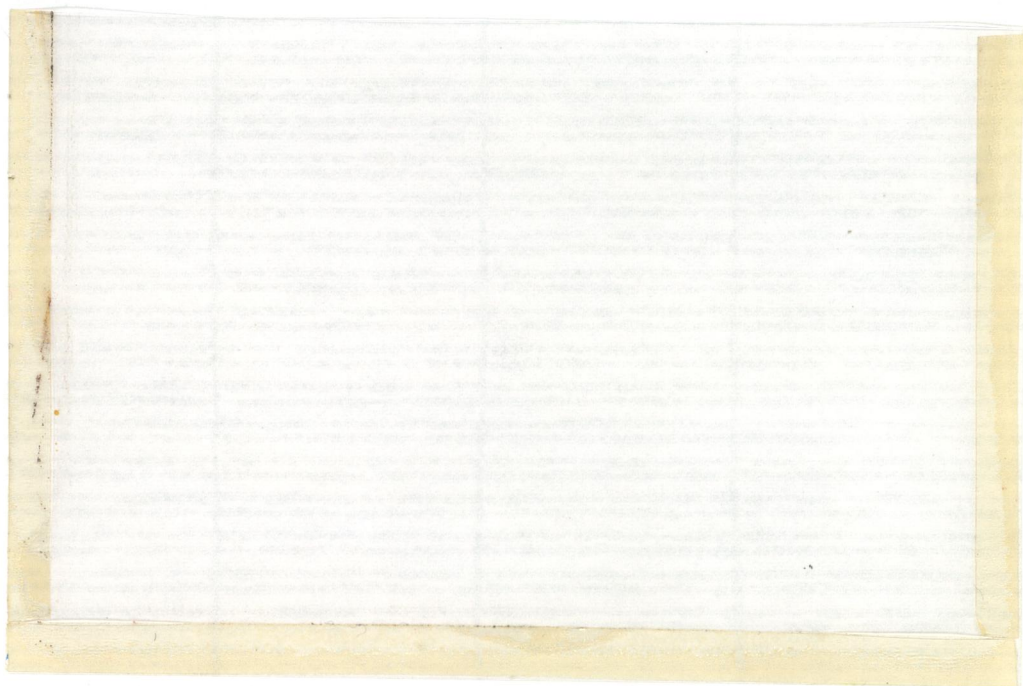


Figure twenty five : New Music Seminar cd booklet.



BSBCD1

music  
from

# IRELAND

breaking  
sound  
barriers

Hinterland appear courtesy of Island Records  
Energy Orchard appear courtesy of MCA Records  
Davy Spillane appears courtesy of Tara Records  
The Prayer Boat appear courtesy of RCA Records  
Power of Dreams appear courtesy of Polydor/Polygram Records  
No Sweat appear courtesy of London/Polygram Records



"**Music from Ireland - Breaking Sound Barriers**" Compilation CD was produced specifically for US and international media, A&R & publishers and coordinated by **Una Johnston**, New Music Seminar Int'l Director and Irish representative.

Manufactured by **A to Z Music Services**, 97 Charlotte Street, London W1P1LB UK.  
Contact: **Paddy Prendergast**, Tel: (071) 323-5590 Fax: (071) 323-9174

"Music from Ireland - Breaking Sound Barriers" was made possible with the assistance of Coras Trachtala - The Irish Export Board.

CD cover and booklet design, by **Works Associates** (Dublin)

Cover Photography by **Harry Thuillier**

Production master produced by **Chris O'Brien** at Windmill Lane Studio 2, Dublin 2.

Special Thanks to:

The A&R Committee - **Keith Donald**/The Arts Council, **Dermott Hayes**/WRNN, **Emmett O'Reilly**/Hot Press; **Derry O'Brien**/Coras Trachtala, The Irish Export Board Dublin; **Philip McGauran**/CTT New York; **Stuart Raven-Hill**/Intrepid Records Toronto; **Paddy Prendergast**/A to Z Music Services London; **Colleen Jordan**; **Chris O'Brien**, **Kieran Owens**; **Fiona Whelan**/Windmill Lane Studios; **Lorraine Compton**; **David Donahue**; **Niall Stokes & Jackie Hayden**/Hot Press Magazine.

Special thanks must go to each and every artist featured on this CD and their management and record companies. Their support made this CD a reality.

This CD is for promotional purposes only. Attempted sales are void and in violation of law. Unauthorized copying of this recording is strictly prohibited.

**Jimmy McCarthy**-"On My Enchanted Sight" (Jimmy McCarthy) 3:10

Recorded at Windmill Lane Studio. Dublin.

© Jimmy McCarthy (M.C.P.S.)

Management: **Stacy McCarthy**, 30 Brooklands, Nutley Ave, Ballsbridge, Dublin 4.

Ph: (353-1) 269-3531.

Record Co: **Mulligan Records**.

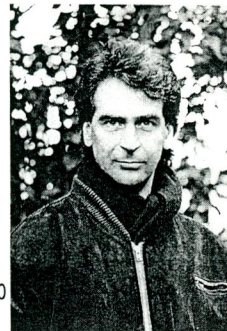
Territories available: All territories except Europe.

Publishing available for all territories.

Audio Material available: Album "Song of the Singing Horseman"

Contact during NMS: **Stacy McCarthy**, **John O'Mahony** 212-371 3600

Description of music: classic style (rootsy)



**Four Men And A Dog**-"Wrap It Up" (Neil Johnston and Arty McGlynn) 3:18

Recorded at Homestead Studios

Publisher: **Dog Music Publishing Ltd.**

© Copyright control.

Management : **Jim Heaney**, 12 Glenkyle Pde, Carnmoney, Co. Antrim BT36 6SY, Northern Ireland

Ph: (0232) 849810 Fax: (0232) 842000

Record Co: **Cross Border Media**.

Territories Available: The World.

Agency: Under negotiation.

Merchandising: Under negotiation.

Audio Material Available: Debut album "Barking Mad" now available.

Contact during NMS: **Oliver P Sweeney**.

Description of music: World music with an Irish traditional and country base.



**No Sweat - "Waters Flow" (No Sweat) 4:33**

Recorded at Goodnight L.A. Los Angeles.

Published by Warner Chappell Music Ltd.

© Warner Chappell

Management: Mike Rogers/ Darragh Kettle

Ph: (353-1) 768922 Fax: (353-1) 763959

Walter O'Brien Concrete Management

301 West 53rd Street, Suite 11D, NY NY 10019

Ph: (212) 247-8030 Fax: (212) 247-8102

Record Co: London/ Polygram.

Agency: International Talent Booking (World ex North America)

International Talent Group (North America Only)

Merchandising: Music Merchandising Management.

Contact during NMS: Darragh Kettle.

Description of music: Modern rock based on traditional blues influence.



**FRANCIE CONWAY - "New York Skyline" (Francie Conway) 4:10**

Recorded at Relief Studio, Belfeux, Switzerland.

Published by : Con-Songs

© Con-Songs

Management: F.C Management and

Christian Joller Executive Producer

Ph: (353-1) 945530, (41-22) 7820280, (41-22) 7893080

Territories Available: Two albums for the World except Europe.

Publishing: Free for The World.

Video material available: Two Videos, "Somebody Stole My Girl" and

"New York Skyline", Contact Chuck Fishbein (USA 908-291-0219)

Contact during NMS: FRANCIE CONWAY.

Description of music: Songs for the Aware.



**The Coletranes- "She Turns Me Round, She Brings Me Down" (Brendan Tallon) 2:40**

Recorded at Ringsend Road Studios, Dublin Ireland.

© Copyright Control

Management: David McMorrow,

14-15 Sir John Rogerson's Quay, Dublin 2, Ireland.

Ph: (353-1) 714344 Fax: (353-1) 714151

Record Co: Sun.

Territories available: The World.

Agency: Upfront Agency, Dublin Ireland.

Audio/Video material available: Debut single- "I Wake Up" 7" & Cass.

Video - "I Wake Up"

Contact during NMS: David McMorrow, Milford Plaza.

Description of music: "Beef Music" - Play it LOUD!



**Azure Days- "Anything For You" (Azure Days) 3:45**

Recorded at Sun Studios, Dublin/Ballyloughan, Carlow.

© Copyright Control.

Management: Sara Donnelly, 5 Phoenix Tce, Blackrock.

Ph: (353-1) 288-2306 Fax: (353-1) 283-5084.

And Black i Management, London (071) 636-4151.

Territories available : The World.

Audio Material available: "Anything For You " EP.

Contact during NMS: Sara Donnelly/ Paddy Prendergast/ Kathy Filler.

Description of music: "Modern psychedelia with more balls than Manchester."





**Hinterland** - "Handle Me" (Donal Coughlan and Gerry Leonard) 3:54

Recorded at Ropewalk Studios, Dublin Ireland

Publisher: Island Music.

© Island Records.

Management: Kieran Owens, Hibernia House,  
52 Dame Street, Dublin 2, Ireland.

Ph: (353-1) 679 4455 Fax: (353-1) 679 4313

Record Co: Island Records.

Agency: Seeking representation.

Merchandising: Seeking representation.

Audio/Video material available: Island Records debut album

"Kissing the Roof of Heaven" plus "Desert Boots"  
and "Dark Hill" singles.

Videos for "Desert Boots" and "Dark Hill".

Contact During NMS: Kieran Owens, Irish Stand.

Description of music: A rich fusion of soulful lyrics and atmospheric instrumentation.



**The Pale** - "Dogs With No Tails" (Deveraux/Farrelly/Lee/Molloy/Rock/Wearen) 3:30

Recorded at Underscore In-house studio.

Publisher: Pale Music.

© P.R.S/ Deveraux/Farrelly/Lee/Molloy/Rock/Wearen.

Management: UNDERSCORE

Music Production & Project Management,  
77, Montpelier Hill, Dublin 7.

Ph: (353-1) 679-8350 Fax: (353-1) 679-8350

Territories available: All.

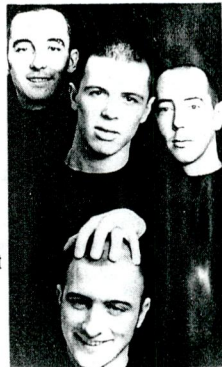
Agency: UNDERSCORE-Music Production & Project Management.

Merchandising: UNDERSCORE-Music Production and Project Management

Audio/Video Material Available: 7 Song cassette-"Why go bald?" & video.

Contact during NMS: Kathy Fiiller & Karen Kinsella/(Underscore Rep.)

Description of music: "Cosmopolitan"



**Blink** - "That Was A Happy Day" (Blink) 4:00

Recorded at Sun Studios Dublin.

© Copyright Control.

Management: Aiden Lambert, 25 South Anne Street , Dublin 2.

Ph: (353-1) 715357 Fax: (353-1) 715473 Territories available: The World.

Audio/ Video material available: 1 video, approximately 12 tracks recorded.

Contact during NMS: Aiden Lambert/ Jim Carroll

Description of Music: Melodic Indie Dance.



**Power Of Dreams** - "Never Told You" (Craig Walker) 2:54

Recorded at Masterock Studio London.

Publisher: Sony Music Publishing.

© Polydor Ltd UK.

Management: Kimble Management., 43 Donnybrook Manor,  
Dublin 4. Ireland

Ph: (353-1) 6797008 Fax: (353-1) 2839071

Record Co: Polydor/Polygram.

Agency: Martin Horne I.T.B (London)

Merchandising: Kimble Management.

Audio/Video material available: "A little piece of God"- 12" Single.

"100 Ways to kill a love"- 7" & 12 " cass/cd/single and video.

"Never been to Texas"- 7 " & 12" cass/cd/single and video.

"American dream"- 7" & 12" cass/cd/single and video.

"Power of Dreams" E.D-7", 12", cass, cd, single.

"Immigrants, Emigrants and Me"- LP/cd/cass.

Contact during NMS: Conor Brooks.

Description of music: "Indie Pop Rock".





**Lir**-"Halcyon Days"(Ronan Byrne/David McGuinness/Craig Hutchinson/Robert Malone/David Hopkins) 4:00

Recorded at Westland Studios, Dublin.

©|Lir Publishing.

Management: Muchwood Management, Effernock House,  
Trim, Co. Meath, Rep.of Ireland.

Ph: (353-405) 41474 Fax: (353-46) 36497

Territories available: The World.

Agency: MCD Dublin.

Audio/video material available: Numerous demo tapes.

Video will be available for NMS.

Contact during NMS: David A. Reilly or

Sean Hayes, Muchwood Management,

Irish Stand NMS or at Marriott Hotel.

Description of music: 90's Progressive Rock.



**Davy Spillane**-"Indiana Drones" (Trad.Arr. D. Spillane/ PJ Curtis) 3:00

Recorded at Windmill Lane Studios, Dublin Ireland.

Publisher: Burrenstone Music

©|1991, Tara Records Ltd.

Record Co: Available

Territories available: Contact Tara Records with regard to licensing

4 albums and back catalogue publishing, 8 Anne's Lane, Dublin 2, Ireland

Contact Sony Music UK for 4th album publishing.

Ph: (353-1) 776921 Fax: (353-1) 6791314

Agency: ABS London

Audio/Video Material Available: 4th album pending release in fall '91,

plus "Shadowhunter", "Out of the Air"

and Atlantic Bridge" CD/cass/LP & 1 Video.

Contact during NMS: Una Johnston and John Cook.

Description of Music: Fluid, instrumental new world music that rocks!



**Capercaillie**-"Rann Na Mona" (Manus Lunny) 3:47

Publisher: Survival Music.

© Survival Records 1991.

Management: c/o Survival Records, P.O. Box 337,

London W5 4X1G. UK.

Ph: (081) 847-2625 Fax: (081) 568-6154.

Record Co: Survival Records.

Territories available: The World.

Audio/ video material available; 12 Track album,

video of first single.

Contact during NMS: David Rome/ Anne-Marie Heighway.

Description of music: A poignant collision between gaelic soul roots  
and contemporary funk and rock.



**Leslie Dowdall** - "Too Late" (Leslie Dowdall/Pol Brennan) 3:42

Recorded at Real World Studios, Bath UK

Published by Leslie Dowdall

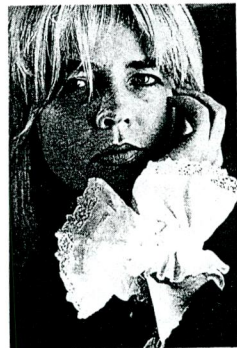
© Copyright Control

Management: Mike Rogers/ Darragh Kettle

Ph: (353-1) 768922 Fax: (353-1) 763959

Territories available: The World.

Contact during NMS: Darragh Kettle.



**The Prayer Boat** - Oceanic Feeling (The Prayer Boat) 5:04

Recorded at STS Studios Dublin, Ireland.

© Copyright Control.

Management: Contact David Donald, RCA, A & R Dept. London.

Record Co: RCA Records London.

Territories available: Signed to RCA Records Worldwide.

Publishing Free.

Agency: Wasted Talent U.K.

Audio/Video material available: Album "Oceanic Feeling" /

Video "Stoppin the World".

Contact during NMS: RCA USA & David Donald, RCA, London.

Description of music: "Uplifting passionate music for the spirit".



**lordjohnwhite** - "Jungleburger" (John Brereton) 3:20

Recorded at Ropewalk Studios, Dublin Ireland

© Copyright Control

Management: Kieran Owens

Hibernia House, Dame Street, Dublin 2 Ireland

Ph: (353-1) 679-4455 Fax: (353-1) 679-4313

Record Co: Lemon Flower Records

Territories available: Worldwide for recording  
& publishing

Agency: Seeking representation

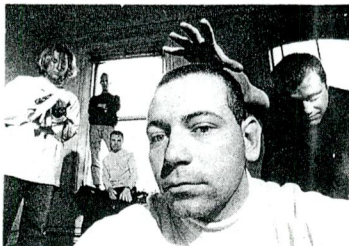
Merchandising: Seeking representation

Audio material available: 3 track Jungleburger 12"

& cass, plus 8 track demo

Contact during NMS: Kieran Owens, Irish stand

Description of music: Totally hip, totally brilliant,  
dance yourself delirious to it!



**House of Heretic** - Galway and Los Angeles (Declan Collins/Neil Farnell/Julian Gough) 4:40

Recorded in the Bowels of RTE Dublin.

Publisher: Fraid not.

© Copyright Control.

Management: Gosh, that would be nice!

Address: House of Heretic, 27 University Rd,

Galway, Ireland.

Ph: Ireland (353-91) 61468

Record Co: Not exactly. in fact, not to put too fine a point on it, NO.

Territories available: Absolutely everywhere on this planet and elsewhere.

Audio material available: Two sexy cassette albums .

Contact during NMS: Julian Gough.

Description of music: Art of combining sound of voice(s) or instrument(s) to achieve beauty of form  
and expression of emotion.



**Energy Orchard** - "Sieve Ban Drive" (Bap Kennedy) 4:30

Recorded: Ocean Way, Los Angeles

Publisher: Virgin Music

Management: Drum Tape Ltd.

15-16 Old Compton Street, London W1V 6JR.

Tel: (071) 439 9511. Fax: (071) 287 0370.

Management: Camilla Hellman, Sphere Management

1991 Broadway, Apt 10b, New York, NY 10023

Tel: (212) 362-3782 Fax: (212) 496-2143

Record Co: MCA Records

Territories Available: No territories available.

Agency Contact: Paul Boswell, Joe Pearseman, ITT, New York.

Audio Visual Material Available through MCA.

Contact Randy Miller, New York.

Contact during NMS, Camilla Hellman

International Artist Management: (212) 362 3782.



Finally, I would propose **building up a relationship between the co-operative group and the press, t.v. and radio**, both here and abroad so that it would make it a lot easier for new groups and artists to get media coverage. Most magazines, radio and t.v. stations give huge exposure to well established acts and familiar personalities. Minute coverage is then afforded to the lesser known artists. I would hope to convince the 'powers that be' to address this situation and allow more radio and t.v. time to Irish artists.

Ian Wilson, a radio producer in RTE, had some very poignant words to say on the subject of getting more airplay for home produced music.

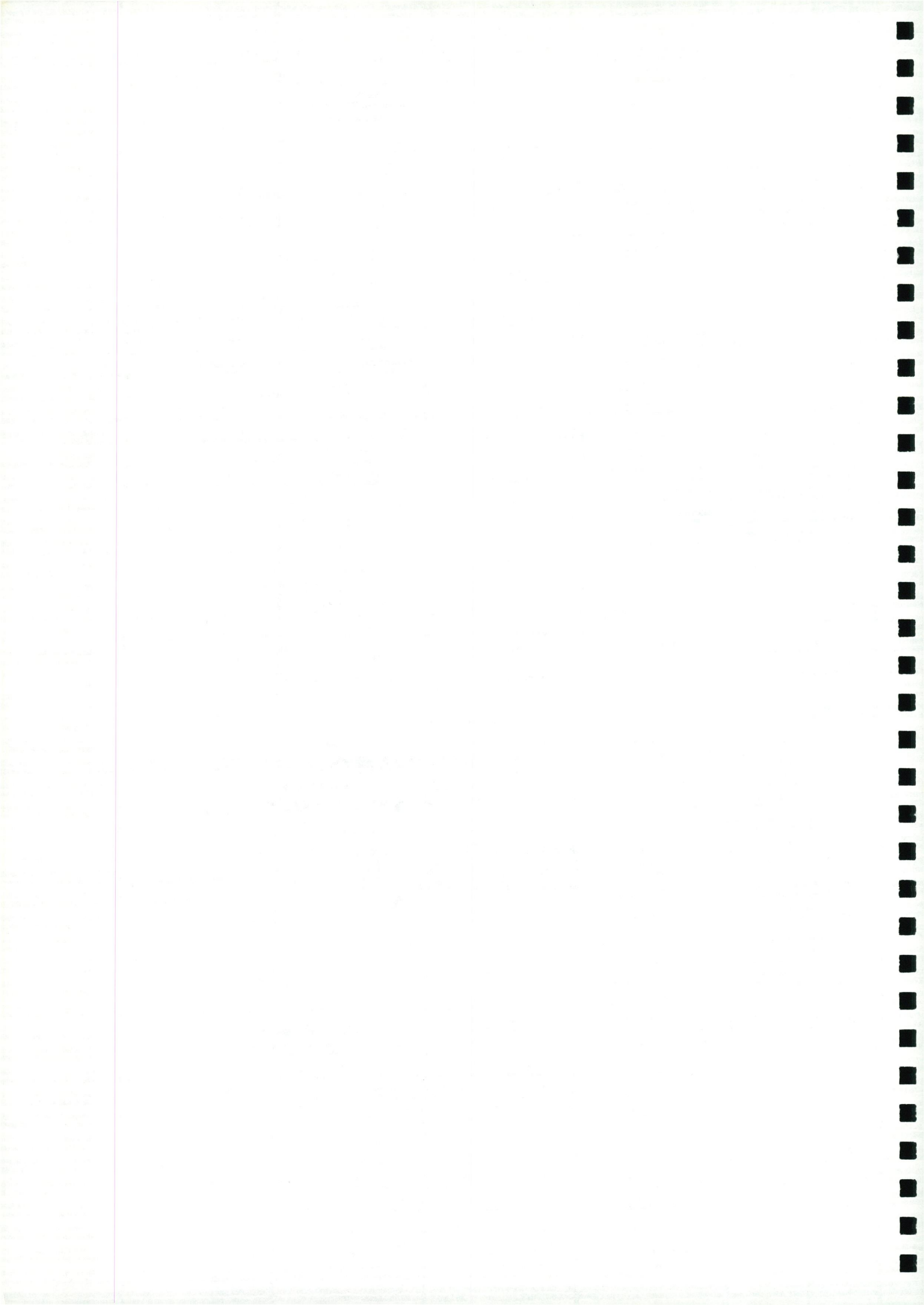
'If you want more Irish records on the radio, it's very simple. The answer is in your own hands. If you were in Canada or Australia...before you got a license to broadcast you'd have to guarantee to play 40% of indigenous music. I'm astounded it's not a condition that RTE has to play that much or that it's not a condition that's laid down internally and enforced.

It's really a political problem. You want to get your records on the radio you use the Popular Music Industry Association, use all the bodies in Ireland and put a rocket up the backsides of the politicians and the people in the radio business. If you put pressure on them and frighten them, they'll listen to you.'

(Ian Wilson, p.8, Hot Press Yearbook 1992)

Fighting talk indeed!





Advice and proposals in relation to media exposure would also be detailed in the co-operative's guide to music promotions.

These are the main functions which the co-operative would include in its portfolio. With the assistance of all concerned it would be a feasible project which would be of great benefit to both the music industry and the design industry in Ireland.





conclusion:



No-one can argue the critical importance of radio and tv airplay and live performances to the career of the professional musician. Without this basic communication, the artist is working in a vacuum. But some Irish managers and musicians have regarded the non-musical and non-performance side of publicity as a troublesome afterthought. The techniques and tools for gaining attention in the media need to be taken seriously because in this age of increasing competition and professionalism, those who regard good visual material as insignificant or a waste of money, will be left behind. Building up a "psychological imprint" of recognition and familiarity through the printed media and advertising is extremely important for new or developing bands. It is also important to the longevity of an established artist's career.

Every artist/band needs to be packaged so as to enhance the public's perception of them or simply increase public awareness of their existence. I would stress, in the execution of all visual materials, the importance of using professional designers/photographers/video persons as the professionals would surely have more ideas on how the material could be done or offer more creative solutions for ideas. The more professional and creative one's visual material, the greater the public perception of a band's talent and professionalism. Good substantial visual material and regular exposure generates interest in the artist's music.

If Irish artists wish to make an impression on the international music scene they need to be aware of all this and, throwing their reservations about the 'packaging of their music' aside, use it to their best advantage.





However, as my first chapter illustrated, a full scale learning process needs to take place. Irish music artists and their management companies need to take a serious look at the standard of their promotional material in comparison to the international material and start taking their visual image more seriously. The Irish music industry need to collaborate with the design industry in order to produce material which will portray bands/artists in this country as being as good if not better than their international counterparts.

The design industry need to take a bigger interest in the potential of designing for the Irish music industry and offer suggestions or ideas as to how their clients could produce a total promotional package rather than just designing tape covers and posters. They need to build up a trust and confidence in the quality and creativity of their work amongst the people in the music business. They also need to promote themselves amongst the English and American record companies so that they'll consider using them for their design work. This should curtail the flow of work leaving the country.

However something needs to be done to initiate all of this. This is why I've proposed setting up a co-operative scheme as discussed in chapter three. This solution would be to set up a co-operative body of designers, photographers, publicists, image consultants and advertising personnel who would work with managers, musicians and record companies, with a view to breaking more Irish acts onto the international scene. This would help to create an awareness of the necessity for excellent and substantial visual material for Irish music artists who wish to pursue an international career in the music business. It would ensure a high standard of visuals for Irish bands/artists so that they have a better chance of making their mark on the international music scene and hopefully serve to keep more of the design work at home.





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### Various magazines:

- Hot Press Magazines (Dublin) 1990-1992.
- New Musical Express (London) 1990-1992.
- Melody Maker (London) 1990-1992.
- Q Magazine (London) 1990-1992.



i n t e r v i e w s :

David Stopps - Manager of 'the Fat Lady Sings', Dublin, 11 November 1991.

Peter Holidai - Manager of 'Engine Alley', Dublin, 9 January 1992.

Columb Farrelly - Manager of 'the Pale', Dublin, 11 January 1992.

Amelia Stein - Photographer, Dublin, 16 January 1992.

Keith Donald - Popular Music Officer, the Arts Council, Dublin,  
20 January 1992\*

Leo Moran & Davy Carton - members of the 'Saw Doctors', Galway,  
24 January 1992.

Shane Wearen - member of 'the Pale', Dublin, 26 January 1992.

Steve Averill - Designer, Works Associates, Dublin, 27 January 1992.\*

Yasmina - Designer, Les Fleurs du Mal, Dublin, 30 January 1992.

Annie Siggins - Designer, The Big Table, Dublin, 30 January 1992.

*\*Transcribed in Appendix 3*





appendix one:





SELECTION OF ARTISTS I HAVE CHOSEN:

U2

ENYA

SINEAD O'CONNOR

HOT HOUSE FLOWERS

THE FAT LADY SINGS

THE GOLDEN HORDE

THE STUNNING

TOASTED HERETIC

THE PALE

THE BLACK VELVET BAND

THE CRANBERRIES

SHAINÉ

MARY BLACK

CHRISTY MOORE

THE SAW DOCTORS

THE FOUR OF US

THE BIG GERANIUMS

THERAPY?

BRIAN KENNEDY

ENGINE ALLEY

THE POWER OF DREAMS

A HOUSE

EMOTIONAL FISH

SWIM

LUKA BLOOM

DAVY SPILLANE

MICHEAL O SUILLEABHAIN

SHARON SHANONN



National College of Art and Design,  
100 Thomas St.,  
Dublin 8.  
Tel. 01-711377  
Fax 01-711748

Dear Sir / Madam,

I am a fourth year student at the NCAD. I am currently doing research for my thesis on the visual promotions of Irish music artists. I am enclosing a brief chapter outline of what my thesis entails. I am presently collecting samples of visual promotional material being used by a selection of Irish artists (list included).

I would appreciate if you could assist me by either sending me a promotional pack which you would send to journalists/radio stations/TV stations/record companies etc... or allowing me 30 minutes of your valuable time to have a look at what promotional material you have been using recently and to ask you a few questions about your promotional strategy. (I have also included the the questions I would need information on!).

I know the week after Christmas is a pretty inconvenient time to be looking for this information but unfortunately I need it before the 10<sup>th</sup> of January. So I would really appreciate you contacting me at your "earliest convenience"!

Many Thanks,

*Mary Guinan*







**Some real important questions that I need information on!**

- ☐ What Visual promotional material have you been using recently to promote .....?
- ☐ How high up on your list of priorities is 1) a strong visual image;  
2) good visual promotional material?
- ☐ How would you describe the image .....wish(es)  
to portray to his/her/the public?
- ☐ Approximately what percentage of your budget/funds do you commit to  
advertising and promotions? Do you think it's enough?
- ☐ What Irish photographers, graphic designers / graphic design agencies,  
advertising agencies do you use?
- ☐ Why did you choose these particular people?
- ☐ Are you happy with the work they have produced for you?





a p p e n d i x   t w o ;



National College of Art and Design,  
100 Thomas St.,  
Dublin 8.  
Tel. 01-711377  
Fax 01-711748

Dear Sir / Madam,

I am a fourth year student at the NCAD. I am currently doing research for my thesis on the visual promotions of Irish music artists. I am especially interested in finding out to what extent Irish graphic design agencies are used by the people involved in the music industry, ie... music artists, record companies, recording studios, music venues, promoters and agencies, etc...

I would appreciate if you would complete the enclosed questionnaire at your earliest convenience. Complete confidentiality will be respected where requested.

Many Thanks,

*Mary Guinan*

(FOURTH YEAR GRAPHIC DESIGN)  
FAX 711748







FAX : 01- 711748

Yes

No

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.



4. By whom were you approached to do this work?

☐

The artist/group

☐

The manager

☐

The record company

☐

Other (please specify)

5. Were you involved in a total promotional package for any of the artists/groups ?

☐

Yes

☐

No

To what extent?

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1. Has your agency done any design work for the music industry in Ireland?



Yes



No

2. If yes, for what artists/groups/record companies/agencies etc...

WEA, SONY MUSIC, EMI RECORDS / LINE RECORDS, SOLID RECORDS, Virgin,  
PolyGRAM RECORDS, Round Tower RECORDS AND Island RECORDS  
ARE SOME OF THE RECORD COMPANIES.

Groups ARE NUMEROUS BUT HAVE INCLUDED THE BLADES, ALBAN, IN  
TUA NUA, SOMETHING HAPPENS, THE HOMEUSE FLOWERS, AN EMOTIONAL  
FISH, U2, TOM PASCHGA, THE DUALINERS, LUKE BLOOM, MARY  
COUGHLIN, THE FOUNTAINHEAD,

3. What type of promotional graphics were involved (ie... posters, logo type, tape/cd/record covers, tickets, magazine advertisements, photographs, stationary, etc...)

EVERYTHING FROM BAND LOGO DESIGN THROUGH TO T-SHIRTS  
AND INCLUDING PRETTY MUCH ALL OF THE ABOVE,



4. By whom were you approached to do this work?



The artist/group



The manager



The record company



Other (please specify)

CONTACT USUALLY COMES FROM ANY OF THE ABOVE, BUT MOST OFTEN FROM THE RECORD COMPANY

5. Were you involved in a total promotional package for any of the artists/groups?



Yes



No

To what extent?

With U2 we have an input on all aspects of the design process (except video).

One one project Dolores Keane we wrote and directed a video, shot the photographs, worked on the set design and then designed the sleeve, posters and press adverts for that single. This project was in conjunction with photographer Amelia Stein.

CRON:

Steve Augerill





1. Has your agency done any design work for the music industry in Ireland?

☒

Yes

☐

No

2. If yes, for what artists/groups/record companies/agencies etc...

VINNIE KILDUFF - MULLIGAN

THE STUNNING

MERISTEM

U2

MARTIN DONOHUE - TRAD ACCORDEON

MARTIN NOLAN - TRAD PIPER

CORNAC BREATNACH - TRAD FLUTE

THE FIREFLYS

ROCKING CHAIRS

3. What type of promotional graphics were involved (ie... posters, logo type, tape/cd/record covers, tickets, magazine advertisements, photographs, stationary, etc...)

VINNIE - LP COVER / CD / TAPE

MERISTEM - POSTER / TAPE COVER

STUNNING - BUS SHELTER POSTER / SINGLE COVER

U2 - STAGE SET GRAPHICS

DONOHUE / NOLAN / BREATNACH - TAPE COVERS

FIREFLYS - SINGLE / T-SHIRTS  
POSTERS

CHAIRS - SINGLE &amp; POSTER



4. By whom were you approached to do this work?

☒

The artist/group

☐

The manager

☐

The record company

☐

Other (please specify)

U2 / PRODUCTION MANAGEMENT  
COMPANY.

5. Were you involved in a total promotional package for any of the artists/groups ?

☒

Yes

☐

No

To what extent?

To Design Concept / Identity and apply it to  
everything related to Print.

example The Staring  
- Review on Fore ' Single





appendix three:



Interview with Steve Averill, Works Associates, Dublin.  
Monday, 20th January.

*Q. Does Works Associates just do design for the music business?*

Steve: No, we do lots of different design work, new product development, corporate identities, annual reports, etc. We don't to put all our eggs in one basket - just to do design for the music industry wouldn't be a good idea because of the recession and so forth. So we are trying to build up the other side of our business as much as possible at the moment. To say that you can only do sleeve design you can't do anything else is ridiculous because if you are a good designer you can apply your skills to any area. And any good designer can do sleeve design. Sometimes companies think that unless you have done 40 annual reports that you can't design an annual report for them.

*Q. What percentage of your work would be related to the music industry?*

S. About 50%.

*Q. Do you get involved in suggesting a total image or promotional package for a band/artist or is it done purely on a commercial basis?*

S. No, we don't really make a lot of suggestions as to what their image should or shouldn't be. We might make some suggestions about the sleeve design where we are asked but more often than not the band will know what they want and they will ask us to do it for them. They usually have their own logos and we apply them to the sleeve design - some of them are good, some of them aren't. Some bands will come to us to do the finished art work for them. But we just tell them we don't do finished art work - take it to a finishing house.

*Q. You did the sleeve for Engine Alley. How did that work out, did you dislike their logos but did it because that was what they wanted?*

S. No. Well, they had their own logo and somebody who did some illustrations or paintings for them and they wanted to use them. So that was fine. They knew what they wanted themselves.





*Q. Have you done all the design work for the Golden Horde?*

S. No, we just did the sleeve designs - the cd, tapes, 7" and 12" singles. Sam Steiger, the guitarist, does most of their design work - he tells us what his ideas are, what the band wants etc. He also does their posters. They have a particular psychedelic image they use and although the type is not very readable it comes from a sixties thing where they designed the lettering in such a way that only the people whom they wanted to read it, could read it. The Golden Horde billboard poster is designed to attract people who are into psychedelia.

*Q- Do you advertise your services to bands or record companies here or abroad?*

S. No, we haven't done any promotional work in that area because we already have more than enough work to keep us going. We may launch a promotional campaign to broaden our design work to other areas.

*Q. Do you think you could benefit from a higher profile abroad especially with record companies, especially the majors?*

S. Yes perhaps. But the major record companies often use their own in-house designers or certain English design companies.

*Q. Do you find that often when you have done the initial design work for a group or artist that once they are signed to a major record company you don't get to do their sleeves anymore, it goes to some English company - in other words that you don't get a fair crack of the whip?*

S. Well, sometimes that happens. U2 have used us all along but most of the others, well, the record companies stipulate who they should use, what image they portray, how the sleeve looks. Sometimes a band comes up with something and the marketing people in the record company say they can't use it or that it wouldn't sell etc.



*Q. What awards have you won?*

S. ICAD have never given us an award for our sleeve design work. They gave us an award once for the stationary we designed for U2. Sleeve design used to have a category of its own but now it's just put in along with packaging. They don't know how to judge it. We've won several awards from music associations. U2's War album won a 'Music Week' award.

*Q. Do you expect to win an award at the Smithwick's/Hot Press '91 Awards this year?*

S. No, we've won it for the last two years so although we probably should win it for 'Achtung Baby' - I think it's an excellent cover, one of the best around at the moment. But I think they will probably try to move it around. It would probably be bad for the industry if the same person was winning it every year.

*Q. Finally, the new Music Seminar in New York last year. You did the design for the cd cover, brochure and the stand?*

Steve: Yes, well with another company who designed the exhibition stand. And they used our design on it.

*Q. Were you pleased with the design or did you have to design it in accordance with what Coras Trachtala wanted?*

S. There was a committee including people from Coras Trachtala and the Arts Council. They had an input into it. It was different from most other sleeve designs in that there was a wide range of musical styles, rock music, folk, pop, traditional, etc.... So it couldn't portray a certain style above any other, so it had to be a sort of compromise design. We'll probably use the same symbol - the guitar head and celtic symbol again next year.

*Q. Did you think the green and orange colours were a bit too cliched.*

S. Well, we wanted to use green and we tried a lot of other colours with it but the orange looked the strongest with it. I think it was a success.





Interview with Keith Donald, Popular Music Officer with the Arts Council. Monday, 20th January, 1992.

*Q. First of all could you talk to me about the Arts Council and popular music?*

Keith : In the beginning of 1987 a group of people from the music industry got together and decided they needed some kind of figurehead or representation on a more efficient level. They had discussions with the Arts Council and after a brief while advertisements were placed in the national press, about the middle of 1987, looking for a popular music officer. It was initially going to be a research post - a person was going to research the industry and write a report on it - they weren't actually going to do anything. Eventually that broadened out, it seemed that the job was going to have more functions than just research.. So they got inundated with applications - they got 280 applications. They weened us down by various means and they ended up with a short list of a few and it wound up with me. I started work on the 1st of February 1988. There was no at this stage a popular music officer in any of the Arts Councils in these islands. So with popular music industry association we were writing the script as we went along. There are people with some kind of equivalent functions in Holland, Denmark, Norway, Austria, Germany, Canada, Australia and France have got a junior minister for rock - Bruno Leon in Jacques Lange's cultural ministry. So my job for 2 years was funded by the popular music association and divided into 3 Or 4 main functions. The first is education.; I helped start seminar that is the Hot Press Seminar which happens every September; I helped start 2 rock schools and a management school in Ballyfermot Senior College - 2 rock classes, 1 management school; I've also run some seminars around the country.

The second main function would be called advocacy or lobbying - that is trying to make decision-makers change their mind; so I have on-going correspondence with several government departments. I also ran a sponsorship seminar. I've got CTT (Coras Trachtala) involved in music export . They take a stand at the New Music Seminar in New York every year - not totally as a result of me but also as a result of a few other factors including the Irish woman (Una Johnson) who was managing director of that seminar coming back to live in Ireland.



The third main strain in the work is information, which is what I'm doing right now and what I do for anybody who asks for it whether by phone, mail or in person. Or if I don't have the information I'll find it for them.

Then there's a public relations element in the work as well. That would be on behalf of the music industry. It would also be on behalf of Ireland in a lot of cases because a lot of the media people who would want to talk to me would be from television and press abroad. That's a brief product history of how the Arts Council and popular music have been involved.

*Q. Tell me about the New Music Seminar.*

Keith: The New Music Seminar was started by 3 young New Yorkers 13 years ago. The first year there were only 200 delegates and the thing has grown and grown so nowadays there are eight and a half thousand delegates. There are panel discussions on a huge variety of stuff to do with the music industry. Almost every area in the music industry you could think of gets discussed at some level at the New Music Seminar. They also have a thing associated with it called New York Nights which is show-casing dozens of US and foreign bands in night clubs throughout Manhattan. Last year we had 7 or 8 bands over from Ireland. They did great, got really good write-ups. We had the CD with 18 Irish bands on it.

*Q. Steve Averill and Works Associates designed the cover. Did he design the whole stand also, the whole visual look?*

Keith : Yes. Year one he designed it. Coras Trachtala had an input into the 'look' they wanted and Hot Press too. We put together a booklet as well as a directory on Irish stuff which we gave away.





*Q. How successful was the Irish representation?*

Keith : It was hugely successful, everybody was talking about it. You couldn't help but notice the Irish stand. There were many more delegates from places like the UK, Spain, etc but you couldn't help but notice the Irish because they were everywhere and the bands were everywhere. We gave away four and a half thousand cd's to anybody who could present us with their business card. So we knew where the cd's were going. A lot of the bands did some business. A lot of these people went out to the States on the Aer Lingus Arts Council travel award schemes and I got them to write to me afterwards. I got over 50 letters telling me what level of business they did. But apparently everybody did some business, should it be only getting a US lawyer or US agent.

*Q. How did you select the bands/artists?*

Keith : About 40 people wanted to get on it. We had a panel of people to choose - one man from Hot Press (Jackie Hayden), Una Johnson, a freelance journalist and myself. If we had interest in any of the bands we declared it and removed ourselves from the decision. It was all fair.

*Q. Can you tell me about the rock school in Ballyfermot?*

Keith : There are 2 distinct classes up there. One is a rock class, the other is a music management class. The rock class study their own instrument - they get master classes from practising musicians in the music business. They study songwriting, theory of music, they spend a day in 'Music by Computer' - working with an Apple Mac system. They learn a lot about production in studio and live production. They get a weekly class from somebody in the music business - it could be a lawyer one week, U2's crew boss the next or a show business accountant, or a promoter, etc.. But the person must have some strong involvement in the music business. The management classes also do word processing, a tiny bit of law, a bit of business organisation, a bit of accountancy and the principles of management.



They do practical projects also. Last year the management class ran four gigs at which bands from the rock school played. They ran them in the centre of Dublin. They did their own advertising, selection of bands, chose the venue themselves, did the door, did everything to do with it. They formed themselves into committees to do the various functions. They had an A&R committee to decide which bands were going to play on which days. It worked out very well.

In June they go into placements for the summer, such as Coras Trachtala, a sound training centre, etc... Several of them got jobs as a result of their work experience. It's a one year course.

*Q. Are there any classes on visual promotions or do you invite any guest speakers to talk to them about the importance of good visual promotional material?*

Keith: They have a PR person alright but that's not exactly what you're asking me! No they don't have a visual Arts person coming into them.

*Q. Would you consider it in the future or as an important addition to there course?*

Keith: Yes, I would think it's a good idea, to give them an idea of how to present themselves visually. I'd agree with what you were saying earlier about the standard of presentation of Irish bands both on stage and in their visual material and yes I will mention it to the person who books the guest lectures for the music classes. Thank you, you have contributed to our class!

*Q. As a musician do you think that design agencies here give any suggestions or help as to how you could use additional visual material?*

Keith: No I don't think that design agencies here give us any suggestions or help as to how we could use additional visual material. It's purely a commercial transaction. There's no kind of informal talking shop or informal helping process between the design agencies and the music business.





*Q. Do you think it would be a feasible idea to set up something that would help Irish bands get their act together on the visual side of things?*

Keith: I think it would be an excellent idea. It would probably lead to more work staying in Ireland. I know that any band I have ever been in, that have gone looking for a sleeve or anything like that, it has been a purely commercial transaction..The people have done their work very well but there has never been any sort of informal talking shop.

*Q. What do you think of the standard of presentation of Irish groups, especially the new unestablished acts?*

Keith: When I started in my job I got a lot of demotapes sent to me. Some of them were well presented and really jumped out at me. You'd get a photo, the lyrics sheet, and some kind of packaging or design work on the cassette. Others, you'd have a quick look at them and put them away, you probably wouldn't even remember the band's name.

*Q. How long more will you be with the Arts Council?*

Keith: The first two years I was there, I was funded by the music industry. During the last two years we've been examining the possibility of moving the popular music function out of the Arts Council, principally because the Arts council can't hire new staff without permission from the department of the Taoiseach. So I've set up something outside of the Arts Council. The premises are in Temple Bar...I'm going to call it Music Base and it'll be a continuation and expansion of the functions I've had in the Arts Council. The first year I have an Arts Council promise of funds and a grant from the Ireland fund. The core function will be advise and information. I hope, within a few years, to have a data base of information on the music industry internationally.



I'd also like to assist songwriters and publishers by establishing an independent committee who would get some money to go into a studio and do really good demo material. I'd like to establish a scheme whereby an established record producer would be paid to go and work with a young band and rehearse before they ever go near a studio. I've a shopping list of about eight or ten ideas like that, Each of which is aimed to help or be a pilot project in some small area of the music business.

*Q. Coming back to the visual side of it again, would you consider that in your portfolio of ideas?*

Keith: Yes, it should be there. I don't see why not, if only to stop bands "shoe-gazing"!