

Rhythm Review

with Alan English

MY TOP TEN

This week, Tom McCarron from North Circular Road, who's in the construction industry, selects his favourite ten albums of all time:

- 1: BOB DYLAN: "Blood On The Tracks" (1974).
- 2: BRUCE SPRINGSTEEN & THE E STREET BAND: "Darkness On The Edge Of Town" (1978).
- 3: STIFF LITTLE FINGERS: "Inflammable Material" (1978).
- 4: REM: "Fables Of The Reconstruction" (1985).
- 5: LLOYD COLE & THE COMMOTIONS: "Rattlesnakes" (1984).
- 6: THE MEN THEY COULDN'T HANG: "How Green Is The Valley?" (1986).
- 7: THE SMITHS: "Hatful Of Hollow" (1984).
- 8: BOB DYLAN: "Bringing It All Back Home" (1964).
- 9: DIRE STRAITS: "Alchemy" (1984).
- 10: KATE BUSH: "Hounds Of Love" (1985).



Tuesday Blue: Back from hibernation.

Tuesday Blue due

HAVING seemingly disappeared off the face of the earth for quite some time now, those likely lads from Limerick TUESDAY BLUE are set to emerge from their self-imposed hibernation.

Their highly awaited debut LP is scheduled for an American release on the EMI America label in mid-July. It has a provisional title of "Shibumi". Track listing for the album is as follows: Side One - "Tunnel Vision", "Tell The Boys", "Love Me Simple", "Between Smiles And Tears". Side Two - "Open Your Eyes", "Cut and Dry", "I Believe In You", "Escape The Escape", "Something Wrong With Your World".

The album was recorded in Montreux, Switzerland on a budget of

\$200,000. The producer was Dave Richards. Release dates for Ireland and the rest of Europe have yet to be finalised, largely due to the fact that the band are signed to an American record company. Tuesday Blue are committed to promoting the album in the States throughout July and August.

Naturally enough the band are anxious to secure an Irish release as close to the American release date as possible. The alternative would almost certainly be a rush of expensive American import copies on the Irish market.

This undesirable situation notwithstanding, the band are not anxious to release the album in Ireland and Europe without the full cooperation

and backing of their record company here. Such an attitude is entirely understandable; the importance of the recording company's marketing arm getting fully behind the band cannot be understated, as Hothouse Flowers are currently demonstrating with the massively hyped "Don't Go" poised at No. 22 in this week's UK charts.

A single will appear (in America at least) just before the album's release. The hot favourite at the moment is the re-recorded "Tunnel Vision". The good news for home fans of the band is that they expect to be playing a series of gigs in mid to late June, Limerick naturally being the highlight. It should be interesting to see which of the Savoy substitutes will host the gig(s).

GOLDEN DISCS

The records reviewed in this column are available at Golden Discs, downstairs in Todds.

RECORD RATINGS

- **** Magnificent
- **** Excellent *** Good
- ** Weak * Abysmal

Jane wins

The winner of the Prince Competition is Jane Hennessy of 4 McDermott Avenue, Janesboro. A copy of "Lovesexy" is already winging its way to her door. For the record, the correct answers were (1) April (2) The Revolution.

Your Choice

Send your Top Ten with your address and photo to "Rhythm Review", Limerick Leader, 54 O'Connell Street, Limerick.

ALBUM REVIEW

Return of the Royal Ruler

PRINCE: "Lovesexy" (Paisley Park). Sometimes it's not much fun being a humble record reviewer. Deadlines must be met, judgements must be formed at sometimes indecent haste and the resulting paragraphs of stimulating prose (ahem) must be served up regardless of the difficulties often encountered.

Take Prince. What can a chap say about the Minneapolis maestro that has not been said countless times before? Precious little. No doubt there are already serious muses deeply involved in major works of literature documenting Prince's unique, innovative, stylish, revolutionary and outrageous records. "Lovesexy" is worth a medium-sized chapter.

The cover of "Lovesexy" is fairly outrageous, although Prince has never been shy of showing the world what he clearly considers to be one of the finest testaments to man-

hood around.

The contents of the record are, naturally, well up to the man's usual impeccable standard, even if there is nothing to quite match the brilliance of a song like "Sign O' The Times". The whole thing is in a continuous sequence. This might be annoying and detrimental to the individual songs featured were it not for the excellence of everything that is going on (i.e. a lot). Lyrically, Prince is as suggestive as ever. Musically, he has somehow managed to advance even further.

For what it's worth, Prince is indeed a genius, the Dylan of his era in a class of his own.

Rating: ☆☆☆☆
THE Housemartins: "Now That's What I Call Quite Good" (Go! Discs). The self-proclaimed "fourth best band in Hull" have been similarly modest in choosing the charming title for their final vinyl outing. A reasonably priced double-album

containing their best material, "Now That's What I Call Quite Good" is an essential purchase if you've ever tapped a tackle to their engaging tunes and haven't yet acquired their two previous albums. For the confirmed fan, this compilation contains several session tracks and 12" B-sides.

The Housemartins' success was almost as sudden as their demise. Their decision last January to abandon a highly successful career barely three years after it had begun was, at first, baffling. Songs like "Happy Hour", "Think For A Minute", "Build", "Sheep", "Caravan of Love", "Five Get Over Excited" and, to my mind, their classic "Me And The Farmer" (all included here) had left them riding a gravy train that showed little indication of running out of steam.

Now that's what I call quite good



The Housemartins

The reason for their split surely lies in their much publicised political outlook. Once successful, the unfortunate band members were forced to endure the scandal-seeking British tabloid press. As a left-wing band they made for a tempting target. Writing a blistering attack on the tabloid rags like "Freedom" (early version of here) only fuelled the fire. Almost as soul-destroying, they saw their status with the fickle British music press as a trendy and worthy band disintegrate once the big time arrived.

Quite simply, they didn't need it and they will survive happily without it. For the rest of us, The Housemartins will

very good record to remember them by.
Rating: ☆☆☆



THE Madness: "The Madness" (Virgin). It's scarcely necessary to point out that The Madness are, of course, the remnants of those much-loved Nutty Boys Madness who departed us in late 1986. After providing the world with a long string of very likeable hit singles the boys made the (saleswise) unfortunate mistake of maturing to produce a more sophisticated line in quality pop, with the result that the Top Ten became far more elusive.

Much the same thing happened to the Undertones. They also split but re-emerged successfully as That Petrol Emotion and Feargal Sharkey respectively. The Madness have chosen, more or less, to retain their former moniker. Saleswise again, this may not be a good idea.

This "debut" LP is far more representative of their later material than the stuff that made them. If anything, it's seriouser still. (Suggs is not Suggs anymore, by the way, he's "Mc Pherson") The fact that "The Madness" is a pretty decent record may not interest those who failed to rush out and buy the first single "I Pronounce You" by the crateload. Things don't get much more commercial than this.

If you liked the Madness of 1986's "Mad Not Mad" you should like "The Madness". If you liked only the nutty sound of "House of Fun" etc., forget it.

Tadhg the Ted

IT'S good to be able to plug some of Limerick's more praiseworthy acts and events. Limerick singer/songwriter Tadhg Horan comes under this category. This Sunday, May 22, Tadhg's new single will be launched at a special charity dance at The Granary in aid of Spina Bifida, hosted by the excellent Limerick Rock 'n' Roll Club.

Like this writer, Tadhg Horan has recognised the value of this remarkable club, the difference being that Tadhg's tribute is memorable, eloquent and on vinyl. "The Rock 'n' Roll Club" is its title and it's performed in a suitably rock 'n' roll style with a very strong riff and some tasty electric guitar.

This is his fifth single and is taken from a forthcoming album "Nostalgia", also the title of his first (and probably best) single, which received extensive national airplay. Lately he has been best known for penning the Pike Rovers single.

Another event worth supporting takes place at The Parkway this Thursday night (19th). It's a benefit night for the Cardiac Ambulance Fund and appearing will be a very attractive bill of The O'Malleys, The Groove and Dancing Back To Scratch. For those of a gentler persuasion an alternative bill at the same venue offers Austin



Tadhg Horan: New single on the way.

Durack, The Taverners and Thomas O'Grady. Tickets are a mere fiver, you might as well give your money to a good cause so do go along. Two dates for your diary are the sensational jazz of the highly respected (i.e. superb musicians) Music Network at the Beltball on Monday 23rd May at 8pm and the equally sensational jazz, blues, folk, rock and whatever you care to mention of the very wonderful Freddie White, at the same venue on Friday 27th May. Don't miss next week's column where I'll be disclosing details of a scintillatingly good Freddie White competition.

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