

Rhythm Review

with Alan English

GOLDEN DISCS

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

Your choice

Send your Top Ten albums of all time to Rhythm Review, 54 O'Connell St., Limerick. Publicity shy readers need not enclose a photograph if they so desire.

RECORD RATINGS

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

MY TOP TEN

Greetings from deepest Brighton says another Limerick exile, Ballinacurra's own Deirdre O'Grady, now enjoying life in dear old Sussex-by-the-Sea. She passes on regards to her chums in Limerick and presents the following Top Ten with a certain tall dark pin-up boy very much in evidence.

- 1: PAUL YOUNG "The Secret Of Association" (1985)
- 2: WHITNEY HOUSTON "Whitney" (1987)
- 3: PAUL YOUNG "No Parlez" (1983)
- 4: U2 "The Joshua Tree" (1987)
- 5: A-HA "Hunting High And Low" (1985)
- 6: PHIL COLLINS "No Jacket Required" (1985)
- 7: "Q TIPS FEATURING PAUL YOUNG" (1980)
- 8: TERENCE TRENT DARBY "Introducing The Hardline According To..." (1987)
- 9: PAUL YOUNG "Between Two Fires" (1986)
- 10: MARY COUGHLAN "Under The Influence" (1987)



Pictured are the golden boys of the Cork live circuit, the excellent BELSONIC SOUND who have been causing something of a stir lately and should bring out a healthy attendance to The Cartwheel this Saturday night for their second late-night appearance of recent weeks. An enjoyable night is ensured anyone who appreciates a good dance band.

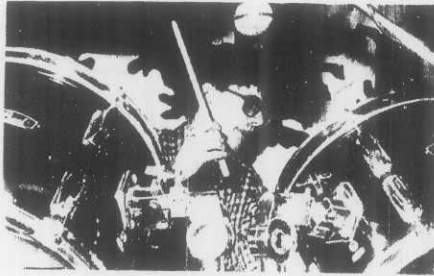
What's goin on

TOMORROW night at The Cartwheel is your last chance to see those would-be kings of U.S. FM radio, TUESDAY BLUE. If I were you I'd take it, if not for the quality of their live performances then for the insurance value of being able to utter those immortal words (in the event of the lads doing the business Stateside) "Yeah, saw 'em when they were nothing". Me, I've got my story well rehearsed. Like, I saw them when they weren't even Tuesday Blue and what's more I saw Mick Ryan when it was just him, his guitar and his little synthesiser. National media response to their initial Cartwheel gig was encouraging. It was amusing to read of the Hot Press man's intense relief at the absence of Mick's Chinese lantern and then witness the offending article being carried among the Cartwheel crowd hours later (and only recovered from one punter with some difficulty). All the same, I could do without the joss sticks....Those other local contenders TOUCANDANCE have probably now recovered from the rather astonishing verbal assault they received from a certain pop hack colleague of mine a fortnight ago. I trust it hasn't undermined their confidence to any extent; how about a demo tape for this correspondent to mull over, folks? Best band you'll see in town on Saturday night (not that you'll waste much time going through your options) will unquestionably be BELSONIC SOUND from Cork. The venue, obviously enough, is the Cartwheel Bar, situated down that tatty laneway beside Burgerland.

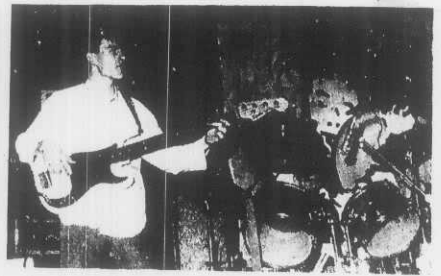
Golden Discs Top 20 Albums

- 1: TRACY CHAPMAN "Tracy Chapman"
- 2: BRUCE SPRINGSTEEN "Tunnel Of Love"
- 3: MICHAEL JACKSON "Bad"
- 4: KYLIE MINOGUE "Kylie"
- 5: VARIOUS ARTISTS "Dirty Dancing"
- 6: BILLY IDOL "Idol Songs"
- 7: BROS "Push"
- 8: INXS "Kick"
- 9: HOTHOUSE FLOWERS "People"
- 10: VAN MORRISON & THE CHIEFTAINS "Irish Heartbeat"
- 11: Nanci Griffith "Lone Star State Of Mind"
- 12: FLEETWOOD MAC "Tango In The Night"
- 13: PRINCE "Lovesexy"
- 14: WHITNEY HOUSTON "Whitney"
- 15: MATT BIANCO "Indigo"
- 16: THE DUBLINERS "Celebration"
- 17: PREFAB SPROUT "From Langley Park To Memphis"
- 18: Nanci Griffith "Little Love Affairs"
- 19: VARIOUS ARTISTS "Dublin Songs"
- 20: WET WET WET "Popped In, Souled Out"

It's a Private World



Rhythm stickman Seamus O Muircheartaigh.



On the bass guitar, Mr. John Moriarty.

COMPARED to some of the newer bands that have surfaced in Limerick lately, PRIVATE WORLD are virtually elder statesmen. The band in its present five-man form has been together for almost two years and has played extensively in Limerick and Galway, with some dates in Dublin and Cork. Private World recently re-emerged from a live hibernation to open the first annual(?) Full Moon Revue at The Cartwheel. This Friday night they return to that venue for a late night gig.

Lately the band has been rehearsing and recording at Xeric Studios in Edward Street. The studios are, no doubt, ideal for working on their rather involved, self-composed material since they are actually owned by two members of the group. Private World are in the process of putting together an entirely new set. They are clearly a band who care passionately about their music. For the past two days I've been listening to the first results of their Xeric session, a highly enigmatic number called "Change The Room". While I am not about to deliver any sweeping judgements on the basis of one track, I should point out that "Change The Room" has not left me any the wiser about the quality of Private World's material than it did when I heard it at The Cartwheel a couple of weeks ago. It is excellently arranged, agreeably performed and reveals Private World to be a band of some depth.

Nonetheless, the focal point of the song is Pearse Gilmore's vocal and here is where the enigma arises. Gilmore is a more than adequate singer but the lyrics he chooses to sing appear to distance him from the listener and lead him and his band to some kind of private world. I consider myself to be of reasonable intelligence. "Change The Room" I recognise to be social comment of some form or other. Just what the insistent line of "Change the room/history misused" means I have no idea.

Private World are an interesting band and I look forward to hearing more of their recorded material. In the meantime, you can hear their new set at The Cartwheel on Friday night, along with another local outfit, "Up The Down Stairs".

YOUR CORRESPONDENT has for disposal around 150 extremely interesting music papers which include Melody Makers, NMEs, Sounds, etc., going back almost ten years. Who wants 'em? Anyone who convinces me that they could give them a good and deserving home can have them free gratis. The usual address.



Keyboard player James Hanley.



Private World vocalist Pearse Gilmore.



Guitar man Brian Kelly.

ALBUM REVIEW

The Beatbox Boys are back

BIG AUDIO DYNAMITE: "Tighten Up Vol. 88" (CBS). When his fellow band members and their manager made the ludicrous decision to kick Mick Jones out of The Clash (citing "unsound ideology" or some such bizarre reason) the gifted guitarist/songwriter was apparently shell-shocked, with no idea of where his career was heading.

A few years later and B.A.D., his new vehicle, have produced a third LP of even greater assurance and confidence than its two predecessors ("This Is B.A.D." and "No.10 Upping Street"). Jones



himself appears to be mellowing all the time, "Tighten Up" sees he and his B.A.D. buddies in an innovative and seemingly happy mood.

The first few hearings of this are not particularly memorable in the way that their classic "E=MC2" was (my No.4 single of '86, incidentally, I keep tabs on these things you know). Just a little patience rewards, however, and the quality soon sneaks up on you. For my money, the best things on offer here are the standout track "The Battle Of All Saints Road" and instantly likeable beatbox trademark tune "Hip, Neck and Thigh".

B.A.D. have a lot going for them (their keyboard player Dan Donovan is particularly blessed, being the recent husband of one Patsy Kensit). The evidence between the grooves of "Tighten Up Vol.88" suggests that they can only get better.

Rating: ****. UB40 "UB40" (Dep International). With its strangely unoriginal title "UB40" is dedicated to the memory of Ray "Fabo" Falconer, the lately deceased brother of UB40 bass player Earl Falconer. It was released just as the latter received word of an extended break from the music scene, courtesy of Her Majesty The Queen.



This is UB40's ninth studio LP and its unlikely to leave anyone feeling disappointed. By now it's not difficult to know what to expect from the band and its an equally safe bet that they will deliver the desired results.

Their decision to re-enlist Chrissie Hynde for the only non-original track "Breakfast In Bed" led, inevitably, to the LP's first hit single and with the band's brand of commercial, refined reggae much in evidence, more will surely follow. "Contaminated Minds" gets the Rhythm Review kiss of death as another potential chart resident - social comment has rarely come as polished as this. Rating: ****½.



"The O'Malleys", who performed in Limerick's Summer Festival event, at the Glentworth Hotel.