

YOUR REVIEWERS:

MICHAEL HOURIGANHOSS KEARNEY**

Catcher: Eight Hours With Catcher

Hummability, it's not the most scientific method for judging a record (I guess these days I should call them CDs, and yet I can't bring myself to do so), but when I hum along to an EP there's a fair chance that I'm doing so because I like what I hear. Initially then Catcher and the Rye did not do very well. 10 minutes into the 18 that make up their first release - called *Eight hours with Catcher* for some strange reason - and I was drifting. Nothing was stirring about my vocal chord area and I was all set to write up a magnificently indifferent treatise on why no one should bother with them. But then it happened. At first I thought it was nothing more than a badly executed exhalation, an embarrassing sonic wheeze, yet it continued to gather momentum and by the time Catcher had struck their last chord I was on full hum alert. Now seeing as I didn't leave a sound out of me until the record was at least two thirds through I decided to have one more listen, just to make sure my mouth wasn't playing tricks with me. And there it was. Hums from track the first, "Silent Steps", to track the last, "Shining through the Torment". So despite a shaky start, Catcher had grown on me and I was now on the verge of full on mega-hum, the sort of irritating drone that only I can make and which, despite my insistence upon it's innocuousness, still irritates the hell out of my house mates. This being the case then, you can, if asked, tell all your friends that Drop gave Catcher, a rave review. Which, in a long winded kinda way, we eventually did. 8/10

Hoss Carney

David Gray - "This Year's Love" - (lht)

Having consolidated his already considerable fan-base in these parts with the release of the "White Ladder" album, David Gray's latest outing sees him in the hitherto unlikely position of scoring a hit single. "This Year's Love", which is the theme song of the recent film of the same name is a piano led ballad which combines Gray's characteristic emotive delivery with a new found lyrical maturity and subtlety. Without offending long-time fans of the Welshman, we can argue that it is the much more laid back (some would say resigned) flavour of this and much of Gray's more recent work which has served to endear him to a wider audience. Without succumbing to triteness, "This Year's Love" is affecting and poignant and was indeed one of the stand-out tracks of his performance in Dolan's Warehouse some months ago. If Gray does not succeed in making the kind of commercial inroads with this that he indeed deserves to, then he likely never will. That does not however, take from the achievement of what is certainly one of the better singles around at the minute. We await the Mary Black version with terror...

9/10 Michael Hourigan

ROLLERCOASTER TOUR 99

Live in Limerick: Heineken RollerCoaster tour 99, Dolans Warehouse
It's not often that Limerick gets up and coming bands playing here and displaying their own wares. So the Heineken RollerCoaster was a welcome opportunity to check out a couple of new bands from out of town. As is the



tradition with the RollerCoaster though, the honour of opening the show (and hopefully bringing in a few bodies) falls to a local band and this year the (now rhythm for-less) RADARS got things underway.

I must admit I didn't recognise their debut single and opening track "Shine" until they were two minutes in-so rocked up is it live. Featuring heavier drums courtesy of Tony being bounced off Fergal's programming and new addition Brian O'Grady's souped up basslines. The structure and build up in "Shine" are superb and we haven't even mentioned Jenny McMahon yet whose vocals added much by way of atmosphere and melody. As Radars progressed through their show we were introduced to many more of their grooves and funky up beats. Their penultimate track was almost pop in it's inception but the coolest of swingers in it's delivery and by the time they finished up with their second single "Another Day" it was obvious just how versatile Radars are. Next up were Belfast power trio CO.UK who, while owing much to fellow northerners Therapy? for inspiration, I could name check bands as far apart as Hüsker Dü, Supergrass, Nirvana, even Janes Addition in relation to them and their sound as well. All this adds up to a refreshing and heady brew as power and melody clashed in glorious battle and called it a score draw eventually. A three piece with a huge sound and magnificent harmonies.

CUCKOO brim with energy, eccentricity and quirkiness though the Derry lads appeal wore off me only half way through their set. I think it was that they've got bass, drums, three guitars, a keyboard, an occasional trumpet and of course vocals all fighting to be heard. That said they delivered well crafted, sprightly tunes to a by now buzzing Warehouse dancefloor. Good tuneful guitar driven pop-rock that nods more towards Blur than Oasis.

The final band playing their own stuff on the night were Kildares (and Wicklow's) finest -KAYDEE. So ok, let's get the racing male hormones bit out of the way first shall we? Kaydee vocalist Tara Egan-Langley would give the purest minds mankind can offer the dirtiest, filthiest thoughts and notions. This lass -who appeared on the cover of last months "Himself" magazine and has been compared to Debbie Harry and Claudia Schiffer is, in short, amongst the fittest of fit birds. Far more important though is that she has a voice which in terms of power and character alone, has not been heard in this part of the world since the first time a certain Dolly O'Riordan shuffled nervously through a song called "Linger" downstairs in the long gone Cruises Hotel (Oh I'm making myself feel old). It's unfortunate that the sound started to dip a bit at this stage though-or maybe it was my ears. I could barely hear any guitar or bass. But Kaydee more than got away with it and by the time they 'round to their trump card "Mr. Sweeney" - an anthem of a song that's as many parts Sugarcubes as it is Cocteau Twins or Catatonia, Ms. Egan-Langley had the merrily bobbing crowd eating out of her hand.

With the showcase essentially over it was time for the party to begin with BOOGIE NIGHTS - a 70's disco cover band who play songs like...well "Boogie Nights". Thoroughly enjoyable I'm sure but not, I didn't think anyway, in keeping with the theme -if there was one- of the evening. Still though, a swell time had by all.

