

Duran Duran latest release lacks quality lyrics, excitement and power

about what is wrong. The band members apparently have let fame get the best of them and now are producing commercialized pop.

For example, "The Wild boys," It's the only studio cut on the album. Le Bon sounds as if he's being tortured while singing the confusing lyrics, which you need an interpreter to understand: "You get sirens for a welcome there's bloodstain for your pain and your telephone been ringing while you're dancing in the rain."

In fact, "Save A Prayer" and "New Religion" are the best attempts Duran Duran has on this album. Even so, the weak performance put a toll on even the most popular Duran classics. "Hungry Like A Wolf" is bland, having lost the excitement it once had. What it needed was power; what it got was lukewarm attention. It hurts to hear Le Bon butcher "Planet Earth" and "Careless Memories." Even "Union of the Snake" is unbelievably worse and sounds even more obnoxious

than the studio version.

The only song worth listening to is "The Seventh Stranger," a live version of the song that wasn't finished in time to be on the *Seven and the Ragged Tiger* album. It is pretty and almost belongs on the *Rio* album. Unfortunately, it doesn't salvage this album.

The best thing about this LP is its packaging. Like Duran Duran's other albums, the cover is nicely designed with a matching inner sleeve. *Arena's* packaging includes a sharp-looking, eight-page color booklet with pictures of each member looking like a model out of GQ. Whatever happened to high-quality music? It's not here.

Even John Taylor, Andy Taylor, Nick Rhodes and Roger Taylor's talents don't salvage this mess. Le Bon's voice shrieks over the instruments and drowns them out.

No one should expect studio material on a live album, but there should be power behind the performance — almost like you are there. *Arena* makes you glad you weren't.



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Review by Stephanie Zink
Daily Nebraskan Staff Reporter

Duran Duran wants to get as much as it can from their 1983-84 concert tour, so the group released *Arena* (Capitol). Rumor has it that they are releasing a studio album in May. We can only hope that it's just a rumor after listening to this record.

Simon Le Bon, lead singer of this motley crew, is undergoing a voice change at the tender age of 26. At least that's the best guess

Chaka Khan's 'Feel for You' touches music fans, pop charts

Nobody." Chaka recently told "US" magazine that her record company, Warner Brothers, coerced her into making her latest LP, *I Feel For You*, commercial.

"I hate the stupid electronics," she said, "and I hate stupid love songs."

Contrary to what Chaka says, her new opus is a funky display of virtuosity that has to be one of the best albums of 1984.

"This is My Night" starts side one out with a forceful bang with its boisterous beat, snappy synthesizers and alluring alacrity. Burt Bacharach's "Stronger Than Before" follows, and Chaka sings it without a hint of schmaltz. The rapturous remake of Gary Wright's "Our Love is Alive" has much more spirit than the original version. "Eye to Eye," Michael Maniac's Sembello's melodic ditty, is also fresh — proving that Khan can re-hash with class.

The tempestuous title track, "I Feel For You," which opens side two, has already soared to number one in England and is working its

way to the same spot in the States. Prince's lyrics, some raucous rap sequences, a drive beat and Khan's vehement vocals make it one of the most delectable dance numbers of this decade. "Hold Her" comes next — keeping up the raw pace that flags with grace on the soothingly mellow "Through The Fire." Chaka's own lyrics and a whimsical intro make the last cut, "Chinatown," close the album with pizzazz.

Every song on this LP has high hit potential, which is why music fans are going to really feel for *I Feel For You*.



Photo courtesy of Warner Bros.

Review by Scott Harrah
Daily Nebraskan Staff Reporter

This has been the year for soul artists to cross over onto the pop charts. Chaka Khan is one of the mainstream rockers who once dominated only the black music market. She's come a long way since her days with Rufus and such hits as "Tell Me Something Good," "I'm Every Woman," and last year's Grammy-winning "Ain't

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