

Kid Creole and the Coconuts Doppelganger Ze

From the sports desk: "My old football buddy, Richard Nixon, most feared people who might run amok and wanted them all put to sleep. Nothing to fear with these lounge lizards who croon (obtusely) about injustices and oppression in the atavistic land of Zylla over a back-beat of second-hand calypso melodies and Latin rhythms. Kid Creole, the perpetrator of this mad saga in 12 parts, is a sort of cross between Mohammed Ali and Clark Kent on speed ..."

As your attorney I advise caution. Like Gonzo journalism, Kid Creole and the Coconuts are an American phenomenon; they know the effect of words and the value of self-publicity but have developed stylistic strait-jackets.

Wider concerns aside, *Doppelganger* isn't a bad album. The songs are well-performed, a fair mix of the lively and medium-paced. Still, it's no coincidence that the best track, 'If You Wanna Be Happy', is a cover version.

This is a case of hard sell soft centre, an album for the converted. Caveat emptor — let the buyer beware. David Taylor

Ian Hunter All the Good Ones Are Taken CBS

Ian Hunter's return to CBS marks his most consistent album since his 1975 solo for the same label. As eclectic as his past offerings but this time around the songs have real strength.

The title track opens and closes the album, treated initially as a rocker and then as a ballad. It features fine sax from Clarence Clemmons, who also lifts 'Seeing Double' out of the ordinary. But the major highlights are 'Fun', an ecstatic celebration of power rock and 'Speechless', a punchy pop song reminiscent of DD Smash. 'Death 'n' Glory Boys', the only track with Ronson playing guitar, seems out of place, a leftover from some previous session.

In essence, a return to form from one of rock'n'roll's major figures and a fine epitaph for Guy Stephens, deceased producer of the early Mott the Hoople albums. Highly recommended. David Perkins

John Cougar Mellencamp Uh-Huh (Riva)

With a dedication: 'To the Rolling Stones for never takin' the livin' room off the records when we were kids', this album is a bit of a giveaway. What you're getting here is circa *Beggar's Banquet* sound and feel and it's far more refreshing and vibrant than Mick and Co's newie *Undercover*. Cougar struts his way through several uptempo rockers, a couple of poignant ballads ('Pink Houses', 'Jackie O') and sounds like he's having a good time. Great loose feel — I'm starting to love it. GC Fastway (CBS)

Pick of the heavies this month must be the debut from the trio founded by Fast Eddie Clarke on his none-to-happy departure from Motorhead. Together with veteran drummer Jerry Shirley and debutant vocalist David King, Clarke has inspired an album of metal zap that comes close to his desire to "fill the void left by the demise of Led Zeppelin." It's far from a classic but it contains a certain excitement and speedthrill rarely found in today's crowded metal bins. CC

CONTINUED FROM PAGE 14

GREG COBB

RECORDINGS

'Rain', Dragon: Love the drumming — single of the year.

Pyromania, Def Leppard: Year's best metal album.

Just Came Home to Count the Memories, John Andersen: Best country album of the year.

Thunder and Lightning, Thin Lizzy: Best undiscounted album of 1983.

Pride, Robert Palmer: Class, mate!

CHRIS CADDICK

ALBUMS

Inarticulate Speech of the Heart, Van Morrison: Musical magic for the heart, body and mind.

Eliminator, ZZ Top: Boogie deluxe — nobody does it better.

Script for a Jester's Tear, Marillion: Stirring, old-fashioned, pomp rock.

Out of Hand, Coney Hatch: Hard rock from the land of April Wine.

The Memory Kinda Lingers, Not The 9 o'clock News: A comedy album you can listen to more than once.

'RUMOURS' FROM PAGE 8

McCracken from Australia (keyboards), Ben Doon (bass), Rick O'Shea (guitar) and Victor Green-sleeves (drums). Band's recent debut at Gladstone was well received ... the Art Union are Mike Forse, Grant Edwards, Ross Easy, Peter Thunderchild and Mike Davidson. They'll be playing the first gigs at ChCh's new club, Vibrations, an old Doodles site ... Back Door Blues would like to hear from any prospective saxophonists, contact Terry on Dunedin 773-289. GG

Hamilton

Second single for the Bronx is 'One Foot Over the Line', out on Vertigo. Release is to be followed up by a South Island tour and an EP next year. Drummer Jeff Lethborg is leaving the band and rumours are that Kevin (Snag) Smith, who recently left Kix will replace him ... Kix currently undergoing a name change to coincide with their debut single are currently auditioning several local and Auckland drummers.

The Midge Marsden Band has released a live mini album recorded at Auckland's Gluepot ... the Glenview hotel is now back in full swing with local bands playing there each week. Carolyn Murchison



Madonna Sire

This is an album that dares to be disco and proud of it. It reminds me of great tracks like Chic's 'Good Times' and Anita Ward's 'Ring My Bell' and that's good company.

Madonna is the current darling of the New York disco scene, hanging out at the Funhouse, picking up tips from the Peech Boys and Arthur Baker. So the album has a very modern sound with the outstanding production of Reggie Lucas and John 'Jellybean' Benitez showing Madonna's strong white voice at its best.

A real fun dance album with a nice tight groove to every track, especially the Benitez-produced



Madonna

'Think of Me' and the closing track 'Everybody'. This is the sort of thing I'd like to hear on my radio all summer long.

Kerry Buchanan

Rick James Cold Blooded Motown

Every time I listen to this I hear the refrains of Michael Jackson's *Thriller*. Not that this album sounds anything like Jackson's — it stands as its opposite. Where *Thriller* is light and accessible, *Cold Blooded* is a dark and difficult product, in many ways more a continuation of the themes of *Streetsongs* than the limp *Throwin' Down*.

A balanced collection of ballads and dance tracks that revolves around the themes of street life, sex and a mystical concept of unity. It becomes a bit forced when compared to something like Marvin Gaye's latter work, as if James is trying too hard to make a grand statement. This shows in the music, with the rhythm being too rock-orientated and ponderous for a black album.

The tracks I do like are 'Ebony Eyes' (a duet with Smokey Robinson) and the title track, which is available on 12-inch.

Kerry Buchanan

James Ingram

It's Your Night (Warner Brothers)

The cliché that session players make polished but dull records is confirmed once again. Session singer James Ingram records his first solo album and the result is

competent but characterless. Producer Quincy Jones mixes up his standard formula: a little funk, a couple of ballads, a duet or two, but Ingram fails to stamp any personality on the process. I'd hesitate to call it soulless but it's definitely less than arresting. AD



Various Artists Uptown Friday (Industrial Tapes C30, \$7)

This is a cassette souvenir of an "Alternative Cabaret," featuring Kiwi Animal, Heptocrats and Papakura Post Office. As such, it is valuable as a document but not quite so much as a listening experience. There is music of quality hidden in here (especially P.P.O.'s 'People the Lifeboats') but I find it a little disturbing that even at this esoteric, minority level the "Big-Act-With-Records-Out" (Kiwi Animal) gets by far the most enthusiastic response. Still, that's piss-all so buy it as a tiny little act of rebellion, huh? CK

Paul Luker

This is Heaven (Industrial \$5)

Industrial's first release and a good one too. A rather harrowing series of "songs" that make fascinating if not comforting listening. Luker hasn't been scared to experiment with sound and has left himself a lot of territory to explore. Some of the effects, particularly on the vocals bring to mind a slightly sparser Chrome, but for all that this is intensely personal. Heaven this isn't. Paul says he was angry at the time.

The Normal Ambition Watch It There (Industrial \$5)

The opening instrumental 'The Normal Ambition' not only bears the band's name, it sums up their strengths and shortcomings. It's aurally pleasing, intelligently put together but overall, a little controlled. To be fair, TV and 'Indecision' expand on that but they too seem to have a very conventional basis. What the Normal Ambition do with that basis indicates they're capable of something very good if they free themselves up. This isn't bad but I think they can do more. (All Industrial releases are available from PO Box 8809 Auckland.)

The Axemen Equinox

(\$6 from 17 Robert Drive, ChCh)

Jesus! Not only do you get gear fab LP-size packaging in eye-straining colours (including a six-perspective view of Sonny the Sony, the pocket-sized cassette recorder responsible for the whole shebang), a poster (with another pic of Sonny) and a lyric sheet but you also get a tape with two (2) sides of the Axemen raw, alive and silly. You get lots of songs by the Axemen ('Man Thing Cuneiform' and 'Chorus of Irony' to name a couple) and two absolutely free cover versions ('Miss You' and 'Love is the Drug'). Ragged, occasionally in tune and rather neat.

Various Artists

Nightshift 1 (\$6 from 143 Wilsons Rd, ChCh)

Arnie Van Bussel's wee home studio has copped a lot of flak over the years but the fact remains it has provided the only practical recording option for most Christchurch musicians. Dozens of acts have been through Nightshift since it began. A full 27 are represented on this compilation. To be sure there's stuff that's (subjectively) average and even awful but there's also a song by Ballon D'essai that eats anything they've put on record and rather good tracks from such as the Wangs, the Venetians, My Three Sons, Ritchie Venus and others. Well worth owning as some kind of document of the sadly under-recorded Christchurch music scene, even if it's a long way from complete. One moan — my copy didn't have a lot of info with it — not even song titles. I hope the copies to be sold carry more — it is important. Russell Brown

Desperate Measures/Unauthorised

Wasted Again (Fail Safe, PO Box 3003, ChCh, \$6.50)

Two for the price of one? Not quite, the Measures mutated into Unauthorised and this tape delivers seventeen welcome slabs of angry punk. Despite rough recording their spirited approach bursts forth impressively with sensibly anti-military lyrics. Although this'll never sell as well as Exploited LPs it pisses all over them easily — recommended. Neil Cartwright

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