

Best Sellers

United Press International

Fiction

Princess Daisy - Judith Krantz
The Devil's Alternative - Frederick Forsythe
Smiley's People - John Le Carre
The Third World War - Gen. John Hackett
The Dead Zone - Stephen King
Portraits - Cynthia Freeman
Memories of Another Day - Harold Robbins
The Top of the Hill - Irwin Shaw
Jailbird - Kurt Vonnegut
Sophie's Choice - William Styron

Nonfiction

The Brethren: Inside the

Supreme Court - Bob Woodward and Scott Armstrong
All You Need to Know About IRS - Paul Strassels
Donahue - Phil Donahue
Aunt Erma's Cope Book - Erma Bombeck
The Pritikin Program for Diet and Exercise - Nathan Pritikin
Cancer and Vitamin C - Linus Pauling

How to Become Financially Independent in Real Estate - Albert L. Lowery

The Fanny Farmer Cookbook - Marian Cunningham with Jeri Laber

They Call Me Assassin - Jack Tatum

On a Clear Day You Can See General Motors - J. Pat-



MSC Town Hall will present Anne Murray at 8 p.m. Feb. 21 in G. Rollie White Coliseum. Murray, with 18 U.S. chart hits to her credit, is best known for such songs as "Snowbird," "Sha-

dows in the Moonlight," "Broken-hearted Me," "You Needed Me" and her most recent hit, "Day Dream Believer."

Albums

KANM — 99.9 FM Hits

Pink Floyd — The Wall
 Led Zeppelin — In Through the Out Door
 ZZ Top — Deguello

Weather Report — 8:30
 Steve Forbert — Jackrabbit Slim
 Tom Scott — Street Beat

Fleetwood Mac — Tusk
 Dan Fogelberg — Phoenix
 Eagles — The Long Run
 Pat Benatar — In the Heat of the Night

Review

Ellen Foley 'some very good rock'

The days when all female rock singers are Linda Ronstadt clones are numbered. It is no longer fashionable for women to cry over lost lovers and the "man who done her wrong." Female rockers are becoming more gut-level, singing songs that until recently were reserved for the male of the species. Cases in point are Patti Smith, Pat Benatar, Ann Wilson and Ellen Foley.

Ellen who? Most of us remember Ellen Foley as the featured female vocalist on Meatloaf's "Paradise By the Dashboard Light." Well, Ellen has released her first solo album on Epic Records and her effort is more akin to Bruce Springsteen than to Stevie Nicks.

"Nightout" is the title of this new album that has gained Top Twenty status in Australia, but

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really has yet to make a significant dent in the U.S. charts. Which is really quite a shame actually because this is some very good rock.

"Nightout" was produced by a pair of rockers, Ian Hunter and Mick Ronson, who lend their musicianship to the album. The result is a combination of Mott the Hoople instrumental tracks and gutsy lyrics that showcase Foley's vocal talent.

The material ranges from Hunter's own "Don't Let Go" to a cover version of the Rolling Stones "Stupid Girl." Most of it is pretty hard-edged, dominated by Ronson's distorted rhythm guitar riffs, but it is all satisfying when compared to the drivel that's been put out by the West Coast women in recent years.

The opening track on side one sets the pace for the rest of the album. "We Belong to the

Night," the only song on the record that Foley had a hand in writing, moves along with the tempo of Bruce Springsteen's "Because the Night." If the name Ellen Foley was not familiar before this, the voice certainly was. Her gravelly, throaty voice certainly lends itself to the material.

"What's A Matter Baby" is the next cut on side one and this one sounds a little like Patti

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Smith meets the Supremes. The song is not particularly well written, but Foley has the vocal talent to pull it out.

"Stupid Girl," the Jagger-Richards song, follows and I really have to question the inclusion of this cut. In the Stones version, the girl the title refers to is being put down by the singer. But the way Ellen sings it here, it makes it sound more like jealousy than contempt. If that's what she intended, it certainly comes off, but then the song's lyrics do lose some of their impact. And another problem: whoever played the sax on "Stupid Girl" was not given credit, a pity because he pretty much saves it.

The title cut closes side one. Ellen's voice on "Nightout" is probably the best of all the cuts on the album, but the song is a trifle long and begins to border on tedious.

Side two starts off with "Thunder and Rain," a good, solid showcase for Ellen as well as Hunter and Ronson. Ronson's guitar throughout is every bit as good as when he played with David Bowie, and he and Hunter play off one another so well that it almost makes you wish that the whole album sounded like "Thunder and Rain."

"Sad Song," "Young Lust," and "Hideaway" are all good rockers with power and

Ellen's voice on "Nightout" is probably the best of all the cuts on the album, but the song is a trifle long and

spunk. Rory Dodd, another Meatloaf protege, handles the backing vocals exceptionally well.

"Don't Let Go," a slow Ian Hunter piano ballad, closes the album on a high note. The rendition by Foley is the best ever by another artist covering a Hunter song. Not at all like Barry Manilow's syrupy version of Hunter's "Ships." I suppose since Ian was there he had more of a say in what went down on vinyl.

Ellen Foley is one of the best female rockers in the United States today. She bypasses the sweetness and candy of Stevie Nicks and the poetic ravings of Patti Smith to deliver a strong album of rock and roll. We should hear more from and about her in the months to come.

— Geoff Hackett

Hackett is a junior marketing major.

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