



Archaeologist Dennis Stanford demonstrates how Clovis hunters killed big game more than 11,000 years ago with stone-

tipped spears in "Seeking the First Americans," to be shown Monday, April 7 at 7 p.m. on Channel 15.

Best Sellers

United Press International

Fiction

- The Bourne Identity — Robert Ludlum
- Princess Daisy — Judith Krantz
- The Bleeding Heart — Marilyn French
- Portraits — Cynthia Freeman
- The Devil's Alternative — Frederick Forsythe
- The Dead Zone — Stephen King
- Creek Mary's Blood — Dee Brown
- Smiley's People — John Le Carre
- Jailbird — Kurt Vonnegut
- Unholy Child — Catherine Breslin

Nonfiction

- Donahue — Phil Donahue
- All You Need to Know About the IRS — Paul Strassels
- Free to Choose — Milton Friedman
- With Love From Dad — Malcolm Smith
- How to Become Financially Independent in Real Estate — Albert L. Lowery
- The Brethren: Inside the Supreme Court — Bob Woodward and Scott Armstrong
- The Pritikin Program — Nathan Pritikin and Patrick McGrady, Jr.
- They Call Me Assassin — Jack Tatum
- The Third Wave — Alvin Toffler
- Ordeal — Linda Lovelace

Review

Rachel Sweet leaves best for last

Rachel Sweet is a vocal chameleon. On her second album, "Protect the Innocent," Sweet takes a stab at copying the vocal styles of some very famous lady singers. Sometimes it works. Sometimes it doesn't.

Rachel, for all of her seventeen years, has an incredible amount of control over her voice. She can whisper like a precocious teen-ager, and she can belt it out with a fury.

The real problem with "Protect the Innocent" is that Rachel has trouble making up her mind. The fault lies with her producers, Martin Rushent and Allan Winstanley. They seem to be going through a trial-and-error game with the instrumental tracks.

"Tonight" is strong, almost exaggerated New Wave, with choppy bass and guitar lines. The identities of the musicians, however, remains a mystery. No one was credited on the album.

"Jealous" sounds a little Diana Ross-ish, but features a good blend between the synthesizer and guitar, almost uniting old and new musical styles.

"I've Got a Reason" tells the story of the end of a romantic interlude in which the singer threatens the life of the guy who just left. On this one Rachel sounds tough, and I think she means it.

"New Age" is a slow, bluesy ballad about

getting old. It compares people to aging movie stars, and on this cut Rachel's voice metamorphosizes from the verse to the chorus.

She starts out in her best little girl voice asking, "Can I have your autograph ..." and then strides confidently and brashly into the chorus. The song tends to fall apart near the end, though, as Rushent and Winstanley add backing vocal on backing vocal until "New Age" sounds like an out-take from the "Rocky Horror Picture Show."

"Baby, Let's Play House" is pure rock and roll, and very reminiscent of Tanya Tucker's latest works. "... Play House" is pretty much basic rock and I think this is where Rachel does her best work.

"New Rose" closes side one, but it's nothing too fantastic. Rachel tries out a squeaky, nasal voice and the results are harmless.

"Fools Gold" features syncopated drums and bass, and (surprise) a horn section. This Graham Parker song doesn't sound bad until the producers add more backing vocals and cause the song to deteriorate to the point where it sounds like The Archies.

The ending drags a bit also.

"Take Good Care of Me" is next and the story line on this one could easily be made into a Happy Days episode — Joanie gets a date. Sandwiched in the middle is a tired guitar solo

making this cut sound like an afterthought.

Rachel plays a rock and roll version of a Southern Belle — right down to the twang — on "Spellbound." But there is a good, funky rhythm guitar that saves the song.

"Foul Play" is Rachel's attempt at an Elvis Costello tune along the lines of "Watching the Detectives." But the lyrics make it sound like an old Mickey Spillane novel. I mean really, "You murdered our love ..." Come on.

Rachel saves the best for last. "Tonight Ricky" is not like anything I've heard in a long time. Her voice is soft and breathy, almost like Marilyn Monroe in "Some Like it Hot." The instrumental track is very laid back jazz and complements the vocal beautifully.

If I had things my way, this would be the albums single. Not enough can be said about "Tonight Ricky." You have to hear it.

If Rachel Sweet hopes to make it big here in her homeland, she has to find her definitive style. She has the talent and has had some luck, but she needs to find more direction.

It would be a shame if a girl with her talent was to fall by the wayside.

— Geoff Hackett
Hackett is a junior marketing major.

Records

KTAM — 1240 AM Popular Hits

1. Ride ... — Christopher Cross
2. Another Brick — Pink Floyd
3. Lost In Love — Air Supply
4. Born Again — Preston/Syreeta

5. Too Hot — Kool & The Gang
6. I Can't Tell You Why — Eagles
7. Lady — Ray, Goodman & Brown
8. Desire — Andy Gibb
9. Off The Wall — Michael Jackson
10. Sexy Eyes — Dr. Hook

KORA — 98 FM

Country Singles

1. It's Like We Never Said Goodbye — Crystal Gayle
2. Women I've Never Had — Hank Williams, Jr.

3. A Lesson In Leavin' — Dot-tie West
4. When Two Worlds Collide — Jerry Lee Lewis
5. Tennessee Waltz — Lacy J. Dalton
6. My Home's In Alabama — Alabama
7. Sugar Daddy — Bellamy Brothers
8. Honky Tonk Blues — Charley Pride
9. Two Story House — Jones/Wynette
10. The Cowgirl & The Dandy — Brenda Lee