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Several months after the outrageously colourful videos and the arty little posters, a quiet and very likeable Ellen Foley sneaked into town to promote her debut platter, *Nightout*.

It's one of the wonders of modern technology that all that visual/image promotion can leave a recording artist faceless. Viewers respond with — "it was a great video" or "yeah I'd love to pin it up in the office."

But, there is a *real* Ellen Foley, no, her hair

isn't canary yellow. Super enamel freaks, drop your jaws — because this woman has a natural finish that does not need hyping.

Before visiting Japan, Oz and here, Ms Foley did concerts in Europe, including two nights at the Venue in London. Besides guesting with the Hunter/Ronson band in the US and London, the three weeks in Europe are the only shows Foley has done since recording the album.

The singer commenced the concert tour with an arm in a sling, after falling from a motorbike. Apparently, as she injured her arm she cried, "MY TOUR, MY TOUR." (Foley is similarly keen to tour Australasia sometime.)

Foley got started in music on the stage and that's how she met Meatloaf. Commenting on her singing on *Bat Out Of Hell* (note: Foley is not the singer on the Meatloaf videos) Foley said, "it wasn't just session work. I was with them from the beginning. The character was written for me." And about Meatloaf she has no regrets:

"It got me my record deal."

Thirty seconds into "We Belong to the Night", you know that either Phil Spector's doing another Xmas album or that Ian Hunter and Mick Ronson (the *Nightout* producers) should produce the next Ramones album. The produc-

tion is fun, gutsy and emotive. Sure it's overdone, but at least nobody mixed out the magic.

Though next time it will be different. "The vocal will be more upfront and there will be more clarity to it," says Foley.

For the new album she has written three songs with Goodman, her co-writer of her biggest single success, and her only writing credit on the album, "We Belong to the Night".

Who will produce the follow-up album is undecided. Roy Thomas Baker owns the bike Foley fell off, but there is still talk of Hunter and Ronson.

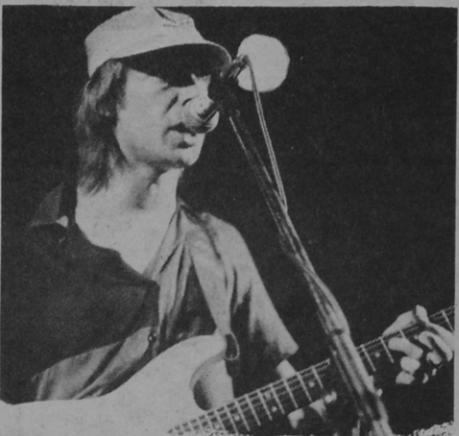
As is now patently obvious, Foley likes her rock'n'roll to be powerful. When she speaks of her session work it's not LA sweeties, but Blue Oyster Cult, Ian Hunter's album and...

"I'd like to sing on the Clash's next album." Though Ms Foley has never seen the band, she listens to them and admires them a lot.

When there's talk of Foley, 'drama' is often mentioned, mellow never, melodrama sometimes. Foley talks of a "show-bizzy approach to rock'n'roll."

Whatever the label you put on it, *Nightout* was a fun debut, and Foley is a promising new artist.

Murray Cammick



Morris Rocks Back

A Foot In The Door is an unlikely title for a new album by an act that first hit the airwaves over ten years ago. But Russell Morris has not only been absent from local radio, he has also been out of Australia for five years. And that means one thing in Oz. You have to start again.

"If you're not there promoting your product, you don't matter," says Morris, and promoting recordings means playing the pubs and chasing airplay.

Morris and band have been on the Aussie circuit for over a year and intend to stay on the road for most of 1980.

"Touring in Australia is good", says Morris "it's grown, there are good venues and good money. As long as we're getting a good reac-

tion, we enjoy being on the road."

The singer does not appear at all road-weary. Can he write new songs while touring?

"No I can't write on the road, I have too much fun. I get ideas when touring and finish them when I get home."

In search of that elusive butterfly of pop, the hit single, Morris and band made several visits to studios in '79 and will make more this year. With Peter Solley (Sports, Jo Jo Zep, Romantics), they recorded "Love/Stealer" and "Hot Love". Both tracks are on *A Foot In The Door*, though Mushroom Records neglected to credit Solley on the cover. For the remaining eight tracks they worked with US producer, Ralph Moss. Though Morris has considerable recording experience, he is not keen to produce a Russell Morris Band album himself.

"I feel I'm not objective enough about my own songs," Morris respects Solley's ability to criticise and shape a song.

In March the band were to record several more tracks with Solley. Probable A side is "In the Heat of the Night", the tune they opened with in Auckland.

On stage, Morris and lead guitarist Joe Amenta front the band. While Morris hides under a baseball cap, says little, and appears preoccupied with his playing, Amenta provides ever popular lead breaks, with increasing regularity as the show advances.

Though the solos won the crowd's approval, it's songs that count when selling records. In the songwriting department Russell Morris is still a force to be reckoned with — the album is proof enough. Let's hope his recent sessions get Morris back on the radio. Next tour maybe we will all know the tunes.

Murray Cammick

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