Ellen stoops

DESPITE BEING thrust into the spotlight of superstardom, mingling with all and sundry in the rock 'n' roll world and selling literally hundreds of record worldwide, I am very pleased and proud to say that Ellen Foley hasn't lost the 'common touch'. Having corresponded with her once last October, I had almost given up hope of a reply, when low and behold only two days ago, a brown paper package was bestowed upon me. On opening I was close to tears for inside was a signed photo with a dedication. And further study revealed that Ellen Foley even wrote the envelope.

I'll be enlightened to learn if anyone approaching Ellen's status has even bothered to reply correspondence from fans.

Derek, Thornton Heath.

● One satisfied customer at last and here come a few more...

(FROM RECORD MIRROR 9.5.81)

THE Venue

ELLEN FOLEY

on THURSDAY, 21st FEBRUARY, 1980

Doors open at 7.0 p.m., Auditorium at 7.30 p.m.,
Show starts at 9.30 p.m.

Ticket £3.25 inc. VAT

160 - 162 Victoria Street, London SW1E 5LB.
Telephone: 01-834 5500 and 5882

Please retain ticket while you are on the premises.
Come early for the best seats.

№ 07

An Account of her performance on 8.10.81 at the "Brendan Byrn Arena", Meadowland Park, New Jersey. — Get your magnifying glass out! —

Arms out-stretched she bowed to her band, at the same time giving the unsuspecting audience an unmissable view of her posterior. Cor! I'm not sure how the ELO crowd interpreted her welcome - but I hope the 'rent-a-rabble' around me were deeply offended, because I certainly was; by their constant fidgeting and verbal obscenities - the latter aimed at our heroine. Fortunately Ellen could not see or hear the 'rabble' though she was a bit surprised when I told her about it.

Anyway, she and the band went straight into "Indestructible" which 'rocked' more than the album version, thankfully! Unfortunately, Bob's drum kit wasn't indestructible, it started to fall apart, but was saved by prompt action from Mike (one of the road crew) before too many people in the audience noticed. Then, with no break for a chat (set only lasts 30mins.) to "Phases Of Travel", delivered note perfect - to my ears - and she even added a few more ooh ooh's here n' there. Then to "Jezebel", which you should hear on the next album. "The Beat of a Broken Heart" and "Ghost of a Chance" followed. Both are her own compositions, which she has used before in her live act. Ellen's novel idea of using Bob's syndrum to accompany "Broken Heart" would have worked well, if only her arm was a bit longer - the poor possum kept cracking the drum surround! Never mind - "Ghost of a Chance" ("about a love I'd never have" - as Ellen once described it.) suffered a bit; as the song built up to chorus the band lost key. Things sorted themselves out and it finished okay. "What's a Matter Baby" followed - Some of the audience seemed to recognise it, well, it was a hit in 1979 peaking at No. 92! Ellen introduced "Torchlight" - "This is a song by The Clash, and it means a lot to us." The mentioning of The Clash provoked an enthusiastic response - even 'rent-a-rabble' cheered, though less than three bars into the song, they were muttering "Don't remember them (The Clash) doing this." Towards the end of "Torchlight" Ellen tried to introduce some audience participation and began to clap. Well, I being rather pissed-off by 'rent-a-rabble's' attitude, started to join in (trying to annoy them) only to be stopped in mid-flow by Wendy, who pointed out that I was clapping out of time. So, who cares? To end the set "We Belong to The Night". It's a shame I had to experience this performance in a 22,000 seater stadium with an ELO crowd too. God, I felt uncomfortable. I can't wait for her to come over and play the 'Venue' again, Ellen too no doubt.

A few words from Philip Rambow — Musician, and Penny Smith — Photographer ...

DEAR DEREK
THANKS FOR YOUR LETTER
SORRY IT'S TAKEN ME SO LONG
TO REPLY BUT I'VE BEEN VERY BUSY!
SORRY I CANT SUPPLY YOU WITH
ANY REJECTS AT MOMENT - AS I HAVENT
GOT ANY AROUND BUT IF I DO
IN NEAR FUTURE I WILL SEND YOU SOME.
AS FOR INFO: I USE A PENTAX ESII
THE PHOTOS FOR THE ALBUM WERE
DONE IN MICK JONES' FLAT!
THE FILM WAS TRIX RATED AT 1600
ASA WITH NO LIGHT! WHICH HELPS
TO CREATE ATMOSPHERE (IF THE
PHOTOS COME OUT!)
HOPE THIS IS OF SOME USE!!
SORRY ABOUT NOT HAVING ANY
SPARES - KEEP NAGGING CBS/EPIC.
BEST WISHES
PENNY SMITH

DEREK
74 SILVERLEIGH RD
THORNTON HEATH
SURREY
CR4 6DW

Dear Derek:
In reply to your question: It's quite amazing how different people can interpret a song. I find it quite amazing & very rewarding to hear Ellen's versions of my songs. Especially that they're as good as they are. I don't know how I'd feel if they were done by someone naff.
Sorry about the delay in writing but I've been in out of the country.
Enclosed find new album. Magnificent Obsession was written especially for Ellen - but she didn't use it this time.
Best Wishes
Philip Rambow

By Popular Request

Foley On Vinyl

ARTIST(S)	TITLE	LABEL
Ellen Foley	'Nightout'	Epic/Cleveland Int.
Ellen Foley	'Spirit of St Louis'	" /Cleveland Int.
Meat Loaf	'Bat Out of Hell'	Epic/Cleveland Int.
Jim Steinman	'Bad For Good'	Epic/Cleveland Int.
The Clash	'Sandinista'	CBS Records.
Ian Hunter	'Schizophrenic'	Chrysalis Records.
Ian Hunter	'Welcome to The Club'	" Records.
Ian Hunter	'Short Back n' Sides'	" Records.
Milly Michaels	'Calling All Girls'	Warner Brothers.(US IMPORT)
Blue Oyster Cult	'Mirrors'	CBS Records.
Film Soundtrack	'HAIR'	
+ Compilation	'Children of The World'	Epic/Cleveland.
++ Compilation	'Exposed'	CBS Records.

BRITISH SINGLES RELEASES

TITLE (And B-side)	CATALOGUE No. & RELEASE:	
'We Belong to The Night'/'Young Lust'	S EPC 7847	Sept.1979.
'What's A Matter Baby'/'Hideaway'	S EPC 7999	Oct. 1979.
'Stupid Girl'/'Young Lust'	S EPC 8122	Feb. 1980.
'Sad Song'/'Don't Let Go'	S EPC 8561	May 1980.
'The Shuttered Palace'/'B.Waste of Time'	EPC 9522	Feb. 1981.
'Torchlight'/'Game of A Man'	EPCA1160	April '81.

+ Ellen's contribution is a duet with Jimmy Hall titled: 'The Time Is Now'. The album was produced by Steve Popovich, and all royalties are designated to the "Northern Ohio Children's Performing Foundation, Inc." The album is available in the States and in several European countries, though not in Britain.

++ 'Exposed' is an album put out in the States by CBS, and features the newer artists on it's subsidiary labels. I bought a few copies in New York for only two dollars fifty each. It is available on import at larger record stores over here, retailing at £3.50 - not bad for a double album! 'We Belong to The Night' and 'Phases Of Travel' appear.

"Diary Of A FAN CLUB ORGANIZER" — (An occasional Series Pt. 1)

MONDAY 5TH OCTOBER

Pay a visit to Cleveland International Records (1775 Broadway) to meet Ellyn Glicksman and hopefully put a face to the voice that I here so often on the telephone. I arrive at about 12.30 after an exhausting walk of about 30 blocks.

The first and most noticeable aspect of the size of Cleveland's "Bat Out Of Hell" success is the amount of money invested on their walls. Antiques of every description are to be found, making the place look more like Sotheby's.

Ellyn bounces out to meet me and is no doubt surprised by the camera swinging from my neck. Well, I haven't come 3000 miles just to take pictures of the Statue Of Liberty - my excuse whenever I focussed the lens on Foley, her band members or Cleveland personnel.

There was firm evidence of all Cleveland owed it's success to: A Meat Loaf poster adorned just about every wall, "Bad For Good" posters too! Oh, and a gold disc from Holland for sales of over 100,000 for Ellen's "We Belong To The Night" single. One puzzling and annoying thing (to me anyway) was that Chrysalis Records shared the same floor with Cleveland - so there were alot of Debbie Harry and Pat Benatar discs about.

I had words with Sam Lederman (he's credited on "Bat" and "Bad For Good" albums) who likes the idea of Fan Clubs, but that's about all!

TUESDAY 6TH OCTOBER

I'm reading "The New York Times" in the lobby of the Gramercy Park Hotel, whilst waiting for Wendy. (Wendy is with the Pretenders, but because they had to cancel their tour, we hung around together.) I overhear Rickie Lee Jones ordering breakfast on one of the courtesy 'phones. I look hard at her - she was in her usual state of drugged happiness - and she smiled back. Though she'd have smiled at anyone in her condition.

10.15 a.m. Ellyn Glicksman calls me to say that Ellen and the band are rehearsing at 116 west 14th street, 3rd Floor from 2 to 6p.m. So with camera loaded, Wendy and I venture south-west to the Soho district of Manhattan and use up the few hours spare, before making our way to the rehearsal studio.

1.50 p.m. Begin to make our way to the 3rd floor by stairs, when we are persuaded to use the elevator by a black guy. Elevator doors slam shut, and I start to wish we had used the stairs: "Third floor please. On that instruction we are duly taken to the....seventh floor!! "Oh!You want music." "Yes." Descend - with sighs of relief to the 3rd floor.

Bang on door, and we are met by Dave.(one of Ellen's roadies). After informal intro's we sit down and wait for Ellen to arrive. Tap on door, and me being nearest - open it. I had not even thought it would be Ellen - and surprisingly, though it was her, I didn't go weak-kneed Infact, I wasn't the least bit over-awed by being so close to her, in a way it was a bit dissapointing.

Between numbers Ellen sat down on the floor and talked with us - alot was said that I can't remember, and I regret not having a tape recorder with me. All my knowledge of Foley is garnered from reading articles in the music press. I ask her if there's any truth in the reports of her being barred from an Adam and The Ants gig at The Ritz. "Oh, that's stupid. I was walking past the theatre and I thought the whole thing was so childish - I didn't go in. Besides we're both on Epic, so if I really wanted to go, there'd have been no problem. Anyway, I saw enough of them on "Top Of The Pops"."

CONTINUED..

Ellen: In her own hand-writing!...

I do have my own band and am now touring in America. I am very proud of the band. Bob Riley, Drums, Tony Bridges, Bass, Jocelyn B. Smith, vocals, keyboards, Tom Morrongiello, guitar, Gene Hicks, organ, violin, accordian, OBX. Quite could a very unique sound, we're just starting club and hot week we stay a 1's date today opening for Eddie Money, it will mean quite an adjustment.

Bob Riley: Drums. Bob has worked for Pat Benatar, but thought it would be better to break into the rock world - "Pat Benatar isn't rock'n'roll." - well, he now has a good steady job and a nice boss too.

Tony Bridges: Bass. Nice guy, makes you feel at ease. He likes complex digital watches too. He's Jocelyn B. Smith's man - they both live in New York City.

Jocelyn B. Smith: Keyboards. Well, what can I say? "B" stands for "Little Bear" - and she looks so cuddly. She's got a great mum too! No, that wasn't a spelling mistake. Now, "Little Bear" is quite partial to food. Infact, the only time she didn't have a pizza or Piella clutched to her mouth was when she was on stage. I must thank her for teaching me how to eat a pomegranate. She had half, and I had half. I had barely finished my snare when Ellen burst into the dressing room - having arrived from a local Spanish Restaurant - with some piella. "Anyone for Py-a-ya?" Jocelyn dumped her half on me and made for the steaming hot dish like a Bat Out of Hell.

Tommy (Mad Dog) Morrongiello: Guitars. Tom used to be with the "Ian Hunter Band". He was due to tour with Ellen on her first European tour but...."I was sacked."!!!

Gene Hicks: OBX:Accordian:Organ:Violin: Doesn't say much or hang about for long either. I've heard him been called "Cool Dude" - probably because he turns up about five minutes before he's due on stage. In the live act, Ellen spins a yarn about finding him on her travels... in Prague of all places!

The numbers played during the rehearsal were (in no particular order) "Theatre Of Cruelty", "Dream Baby"-an old Roy Orbison hit; "In The Killing Hour", "The Shuttered Palace", "Nightout", "K.P.H." and "Thunder And Rain". Unfortunately, Wendy and I had to leave to get back to the hotel, so we missed about half of the rehearsal. I was told by Tony, that "Thunder And Rain" was scrapped because it didn't work out okay.

Before leaving, I had a few words with Ellen about the next day's gig in Hartford (Connecticut). Ellen gave me her address and asked me to meet her there at 1 p.m. She was on the 'phone to the doctor though I didn't ask her what about.

I'd like to convey more about what happened during my stay, but if I do, there wouldn't be much to include in the next newsletter. So I'll just say that it was fun, and I'll wait until Ellen's next tour.

INTERVIEW.....

In an interview with Niall Stokes of 'The Hot Press' you talked about "Nightout": "I didn't listen to it alot. You make a first record and if there are things on it you can't stand, every time you hear it, it drives you crazy, even little things.".....

Derek: What bits of "Nightout" didn't you like hearing?

Ellen: I did not enjoy places where I lacked subtlety in my singing or bits where the vocal (and it's subtleties) were buried in the mix.

When you first came to England to promote "Nightout", I saw a video of you performing three tracks - the first three singles...

Derek: Who was the guy featured in "What's a Matter Baby"?

Ellen: He was a dancer , because I had originally worked out some choreography for the guitar solo of "We Belong to The Night", but that song was shot outdoors in lower Manhattan and was rained out.

Derek: The first three singles must have been planned that way: "We Belong", "What's a Matter" and "Stupid Girl" - as with the video. Was"Sad Song"released as a last-ditch attempt at getting you a British hit?

Ellen: Yes.

Derek: How much say did The Clash have in the release of "Hitsville UK" as a single? I ask this, because, your second album was released shortly afterwards. Do you think this was a vain attempt by CBS to publicise "Spirit of St. Louis"?

Ellen: It was unconnected. The group and their team felt it was a good single. I was pleased to be a part of it.

Derek: Did you think you would be another Debbie Harry?

Ellen: I wouldn't mind her success , but our approaches are very different. I respect her ability to experiment with music but to me, the Voice in my music is the instrument I choose to focus in creating drama.

Derek: Which "Nightout" track did you want to be the biggest success?

Ellen: "Don't Let Go".

Derek: How much did "Spirit" cost to make? Was it less than "Nightout"

Ellen: I'm not sure of figures but I do know it cost less to make.

Apparently the late December/early January 1980 USA Tour were your first live performances. How different was the National Lampoon Show? And how much did National Lampoon help regards your gigs?

Ellen: The 'National Lampoon Show' was one of many touring experiences in what and what not to do on a stage.

Derek: If a film version is made of Steinman's "Peter Pan" - would you like to be cast as Wendy? Would you even consider it?

Ellen: A child must play the part of Wendy.

Derek: Who did your band consist of when you played at the 'Venue', Victoria?

Ellen: New York musicians begged and borrowed.

Derek: Roughly, how much traveling do you do a year?

Ellen: I spent most of the last two years away from New York.

Derek: Most exciting places you've been to?

Ellen: Japan (Tokyo and Kyoto) and Spain (San Sebastian) in the Basque country.

Derek: Do you like Aussie humour, Dame Edna etc?

Ellen: I've only seen Dame Edna once, couldn't quite distinguish Aussie humour, but her jibes and sarcasm (and female impersonation) were quite good.

When asked what you would take to a desert island, your answer: "Let it Bleed", Patti Smith's EP of"Hey Joe", the Meatloaf record, my record, Roy Orbison's "Greatest Hits", Johnny Ray records, "Flower Drum Song"- that was my favourite musical as a child."

The book?

"Probably "The Castle" by Franz Kafka to really make myself suffer on a desert island. It'd give you time to figure out what's really going on in that book, really make use of the time."

And the luxury?

"Uh, a limousine , I guess. I could read the book in it and listen to the records."

Derek: Has any of that changed? If so, what?

Ellen: I would also take Grace Jones "Nightclubbing", "The Adventures of Grandmaster Flash", and the book- "Death in Venice" by Thomas Mann. He writes about constant transition. I regretted the limousine line when I said it. It was one of my first interviews and a desperate stab at wit. I don't give a shit for limousines and I didn't then. The subway is quicker.

Derek: Is there anyone you would have wanted to work with, living or dead?

Ellen: Roy Orbison. I want to sing with him.

Derek: Did your move to New York have any bearing on your musical career?

Ellen: I wouldn't have had a musical career if I hadn't moved to New York. The mid-west is a dead-end if you want to be famous. But think of all the great musicians sitting in the mid-west.

Derek: Have you always lived on the upper west side of Manhattan, in the same apartment?

Ellen: I've lived on the upper west side for five years. I moved to another building in the area, then recently moved back to my old building, in another apartmant downstairs. It's good here - I have freinds.

Derek: When was your first amateur performance?

Ellen: I sang "GoldFinger" in a school show and I believed I was Shirley Bassey.

Derek: Did you take any vocal training?

Ellen: Yes. I still do. But the best training,once you have your technique, is to sing all the time. You get stronger.

Derek: I suppose twelve years of convent schooling had some effect on your ambitions. Are you grateful for that?

Ellen: Convent school, any training and background affects your person. I'm glad for that. I'm also spiritual, but not necessarily the spirit taught by organized religion.

Derek: Anything you still want to achieve?

Ellen: A family. Totally honest performance.

Derek: Any idea when you'll tour the UK?

Ellen: Don't know when I'll leave the US, probably the Spring after the next record.

ODD BITS.

This absolutely Spiffing design is one of a set of 3 that ex-Art Student Debbi Bowes did for the Fan Club. I took them to New York to show Ellen, and came back with just 2 of them. Foley was so impressed with them that she begged me to part with the best one, so that she could keep it! Debbi is willing to undertake individual orders for posted size etchings. (THE ORIGINAL OF THIS → is about 12"x 10" so the poster will be much bigger!) DEBBI USES Indian Ink in the process, the effect is great!! SO GET YOUR FAVE PIC OF ELLEN DONE...

FOR MORE DETAILS CONTACT ME AT THE USUAL ADDRESS.

THE CRITICS CRAWL

WOP BOP ALOP A LAM BAM BOOM

ELLEN FOLEY: 'Sad Song' (Epic). Oh... the ecstasy. This record gave me the shivers when I first heard it on 'Nightout' and it does the same here. Probably the only song destined to become a classic amongst this week's selection, pop pickers. A solid Foley rocker, backed by Ronson on guitar and Ian Hunter wielding the magic mixing finger. As yet, Ellen hasn't got the measure of UK audiences live, what with all that tedious rapping and dramatic gesticulating, but there is still no denying her enormous talent. Not to say sex appeal. This deserves more than anything to be a hit and might even manage the same if Epic/CBS pull their fingers out on such a hot property. However, quality doesn't always guarantee success, as the masses can't spot the difference anyway, but we shall see. Now there's a slap in the face for poor ole Joe Public, if ever I saw one.

SINGLES OF THE WEEK

ELLEN FOLEY: 'What's A Matter Baby' (Epic). Was Timi Yuro this blessed? The Voice, like a tenement angel; Ellen could've sung on Laura Nyro's 'Gonna Take A Miracle' album without feeling in awe of Labelle. The kind of girl boys get in knife fights over. 'West Side Story' for the 80s. Since the grandiose 'We Belong To The Night' proved a little arcane for a 45, this number should make acceptance easy, chartwise. If you don't know who Ellen Foley is, ought to change that immediately. Start here.

RECORD MIRROR.

"surprise, shock or boredom?"

★ Ellen's B-Day: 5TH JUNE ★

The "Ellen 'Rock' Foley" badges you've now got, were designed by moi. All I did was photocopy the enclosed colour photo in Black & White, then kept reducing it in size - smart arse - aint I? The Badges are exclusive to the Fan Club. Please send 30p per badge if you want more. Thanx

Photo's

Whilst in New York, I was able to photograph Ellen and her band at rehearsals, backstage - after one of her support shows, and on the tour bus. Not all the photo's came out, but the ones that did are very good - even by my humble standards. Here follows a listing of the photo's available;

E L L E N

PHOTO' No.	PHOTO' DESCRIPTION:
Enclosed ~~1~~	Holding tea bag - in corridor by dressing room.
~~2~~	Holding her camera - in dressing room.
3	Sat on throne talking to admirers in dressing room.
4	Sat on throne talking to admirer in dressing room.
5	Being filmed on video.
6	In conference with Jocelyn, Bob, Tony and others.
7	Mic testing at rehearsals. Tom in background.
8	Tea break. Tea with honey and a banana.
9	Reading the fan club ad' in an American publication.
10	Listening to backing for 'Thunder and Rain'.
11	With Wendy (Winda) - who runs the Pretenders Club.
12	Blowing her nose. Bob the drummer on keyboards.
13	Not happy with 'Thunder and Rain'. Mike - a roadie.
14	"Where's Jocelyn B. Smith?". Tom on guitar.
15	With Jocelyn and Tony on tour bus + boquet.
16	With Jocelyn and Tony on tour bus - boquet.
17	With Jocelyn and Tony on tour bus + boquet.
18	With Tony. Jo and Ellen doing Grace Jones impression.
19	With Jocelyn and Tony on tour bus.
20	With Yours truly on tour bus.

Photographs 1 to 6 and 15 to 20 were taken on 8.10.81. On that day Ellen and her band were supporting the ELO at the Brendan Bern Arena in the Meadowland Park, New Jersey. More about that in the forth-coming newsletter. The other photographs were taken on the 6.10.81. This was when Ellen and her band were rehearsing for the solo gigs scheduled for the last two weeks in October. More about that in the newsletter.

There are 15 more photo's of members of the band. Some of these feature Ellen. The line-up is; Bob Riley(Drums); Tony Bridges(Bass); Jocelyn B. Smith(Keyboards/Vocals); Tom Morrongiello(Guitars) and Gene Hicks(Organ/Violin/Acordian/OBX). Of course, I suggest you order all the photo's to aquaint yourselves with the band. You can order individual member shots. I 'phoned the music weekly's on 15.10.81 and asked for their respective newsdesks. I then gave them the details of Ellen's band and what they had been up to over the last few weeks. Hopefully they will print it all - they sounded interested anyway. I'm posting this in time for you to read the news of the band - before it appears in the papers. Hope you get it.

PAYMENT: Each photo' costs 40 pence per 6"x4" colour print. Please make cheques/Postal Orders etc., payable to; Derek Van Dort. When ordering photo's of Ellen please make sure to quote the Photo' No. Please allow 14 days for delivery. Thanks.

The very tea bag that Ellen held in photo' No.1 will be sent to the first person who orders all 35 photo's. The newsletter is still scheduled for late November - I'll let you know if that changes. With the newsletter you will receive your personally autographed photo' of Ellen and a poster. There will also be alot of info' on the lady herself. Well, I'd better sign off for now.

All the Best,
DEREK

CLEVELAND INTERNATIONAL RECORDS

Ellen Foley

Epic and Associated Labels