

Love and the single girl

AS I make my way out to my parking tickets, Leonard Cohen sits in the hotel lobby, all dark dordurys, tousers and expensive bomber jacket, surrounded by faintly enigmatic-looking women. Doubtless they're easing him out of the depression of his recently broken marriage. Should be good for another album of tortured irony, I muse, and smile at the possibility of Cohen bumping into the occupant of room 407, for Ellen Foley could surely bury his hang-ups.

Foley, however, is here with Steve Popovitch, president of her record company, Cleveland International, and Walter, her boyfriend, who would naturally protect her from such weird encounters, for a certain frailty lurks not very far beneath her animated, confident exterior. Actually, that exterior looks not a little like Susan George with a flat chest and windily limbs. Was Meatloaf Ellen Foley's Jack Jones? Enough juvenile speculation, there are facts to be mentioned and it's the same old record company deal: an hour in a hotel bedroom, establish transient rapport as quickly as possible with what reviewers of her first album seem generally inclined to assume is a female Bruce Springsteen who is also going to be the next Deborah Harry, swallow Hollywood innuendo and a large bourbon and get on. To stick out 2,500 words of candid insight? Yeah, yeah.

It transpires that Ms. Foley, who is thankfully not expensively made up to look like the doe-eyed shrew in her album sleeve, takes this all very casually. She sits in faded black jeans and a slightly faded red T-shirt because no-one's told her about the presentation and importance of being her bourgeois songs requires. Which, whilst a tonic for career prior to signing with Cleveland International didn't teach her as much as it might've done a more precocious careerist. Perhaps 12 years of Catholic education instilled

a humility, as yet uncorrupted by the tinsel trek?

"We had to go to church every day," she remembers, not entirely without resentment, "and the whole thing was a deliberate attempt to instill an ethic into you. If you broke their rules, you were punished with silence and weren't allowed to talk. I spent half my time unable to speak! But the more they tried to impose their will on you, the more you became aware of how you really feel, you react against it. And strengths and ideas come out that wouldn't otherwise appear for a very long time; perhaps even, I've got a lot of trish bioid in me, too, so it all adds up to a pretty wild charge."

Which, in 1972, hit New York City with an understandable urge to pursue all the things that 12 years of Catholic discipline tends to hide from a girl. Foley began by trudging around the audition circuit, learnt all about drama, appeared in some Off-Off-Broadway productions and eventually trouped into Atlantic City, in the middle of winter, with her first rock 'n' roll ensemble, Big Jive. Those who've seen "The King Of Marvin Gardens" will know that the wintry desolation of that decaying sea-side resort is hardly the ultimate showcase for a would-be rock star. So she tried her hand at cabaret.

"Then I was in this four-person comedy revue. We played the Catskills, you know, upstate New York where the audience is full of couples and the ladies have blue-rinsed hair and I was wearing multimodal's outfit and crocheting tiny mid-American jokes. But it doesn't press me into realising what the real deal was. In the meantime a crust had to be earned and she went on the road with the National Lampoon show, which somehow led to Hollywood — where else? — and an audition for audition for the American version of

What made Ellen Foley plump for the melodrama of a cameo role with Meatloaf and the neo-Spectorisms of her own album? MARK WILLIAMS discovers that 12 years of Convent schooling would make any normal, healthy girl want to be noticed.

"Rock Follies."

"It was called '3 Girls 3'. Just four episodes... a mini-series and a mini-success. I was having to wear chiffon Bob Mackie gowns with padding in them, you know, and spout soap opera dialogue. I couldn't quite carry it off 'cause I really didn't think it was too funny. The production thought I was being a bit cunning, but I was really suffering from schizophrenia."

"You see, at the time I'd already started recording with Meatloaf, and I was spending half my time in the studio doing some heavy rock 'n' roll."

FOLEY met up with Meatloaf when they were both cast in a rock version of Peter Pan (I scribbled by Jim Steinman — better known these days as the Lou's mentor and lyricist, Foley, of course, played Wendy. "He and I have the same sort of background in terms of acting and stuff," says Foley of the fat man. "There's a certain violence inherent in both of us, an aggression that comes out in our music. The emotion becomes almost physical."

Nothing if not contrary, however, Ellen deliberately denied herself the opportunity to act out her rock 'n' roll heart in front of the eyes and ears of America.

"Meatloaf wanted me to tour with him, but I was afraid I'd just become another back-up singer and only come out and do certain numbers, 'Paradise' and so forth. Steve (Popovitch) had already seen me auditioning with Meatloaf and I'd done a demo of 'All The Way From Memphis' — we're talking about maybe releasing it sometime — and I just took a big risk and said 'No' to Meatloaf. And I really wanted to try and do an album by myself."

PRODUCED by Ian Hunter and Mick Ronson in two months

bullshit that's falling down around us, what were once easy expressions now have to be hammered home in a much more theatrical manner?

"Right, right! It's like a desperation, if anybody asks me what I feel about my record, I tell 'em I see it as romantic desperation."

If you don't want to snuff it before you get a chance to see Ms Foley putting her romantic desperation across on stage, just hang on for a couple of months.

"There's a possibility that Ian will do a concert at Hammersmith Odeon on November 22, and I might come back and do some dates after that, because he's touring the States with most of the people I want in my band."

"I want to take a different approach so that it won't just be, 'Okay, here I am, I've got this song, we hope you like it.'"

"I feel more comfortable if I keep moving throughout a performance. I want to make real use of the people in the band, create relationships, tell a story use props."

Considering the fullness of the Hunter/Ronson production on her record, with multiple overdubs and the orchestral arrangements, doesn't this all sound a bit ambitious?

"It'll have to be re-arranged, of course," she admonishes, switching on the confidence. "But I'm going to have a great band, I know. There are a lot of singers in it, so we'll be able to make up for some of the artificial sounds on the record by using a lot of voices."

Well, that all sounds pretty interesting, but what holds my fascination is the spectacle of this slight softly-spoken young woman reproducing the thunderous vocal activities of "Night Out" in a concert hall. A half-assed joke about compensating for all those years of silence in the convent with the bawling mezzo of her musical career prompts a more telling revelation.

"Well, I guess I always felt very lonely when I was a kid. I wanted to be noticed a bit more for what I really was, not what I was supposed to be. And making a record, or going out on a stage, is an opportunity to be noticed by a lot of people, to make a lot of friends..."

And then, a little cautiously, she admits... to be loved."

of disoriented studio time. "Night Out" is a blinder of a first album. "It took me a long time to find the right songs for the album," she says.

"The Graham Parker song ('Thunder And Rain') is such a great, compact piece, and I think the strongest thing in it is the guitar hook." Which she demonstrates in a kind of growling hum. "It sounds like something from Marlboro Country, you know? And the story is so great, so cinematic man and his romance battling against the elements!"

Shorter on the Wagnerian production and sweeping tableaux are a demonic, life-breathing version of the Stones' "Stupid Girl" and Phil Ramon's aching "Young Lust".

Ramon's other offering was the title track, "Night Out", another (and very different) version of which resides on the second "Live At Max's" compilation, the product of a brief liaison between Ramon and Ronson. Foley treats it with a soulfulness utterly sympathetic to the story of a frightened search for love as a way out of the stifling indifference of urban life.

A further, even more painful reflection of loneliness and rejection, "Don't Let Go", is served up with an uncharacteristically spare arrangement.

"It was done live and it was done once," she says. "It's not technically perfect but I just had a feeling about that song and we left it as it was. Fifteen years ago you could sing 'Hey Paula, will you marry me' and it was all very simple and straightforward. But life's become a lot more complex since then, every thing's tenser, and people like Springsteen and Meatloaf have taken those simple sentiments and elevated them to a really dramatic level."

I'M a bit lost-by-then, one. Does she mean that to transcend all the

DEAR MUSIC BUFFS!

ELLEN DID WRITE MATERIAL WITH ELLIE GREENWICH but NOT with JEFF BARRY! ALTHOUGH SHE DID COLLABORATE WITH ANOTHER JEFF.... JEFF KENT! I APOLOGISE FOR THE SLIP-UP. COMPOSER CREDITS ON THE ALBUM SHOULD GO TO: CARL DERILLO (WROTE "IT'S MY LIFE" THE LEGENDARY RECORDING MADE FAMOUS BY THE ANIMALS! THOUGH I'VE NEVER HEARD THE SONG MYSELF... YEARS BEFORE MY TIME. DESMOND CHILD (WHO HE?) Oh yes... the infamous DESMOND CHILD, HOW COULD I EVER FORGET OL' DES? BOB RILEY; TALKING OF THE ANIMALS ... BOB LOOKS NOT A LITTLE UNLIKE ADAM FAITH! (WELL, HE DID WHEN HE WAS TWINKLING THE IVORIES A YEAR AGO AT REHEARSALS FOR THE LAST TOUR!) TOM MANDEL; PLAYED ON "NIGHTOUT" AND DEMO FOR THIS ALBUM. A.K.A. "MOONDOG" HE'S BEEN IN IAN HUNTERS BAND A LONG TIME ACTUALLY! TOM'S JOINING MARK KNOPFLER AND DIRE STRAITS AS A SYNTH PLAYER FOR THEIR EUROPEAN TOUR (UK: WEMBLEY DEC 18+19) 'ERE TOM MATE... PUT US ON THE GUEST LIST FOR BOTH DATES. THANKS!

— NOW, THIS IS THE LATEST ON THE ALBUM: —
 RECORDING STARTED ^{27th SEPTEMBER} ~~4th OCTOBER~~ AT MEDIA SOUND NYC. VINNI(E) PONCIA PRODUCING. POSSIBLY ELEVEN TRAX SCHEDULED FOR RECORDING. ANTICIPATED RELEASE ... JANUARY 1983, "AFTER ALL THE BIG BANDS HAVE RELEASED THEIR "GREATEST HITS" COMPILATIONS FOR THE XMAS MARKET." SAYS ELLEN; SPEAKING TACT-FOLEY!! ELLEN RECENTLY HAD A PHOTO SESSION WITH LYNN GOLDSMITH! ELLEN! IF YOU HAVEN'T THOUGHT OF AN ALBUM TITLE YET... HOW ABOUT "PEDESTRIAN ROCK"?

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ODD BITS... ODD BITS... ODD BITS... ODD BITS... ODD!

attention Ian Hunter fans!

TERRENCE D. GREENHALP HAS COME TO THE RESCUE WITH A BI-MONTHLY FANZINE, "ONCE BITTEN". Issue 1 available now, contains A Piece On Ellen! Subscription £2-00 (UK):

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Attention E. FOLEY FANATICS... that means ALL OF YOU! IT'D BE GREAT IF MEMBRS BECAME MORE INVOLVED... SO WRITE IN WITH YOUR IDEAS AND WE'LL TAKE THEM UP. AFTER ALL, IT IS FOR YOUR PLEASURE.

MY FAVOURITE PEOPLE:

- (1) BABRA MANDRELL !!
- (2) DAME EDNA EVERAGE
- (3) PATTI SMITH
- (4) WILFRED HYDE-WHITE
- (5) ELLEN FOLEY *

* - NEW ENTRY.

"TOOTSIE"

According to PRESS CUTTINGS SENT IN BY TIERNEY SMITH OF WARREN, OHIO... FILMING FINISHED IN AUGUST. RELEASE SET FOR XMAS '82. UK AUDIENCES CAN EXPECT TO WAIT A FURTHER 3 MONTHS TO SEE THE FILM. PERSONALLY, I CAN'T WAIT FOR THE PIRATE VIDEOS TO CIRCULATE. IT'LL MAKE V. GOOD COPY FOR "THE SUN".

THE SPIRIT OF ST LOUIS (1957) BBC 1, 1.55-4.05 pm. Billy Wilder's untypically adulatory account of Charles Lindbergh's 1927 non-stop solo flight from New York to Paris has photography of a high artistic altitude, but the complexity of the obsessive hero is too earth-dattered by James Stewart's simplistic features.

JUST FANCY THAT

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IT KEEPS ELLEN GOING AT GRUELLING RECORDING SESSIONS... "AREN'T THEY JUST SUPER? NOW I CAN THROW MY STRAINER AWAY!" Ellen X

Ellen 'n' Mick are nice people, and to be scrupulously fair it's obvious this is meant as a stab of high rock art rather than a piece of seamless, trendy MOR. An LP full of songs by the Clash's main writing team is bound to provoke hope, but as with the group's own recent stuff sad shrugs would seem to be the inevitable follow-up. James Stewart, yeah, he could probably tolerate 'Spirit Of St Louis'. Those who bought 'Night Out' and/or 'Give Em Enough Rope' aren't likely to feel the same way. A real low...
SANDY ROBERTSON

IN THIS ISSUE, AT GREAT EXPENSE - ELLEN WRITES ABOUT HER BRILLIANT CAREER.

ELLEN REMINISSES OF THOSE HAPPY EVENINGS SPENT BATHING IN THE SINK

It's hard for me to account for the events of my life, much less chronologically, but here goes:

I left St. Louis and school in 1973, telling my mother I was going to New York to study acting for a summer. I probably believed that myself. But I've lived in New York ever since. I moved into an apartment on the upper east side consisting of one room. The bath tub was in the "kitchen", available for bathing and washing dishes.

I started studying at H.B. Studios in Greenwich Village and found a great acting teacher, Alice Spivak, still my mentor. I started going to cattle-call auditions where literally hundreds of people were vying for one role. I first got non-paying work off-off Broadway in "new" plays such as "Sophia Sualis Wisdom Part II" and "Charlie Mestnat Rides the I.P.T.". My first paying job was singing in Catskill Mountain hotels - a resort area - in a very straight musical comedy **revue**. I was fired. I was too odd, thank God!

So I took another route, and found a rock and roll band, Big Zive. We played in bars in Atlantic City, by the sea, in the winter time, definitely off-off season. Our material consisted of originals, Top Forty, and Patsie Smith tunes. I sang Frank Sinatra's "That's Life" which was interesting to me (and a predecessor to Sids's "My Way", by the way!). We made demos, got nowhere, the drummer took back his P.A., and we disbanded. Then that once I was back in New York, going to school, and auditioning for theatre. I was a token female in a comedy called "Poy Meats Boy", and waited tables.

The first legitimate (but totally illegitimate) break came with a part in the touring company of the National Lampoon Show, completely tasteless, sacrilegious, and a lot of fun. Meat Loaf and Jim Steinman were also in the show. At this time Steinman was having "Bat Out of Hell", and he wrote "Paradise By The Dashboard Light" for Meat Loaf and I. After the tour I collected unemployment and auditioned with Meat and Steinman for countless record execs and producers who looked at us and said: "Huh?!!". In the meantime I got involved in a show called YMCA in which I played a pregnant baboon, Patsy Hurst, a cheerleader, and a fairy. Enough said. One day I went to a general audition for a television show called "Three Girls Three", ...all singing, all dancing, all comedy. I was flown out to Los Angeles for a screen test, and got the job. It was an amazing jump from working for free. It was a four part mini-series. I had my own song each week, attempted comedy, was made very blonde and wore fancy gowns. I worked with such people as Bob Hope and Steve Martin. But I was glad it was over. I was out of place. In the meantime, Meat Loaf got a recording deal and snagged Todd Rundgren as a producer. So I was going from straight television to that world. Interesting!

C 1982 LIFE AND TIMES SO FAR

REMEMBERED BY E. FOLEY

In the fall of '77 they were resurrecting "Hair" on Broadway. I played the lead and also sang "Black Boys" in the film version which gave me the chance to work with Miles Forman and the great cinematographer, Taylor Tharp. As a side note the record people began taking an interest in me because of my singing on the Meat Loaf record. Steve Popovic of Cleveland International paid for demos, and without too much stress and strain, I was signed to Epic Records. Then the working and waiting game of making records began: in the summer of '78, I spent two weeks with Mick Ronson and Ian Hunter to see if we could work together, we could, and agreed that they would produce my first album. I spent that fall and winter looking for material and doing a bit girl crazy as I recall. I met Fred Goodman at the end of that period and co-wrote "We Belong to the Night". Finally in March of '79 we got into the studio and made the record. Then it was more waiting and worrying till "Nightout" was released in September '79. I got my first taste of US and Worldwide promotion, talking to press and radio, which can be more exhausting than performing. But it was a wonderful time because I travelled to the UK, Europe, and the Netherlands. It was my first time out of America. Then I put a band together and did a club tour in the USA. The record had much success in parts of Europe and Australia, so a European tour was planned for January '80. It was postponed a bit due to the fact that I broke my arm on a motorcycle in the Californian desert. But I soon ignored that disability and had a great time playing in Paris, Holland, Belgium, Germany, Sweden and London. I returned to New York for two weeks and took off on a promotional tour of Australia and Japan. Not many people see these places and it was really thrilling. That ends the "Nightout" saga.

Shortly thereafter I set Mick Jones, which caused a radical change in my life. I saw the real Jamaica, spent a lot of time in England and was expected to bring and it turns I'd never known. We decided to record an album together. It was the summer of '80 at Wessex studios in London. Joe Strummer and Mick wrote much of the material. Members of The Clash, some Blockheads, and Tymon Dogg played. We called the record "The Spirit Of St. Louis". It's a unique, sensitive, if not commercial record. I put a band together in the fall of '81. It was an exotic mixture of music and musicians. One member played keyboards, violin and accordion. I had a female keyboard player who is a great vocalist. We did a club tour and some opening dates for an F.L.O. stadium tour. E.L.'s audience were surprisingly attentive. We gave them a lot to look at and listen to.

Ever since that time, I have been writing new material for my next album collaborating with the legendary songwriter, Ellie Greenwich. In April '82 I landed a part in the upcoming Dustin Hoffman film "Tootsie". I can't have a big role but I worked for six weeks. After that time a crisis befell when I contracted a cyst on my vocal chord. I couldn't speak for a month, but with pills and prayers, it's been cleared up.

So, today is September 23, 1982. In two days I start recording my next album. Vinnie Poncia is producing. He's written hits for Ringo Starr and Lee Sayer, produced Martha Reeves, Klaus and Melissa Manchester. I feel very hopeful, wish me luck.

Thanks for listening, love you all.....

E/ken

xxxxx

An Interview to publicize "Spirit Of St. Louis" taken from a Dutch magazine. Translation by CHRIS BRUGELMANS.
This is not just a space-filler! I've reproduced it so you can compare it with Ellen's personal summary of her career post 'Nightout'. An interview publicizing 'Nightout' also appears within this organ!

"Spirit Of St. Louis" is the name of the airplane in which Charles Lindbergh made the first transatlantic crossing, from America to Europe. Many years later an unknown singer made her crossing to Europe, which promptly rewarded her with Gold. That's why Ellen Foley has called her second album "Spirit Of St. Louis", because in Europe she began her victory. Although on this album, you can't find anything of the success-formula of the first, "Nightout".

When I come in, Ellen remarks that I have changed. That's true, because in keeping with the face of '81 I have shaved off my beard some time ago. "You too", I said, and then I don't mean your hair, which has clearly another style." She smiles and sets herself comfortably.

ELLEN: "I've changed indeed (laughs) that's a good one to start with: No one has noticed that yet. Have another try."

PRESS: "I have to start somewhere!"

ELLEN: "Yes, of course. What do you think of this one?"

PRESS: "Spirit Of St. Louis", as you predicted to me before, has nothing to do with the debut "Nightout"."

ELLEN: "That's alot better!"

PRESS: "If you look back now to that first record, how do you think of it?"

ELLEN: "I continue to see it as a beginning, a debit, and mostly as something temporary. With a lot of influences from my youth. A rather over-enthusiastic picture of what I thought 'rock n' roll' was. It was much too exaggerated, and that's mainly because I hadn't control over the production. I consider that record an image of what I was at that time."

PRESS: "Since then, you've stayed mainly in Europe?"

ELLEN: "I travel up and down between America and England."

PRESS: "It seems that your music has been strongly influenced by the European atmosphere."

ELLEN: "Completely true, but also in other ways. It's an altogether different way of living here. I have become more interested in things than I was in the past."

PRESS: "When you were searching for new musical possibilities you came across ancient forms of European amusement music. The French Chanson, and once in a while it even sounds a little Kurt Weill-ich?"

ELLEN: "Yes, in every case, music has got theatrical elements. Theatrical is in fact too heavy a word. Showing of real emotions is a realistic cause. This is what I admire in Edith Piaf; such a little lady with so much to give."

PRESS: "Nevertheless, what you are doing now is marked as poppy and very sentimental."

ELLEN: "You can't help that people being confronted with their own emotions find it embarrassing and call it cheap. People like that usually avoid deeper thought objects."

ELLEN: "Of course, I'm sorry. You see how quickly one gets put in a box: I'm in favour of varied music. With The Clash this is possible, they are very flexible. And I'm very glad that I got rid of the bombastic production of the first record."

PRESS: "Still I don't understand this. You want to get rid of the Hunter/Ronson style, and you think you've found it with The Clash. But Mick Jones will be producing the next Ian Hunter album."

ELLEN: "How d'ya know that?"

PRESS: "Just normal newsgathering! But explain how that works."

ELLEN: "People need to change sometimes. In Ian's case it is obvious that he has been working with Mick Ronson for such a long time that they have now become an institution in rock'n'roll. For them, Mick Jones is someone that can have a refreshing influence. I know that feeling myself. Right from the start, I was enlisted as a rock'n'roll woman, as if we were a kind of mode, or as if we were a musical style. Scouts! But yes, many people can't think without making comparisons. I wasn't pleased with it because I am not one species of another... I am MYSELF."

PRESS: "That last thing probably matters in the choice of your texts. I'm sorry to tell you that you are (for people who haven't English as their mother-tongue) not, or very hardly, understandable."

ELLEN: "Oh, do you mean that? Well maybe people should play my record more often."

PRESS: "What music do you like?"

ELLEN: "So much. Funk for instance. And the better raping... music based on rhythmic or spoken words. Also, the Talking Heads, as well as the big singers."

PRESS: "Which of the big singers?"

ELLEN: "For these, I have to go back to my youth. People who made a great impression on me then, and now. Streisand for instance. It is very clever, like she combines technique and emotion."

PRESS: "And Sinatra?"

ELLEN: "That Mafia-crouch doesn't interest me."

PRESS: "But apart from that?"

ELLEN: "Oh! He's great, especially in his ballads... fantastic pronunciation."

PRESS: "Back to your record. Have you had any reactions to it from the press?"

ELLEN: "Hardly."

PRESS: "Does press-criticism affect you?"

ELLEN: "Not much... it's something you've got no control over."

PRESS: "And the Hit parade? Your single has risen from six to four in the chart. Interesting! Does it take long before it gets into the top 40?"

CONTINUED OVER PAGE . . .

PRESS: "But you have not fulfilled many expectations: Of course, many people thought there would be another "Nightout", while others hoped that your association with The Clash would result in a more new wave, rebellious type record."

Fate, or CAREFOLEY planned?

The Map Library in the British Museum...A very different lunch-time experience indeed. Far removed from the usual routine of scoffing beef salad rolls, and slurping machine dispensed coffee.

I'm not here to eat! But to, hopefully, stumble upon the origins of Foley and Cleveland Streets in London W1. (Which, by a geographical miracle, collide which each other!) For a moment, I could be excused for feeling a bit like Alex Haley.

An assistant librarian was available to dedicate himself to the cause. I'm glad he didn't ask why I was so interested in these two streets as I'm sure the reason didn't really merit his time. All around me were professor-types frantically making notes. (No photo copier v'ser.) and they no doubt needed some assistance.

I was amazed! Hundreds of volumes of leather-bound works devoted just to West London...some going back four centuries! The maps were fantastic. The earliest Ordnance Survey publication is dated 1875 AD. Shows Foley St... so, it wasn't named after Ellen! Also shown is Cleveland St. The map scales ranged from inches-to-the-mile, right through to the bleie... 5 Feet-to-the-Mile! Looking at Foley St. In such detail you'd expect some pretty interesting facts to leap out at you. Well, apart from the Public House on the corner of Foley/Cleveland St., WHICH STILL STANDS... the only other landmark noticeable was, I'm embarrassed to mention, a URINAL!! Almost on par. Cleveland St. was famed for containing the Strand Union Workhouse, which then in 1874 was taken over for housing the Central London Sick Asylum Infirmary. I'd probed too far. God knows what other disturbing facts would have come to light had I explored further... I'd rather not think about it.

ELLEN: "That depends. If you're played enough on the radio, if you're recognized by enough listeners."

PRESS: "The public will need some time to get acquainted with your change of style."

ELLEN: "I don't call it a change. I rather speak of development. One never knows which way it's heading. It depends what possibilities turn up, and those you have to take. And if you do so, it is very possible that a next record will sound again totally different. You have to stay open... You must keep on moving. This record is just a next step."

PRESS: "There's only one song written by yourself. I'd expected more."

ELLEN: "I had indeed more songs of my own, but they didn't fit in with the theme of this record. There are songs which I'd written shortly after the release of 'Nightout', and they were very much in that mood."

PRESS: "Suppose this record is doing well, and people ask for concert's, what then? You have probably only the songs on this album (as you don't like doing the earlier songs anymore) and you haven't got a band."

ELLEN: "I would like to perform again, and I haven't got a band. That is the first thing I'm going to concentrate on."

PRESS: "That won't be easy. Because the instrumental side of this record is defined clearly by just these people."

ELLEN: "That's true, but on the other hand the basis-construction of the songs is very open, and not too complex, so this must work."

PRESS: "Have you got any plans in that direction?"

ELLEN: "No, it's much too early for it now."

PRESS: "This album was recorded in England, the last one in America. What is the main difference in the way of working, the atmosphere etc.?"

ELLEN: (Laughs) "You can't order food in the London Wesssex studios. You just have to take your own lunch! This isn't of course the main difference. It was in the people whom I worked with. We had been very busy intensively, and I was able to have more influence on the results. I've got the feeling I've been much more involved... From the beginning to the cover design."

PRESS: "Which looks very pretty, but I hope that you will be especially successful and content. We have a drink on that later. It's a Bloody Mary, mine a Virgin Mary (without vodka). Ellen smiles knowingly....."

