

Record News.....

"Nightline" has been re-mixed by two guys from WBLS Radio in New York City. WBLS is the city's top Black station. The re-mixed version has been released for promotion only in the States.

One of my correspondents reports that Ellen along with Andy Summers has contributed backing vocals to an album by Will Powers. (Good name) And here's an exclusive from Ellen. She told me that not long ago she was actually dating Andy.

Paul Anka, the man who wrote "My Way" for Frank Sinatra and sang "Diana" and "You're Having My Baby" contacted Ellen's management; he wants to record with her. Ellen said she'd like to do it for the experience.

More famous connections...Nona Hendryx - ex Labelle - has recorded "Keep It Confidential"; one of the songs that Ellen wrote with Ellie Greenwich and Jeff Kent. Ellie is a friend of Nona's manager, Vicki Wickham, and suggested the song for Nona to try out. It worked out so well that not only was it included on the new album "Nona" but was also chosen as the first single off the album. Both the single and the album have been available in the States for over a month now. RCA in the UK hope to release "Nona" this week - 30.4.83, and "Keep It Confidential" shortly after. In the Soul/Bance/Disco charts in the States the single is working its way into the Top Ten.

Here's a photo of Ellen and Nona at Studio 54, taken on 9.3.83 by myself.



A SUCCESS STORY!

Just a year ago Yolanda Cazemier, 15, - a Dutch fan of Ellen's - was involved in a serious accident with a car which put her into an Intensive Care Unit for nearly two months.

Three weeks after the accident (10.5.82) Yolanda's mother wrote:Now three weeks later she is still unconscious, however we notice every day a little improvement. Last week we brought a poster of Ellen Poley to the hospital so the nurses can tell her about it, and yesterday the doctor said she may listen to Ellen's records for perhaps she will react to it and recover sooner.....

Mrs Cazemier asked if I had any posters for her to take to Yolanda at the hospital. I immediately sent all I could - which wasn't much - and also phoned Ellen to read her the letter and see what she could do to help.

Yolanda had been making slow but sure progress up until late May when she suddenly became very ill. On the 2.5.82 Yolanda's mother wrote:

.....Her lungs we've filled with slime so that she could not breathe anymore. Last Tuesday she was brought to Intensive Care again. She had a very difficult time for two days, but after that she recovered very quickly. At first she began to cry when she saw us, it was a very difficult moment for us, but after all it was an emotion - and that she had never shown before. Yesterday she left Intensive Care and went back to Neurology. She looks much healthier, she even became a little fatter. This morning we received Ellen's cassette tape, also a record and a photograph for her film with Dustin Hoffman. We took it to the hospital at once. Yolanda made very big eyes, and we could see that she listened very much at it, especially the first part where Ellen said "Hello Yolanda, this is Ellen Poley..." we played often. I know for sure it will help her."

I next heard from Yolanda's mother on 14.7.82. "A fortnight ago Yolanda left the hospital and went to a rehabilitation centre. The last five weeks she recovers very quickly and now she is coming home for the weekends. Her mind is well, but her left hand and leg is still a little paralysed, but we notice that this also recovers every week. The doctors told us to be patient, it is only a matter of time." Yolanda was well enough to close the letter with a message of thanks for Ellen and myself.

Ever since then, despite her dislike for the rehabilitation centre, Yolanda has continued to make great progress. Yolanda keeps Ellen informed and both are freinds.

During Ellen's recent promotional tour of Europe, which included some T.V. and Radio in Holland, the whole Cazemier family met with Ellen at an Amsterdam radio station. I'll leave it to Poley to explain.....

"I met with Yolanda - yeah, her mother, father and sister also came. They heard I'd be doing a radio show in Amsterdam, so they drove for two hours to get there. Her mother had painted a traditional Dutch flower pattern onto a tea tray, which they gave me. Derek, I was so touched by it all. It was really nice to see them."



The critics are divided. Besides, Ellen would rather hear what you have to say about "Another Breath"...after all you had to buy it!

"Boys In The Attic" and "Another Breath" are my favourites (until now). My mum likes the album too." Yolanda Cazenier

"All I can say is wow: xxxxx I love it all." Terry Prevetti

"I just bought it today, and listened to it once. I like it, it's another different record for Ellen. Initially, I liked side 2 better and Ellen's songs alot. I'm glad she's back to rock'n'roll."

Tony Sbriglia

"I like Ellen's previous lp's better than this one, although I think Ponci 's production did a great job of bringing Ellen's voice to the fore - but I felt the over-all instrumentation suffered for it."

Tierney Smith

"A God-send. Not being able to get records up here I haven't heard any new music - except the stuff on the radio - since January, and hearing the same old stuff on the stereo all the time gets incredibly boring. But there's nothing boring about "Another Breath". I think it's excellent. It has a lovely sixties feel to it - but up-dated. Ellen said something about "Thanks for your art, here's some of mine." Well, I prefer hers, it's much more enjoyable. I love it." Debi Bowes on receiving an autographed copy of the album. Debi lives on the Isle of Benbecula in the Outer Hebrides.

"O.K. on 1st play. Ah: Quite good on 2nd play. Yeah, it's great on 3rd play. Wow: It's fantastic on 4th play...It has good production. Got a great cover. Personally, I don't think it uses her voice as powerfully as "NightOut" did. But that's just a personal thing." Tony Wouldham.

"I think you'll agree that it is Ellen's best and most commercial album to date."... Jacky Moini, Product Manager for Ellen Foley at CBS UK.
- Perhaps we can expect a massive ad' campaign then? - Derek

As usual Ellen surrounds herself with excellence. The Band (her own). The Songs (Some her own). The mood is up and Foley's away. She's got her eye on the track, knows there's no turning back...She's here to win. "Another Breath" is not as strong an album as "NightOut", but it is far more accessible. "Spirit Of St. Louis" was so bloody surprising and different that it grew on me very quickly. With "Another Breath" I found that it took three weeks of constant playing for me to appreciate it. Now that it's grown on me I realised that it's made her first two albums redundant...I haven't heard them for six weeks!

Whatever critical reception "Another Breath" receives Ellen knows that she's turned in a credible performance. Foley's always succeeded in defending her products from criticism levelled against them. To some people in the music press this album may smack of Ellen conforming to popular trend and public taste. So what? At least it's a good attempt. Ellen, I'm proud of you. *Derek*

Epic released "Johnny and Mary" as a single here in Britain on 18th March. As you can see, it was issued in a picture bag as was "The Shattered Palace". Glad to see that they used "Beat of a Broken Heart" as a B-side, but was somewhat disappointed at the way it turned out. To be honest, it sounds like only half the band turned up and Vini was asleep at the controls. I've got a recording of this one done live in concert three years ago. The recording quality is not very good, but it sounds a lot better than the studio version. Now, that was constructive criticism. Oh, why am I so fair? The truth is that I'm really scared of Ellen, and she likes it that way.

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ELLEN FOLEY

JOHNNY and MARY

A3236

* TAKEN FROM THE FORTHCOMING ALBUM / CASSETTE
ANOTHER BREATH



ELLEN

FOLEY

A - JOHNNY AND MARY*
B - YOU CAN'T DANCE TO THE BEAT OF
A BROKEN HEART

A3236







I planned my recent trip to New York to coincide with the filming for the "Boys In The Attic" video. The day before my arrival I called Ellen to check on the filming schedule. The project had to be delayed for two weeks because director David Mallet was incommunicado somewhere in Australia working on Bowie's "Let's Dance" video. I was disappointed, but not as much as Ellen was. Every thing had seemed to have taken so long to fall into place and this latest hitch wore Poley's patience very thin, to say the least. Whilst in New York, Ellen and her flat-mate Kathleen played perfect hosts to this Brit tourist. Ellen still had some work to do, mostly collaborating on the choreography for the video with a girl called Rosemary. Eventually, filming began on 21st March on location in Long Island...where there are houses around with attics! Then, ironically, went transatlantic to London!: Seems it's cheaper to do it here, probably the strength of the Yankee Dollar against the Limey Pound. Anyway, the interior and dance routine sequences were filmed here. I don't know how much this video cost to make, but it must have been a substantial amount to justify hopping over the Herring pond. £35-40,000? More about the video I don't know, because Ellen came to England, finished off the filming, and went straight back to New York to prepare for her promotional tour of Europe. Her Manager, Patrick Joseph Gibbons the Third - how did I find that out? - accompanied Ellen on the 18-odd day tour of Europe, taking in England, France, Belgium, Holland, Germany, Norway and Denmark, talking to the press, radio, and appearing on television. On 21st April Poley was back in New York...trying to get some sleep!

More about the Nona Hendryx album... Nile Rogers plays guitar on just one of the eight tracks, "Keep It Confidential". Kashif also features on the l.p. along with Sly Dunbar, Tina Weymouth, Laurie Anderson, Nancy Wilson, Valerie Simpson, Gina Schock...and old chum Patti LaBelle. There's one track, "Design For Living", which has an all female line-up and is so brilliant that it's worth buying the album for this alone!

I apologise for the delay in compiling this latest newsletter. It should have been with you mid-April but I got in a rut and I've only just completed it this 10th day of May. There is still no news of a tour but it should occur before the next newsletter is due. I can only advise you to watch the press or as a last resort to call the following numbers.....

U.S.A. and North America: 212 757 5120 (Cleveland Int. NYC.)
U.K. and Europe: 01 221 1522 (Easement Music in London.)

I mentioned that Ellen and Kathleen were perfect hosts. So now I can thank them for.....

Taking me to see Ronnie Spector at new hip-joint Heartbreak. A truckers' cafe by day and from mid-night 'til early morning... A Dance Hall: Situated in the SoHo area of Manhattan at Varick and Vandam Streets. Ronnie started her show at about 1 a.m., was in fine voice, and included "Be My Baby", "Baby I Love You", "Walking In The Rain" and "It's A Heartache" among other lesser known but equally enjoyable songs. After the show, Ellen and me tried three times before gaining access to Ronnie's dressing - reception room. I think we were the only ones to get that far. Ellen swapped telephone numbers with her and I got to kiss the legend. A great evening, but tinged with a bit of sadness... Despite the respect her name commands, despite the recognition of her talent, Ronnie Spector is without a recording contract. Unbelievable. Unforgivable. Still, she's doing what she loves. And she hopes to come to England this year to do some shows. I will be at every performance.

Ellen invited me to dinner at her place. The menu? Chicken with carrots and potatoes, cooked as only Poley knows how. I didn't realise people still peeled, boiled and mashed, but Poley does! She hasn't let dehydrated pellets catch her up. No substitute for the real thing. Dinner was very tasty, and it was the only substantial meal I ate during my stay.

The company Kathleen works for gave a party at the 'Studio'... well that's what people in-the-know call it. Studio 54 to you and me. There were videos. Hoosie, Food. The inevitable laser show, and music! As soon as Poley entered, the photographers, like flies to shit, pounced! Fortunately, Dave Leftho - have I spell it wrong? - arrived with his trumpet, so the flashers moved on to him. And did he pose! This left Poley free to mingle. Highlight of the evening was my introduction to Nona. I offered to do her fan club, and she said "yes". Ellen doesn't mind so long as I don't neglect her. How could I? Nona left the Studio before Poley. Shortly after midnight Kathleen, Ellen and me decided to leave. For some reason Ellen felt uncomfortable. Yes, I was a bit over-awed by it all too!

Kathleen and her cousin Jim took me out for a meal. I had a Club Special...a sandwich which is a meal. I took half of it back to the hotel and had it for breakfast the next day. While we three were tucking in to our food, Ellen was doing the same at a Japanese restaurant with a guy from Qui magazine. A tasteful porno rag that wants to do a feature about "Women in Rock". I'll be going along to my local newsagent during the coming months working my way through the top shelf pretending to look for some Hi-Fi mag!

I want to thank Susan Collins - B.vox on "Another Breath" - for hailing me a cab. I'd been trying at least seven times to get a ride to Kennedy airport but the drivers had homes to go to. So, forty minutes before I had to check-in, I was still in Central Manhattan lugging a suitcase and hand luggage, swearing and nearly crying, when...who should bump into me but Susan! "There's a law in this city that once you get into a cab the driver has to take you where you wanna go", she informs me. I stood aside and waited and within three minutes I was in a cab and on my way. SuperWoman!