



The atmosphere at this Martha Reeves + The Vandellas gig at Dingwalls was electric....an hour before they came on stage! Dingwalls is a club in the 'Rhythm 'n' Booze' circuit. But most of us forgot the booze and faught for the dance-floor nearest the stage. No way were we going to shake our booties down to the ground; I was only five feet from the mic's, but there were three rows of sweating bodies in front of me. A spot by the Fire exit would be safer! After about an hour the unannounced support act took the stage. John Conteh ex-World Champ boxer staggered around miming to the sound of Smokey Robinson. That's taking hero-worship a step too far! Ah somethings happening at last...the band came on stage only to cross it to get to the dressing room. They'd just arrived. Ten minutes later they re-appeared all in gleaming white trousers and blue jackets. A six-piece band, five blacks and one white, burst into a fifteen minute sound-check and just when we thought we could take no more Martha ran up shaking her tambourine and telling us how great it feels to be back in London. On came the Vandellas two delicious girls at least half Martha's age. Not to say that Martha looked all of her forty-three years. She went straight into "Heatwave" - and it could have been 1963 all over again because the voice had not changed. The response she elicited from the audience was such that we were singing along with the backing vocalists - in time! Most of the numbers were up-tempo but she left us reeling with ballads like "This Time I'll Be Sweeter" and "Go On And Laugh". Most artists throw in 'new' songs for good measure, but when you've got a back catalogue as rich as Martha's you don't need to. Everybody came to hear "Dancing In The Street", "Jimmy Mack", "Nowhere To Run", "In My Lonley Room"...and they weren't disappointed. I have never seen anyone else give so much to a performance as Martha Reeves did. When she sang "Come And Get These Memories" I remembered Ellen telling me not to miss her in concert; I'm glad I didn't.



1950

1947

Red (Clyde Julian) Foley

CHATANOOGIE SHOE-SHINE BOY Decca [USA]. One of the biggest country-and-western discs of the year, and No 1 for four weeks in the U.S.A. It was Foley's first million seller. The song was written by Harry Stone and Jack Stapp, Vice President/General Manager and Programme Director respectively of Nashville's WSM station. Foley started in the early 1930s to gain fame on a Chicago radio station where he was singing. His first discs appeared in 1941, after which he has made many very successful country-and-western and near-pop discs. Foley's home town was Blue Lick, Kentucky. He was born in Berea, Kentucky on 17 June 1910, was educated at college, and was a star athlete in high school. At the age



of 17 he won the Atwater-Kent singing contest. In 1960 he was the star of ABC-TV's 'Country Jubilee'. In addition to singing he played the guitar and harmonica. His daughter Shirley is married to disc star Pat Boone. Red Foley was elected to the Country Music Hall of Fame in 1967. He died 19 September 1968 in Fort Wayne, Indiana.

STEAL AWAY Decca [USA]. This second million seller for Foley is his own arrangement of the famous traditional Negro spiritual, first introduced in 1871 by the Fisk Jubilee Singers from Nashville's Fisk University.

(With the Jordanaires)

JUST A CLOSER WALK WITH THEE Decca [USA]. Foley's arrangement of another great American traditional sacred song became his third million seller.

'Red' Foley is Ellen's uncle! His brother Jack married Virginia and they had three children - all girls. As you can see, Red's daughter Shirley got hitched to Pat Boone. All this time Ellen has, understandably, kept quiet about being a relation of Debbie Boone. Until now that is! Ellen felt she could "no longer bottle it up" and asked me to break the news to you all very gently.

Mahalia Jackson
(gospel singer)

MOVE ON UP A LITTLE HIGHER Apollo [USA]. Mahalia Jackson, 'Queen of the Gospel Singers', was born in New Orleans, Louisiana, on 26 October 1911. She was a church singer by the time she was five years of age, singing in her father's church. Taken by her parents to Chicago when 16, she worked as a maid, nurse and laundress, and sang in the churches there. In Chicago she was offered a job with the Earl Hines band which she refused on religious grounds and joined instead the Greater Salem Baptist Church choir. The choirmaster immediately formed a gospel quintet featuring Mahalia and sent them on tours to various churches. She still worked, saved and opened a beauty salon, later a flower shop, and



then branched into real estate. She waxed her first gospel songs in 1935 and by 1949 her fame in coloured religious circles spread with enormous success not only in the U.S.A. but throughout the world. Mahalia said she would never sing with jazz musicians but, after a meeting with Duke Ellington, Duke persuaded her to sing part of his 'Black and Beige' suite, and a moving version of the 23rd Psalm. She has also recorded with the Percy Faith orchestra, and toured Europe in 1952. An extended European tour in 1961, which also took in Israel, was enormously successful. Her singing was inspired by the great blues singer Bessie Smith. Mahalia had a deep voice with perfect control and astounding inflexions. This disc of 'Move On Up a Little Higher', a gospel song, was recorded for a small disc company in the U.S.A. in 1947 and subsequently sold two million.

Mahalia made a tremendous impact with her singing of 'The Lord's Prayer' at the close of the prize-winning film, *Jazz on a Summer's Day* (1960).

She died on 27 January 1972.

If Edith Piaf was
the 'little sparrow,
then Mahalia Jackson
was the 'big kookaburra'!

album. For a sly
Another Breath is gradually making Louis, Ellen Foley
its way up the charts, giving Foley her ay.

commercial success overseas, and now,
with her present effort, Another
unique vocal styling has always
brought her critical acclaim, and
CBS recording artist Ellen Foley has
long been a musician's musician. Her

Before Ellen left her apartment for this 'interview' at a local Japanese restaurant I suggested Kathleen, her cousin Jim, and me sit a few tables away from the journalist and subject, then between courses I could stroll up and ask "Hey, are you Ellen Foley?" Ellen thought it a good idea, but to save it for when she's in England:

Kevin Koffler - 'Oui' journo' - set out on his mission; to return to his editor accounts of the highly charged sex life of a popular female rock musician. Tape recorder switched ON Kevin began with the usual "what's it like working with so and so?" questions. Eventually the talk turned to sex. Ellen handled him brilliantly. No, not that way: See for yourself.

Kevin: How do you feel about sex and relationships?
Ellen: I am using all of my orgone energy on other things besides sex right now, but when it comes to the time that I am interested...I am quite interested.

Kevin: Besides sex, what are some of the other sensual things you enjoy doing?

Ellen: I like eating mashed potatoes. To me, eating food is a really sensual experience.

Kevin: You equate eating mashed potatoes with having sex?
Ellen: Yes I do.

Kevin: Does "Boys In The Attic" reflect upon your childhood?
Ellen: In a way. I didn't have an attic, but I remember I used to drag the boys in through the bedroom window. They were a bit cut up, but they were willing to sacrifice.

Kevin: When you were starting out, did you want to be considered a sex object?

Ellen: Sure. When I was in the Immaculata grade school choir and when we had a funeral requiem to sing, I decided, this is it, I want to be a sex object.

Kevin: Do you see yourself as a sex object?

Ellen: Of course! I like to walk into a room, and think that every man desires me. Yeah, simple as that.

Kevin: You've been in the film of "Hair", where there was nudity, and you're very erotic on stage. Would you ever do anything on screen or stage that was even more explicitly sexual?

Ellen: No, I don't think that it is a part of what I do. I think you can do enough to infer sex, without having someone display it.

.....Somehow the 'printed' interview took a bizarre turn.....

Kevin: Explain your passion with Piaf.

Ellen: Piaf, the little sparrow. My passion was her passion. She was so small, but her life and adventures were so exciting. She was always fighting the odds. She was a mere, sick, tiny person, trying to conquer the world. She was always looking for intense emotional experiences; she wanted to be consumed, and she eventually was. She probably died happy though, because she hadn't wasted an ounce of time. I too want to be consumed. Hey, do you want to know if I fucked Edith Piaf?

Before deciding not to proceed along that avenue, our hero Kevin hastily made calculations on his napkin, working out that Foley would have had to achieved that feat before her ninth birthday:

.....There were other questions too. Some about Mick Jones.....

Kevin: Is Mick Jones full of shit or does he really practice what he preaches?

Ellen: He practices his guitar. I don't know about his schtick, but he practices his guitar.

Kevin: What element of your personality combined with his both musically and personally?

Ellen: I think that we came from such different places. Mick Jones got interested in things like theatre and acting, and I got to learn alot about making fish cakes. I also learned alot about reggae.

Kevin: Is Mick Jones a good lover?

Ellen: Ask humanity.

.....And this one really had me rolling on the floor.....

Kevin: Who do you respect musically?

Ellen: The Jacksons and Michael Jackson. Joe Jackson. Mahalia Jackson. Jackson Brown.

Kevin: Do you have anything else to say?

Ellen: Yeah, are you sure you don't want to know if I fucked Edith Piaf?

.....Well Kevin. As Foley said "eating food is a really sensual experience", so you probably learned quite a lot about her libido just from watching her eat snow and whatever else they serve up in Japanese eateries. So don't feel disappointed. Give yourself a pat on the back though for revealing to us all Foley's sense of humor.

OUI: You equate eating mashed potatoes with having sex?
Ellen: Yes I do.

OUI: What are your vices?
Ellen: Sometimes I get into a situation where I am going out every night, and

nim too.
OUI: How do you feel he is vulnerable?
Ellen: I can't answer that.

and successful. her endeavors range from performing in films like Hair and

album and chose Vin Ponce (Ringo Starr, Melissa Manchester, Scandel).

In the past she has been best known as Meat Loaf's memorably horny vocal

counterpoint on the sweaty and sexy "Paradise By The Dashboard Lights," but Foley's career has been versatile

first American little girl from ; has come a long

LEIBER



STOLLER



GOLDNER

PRESENT

Can I recommend a book to you clubbers? It's called "Girl Groups - The Story Of A Sound" by Alan Betrock, a Delilah book distributed by The Putnam Publishing Group of New York. It retails at \$8.95, and is available in Britain too. Betrock introduces us to the 'Girl Group' people who were a part of it. The writers, Ellie Greenwich, Jeff Barry, Carole King, Gerry Goffin, Leiber & Stoller, Barry Mann, Cynthia Weil, Dozier - Holland, Phil Spector, Morton, Holland, Leiber & Stoller, The Supremes, The Shangri-Las, The Ronettes, The Shirelles, The Mary-Elettes, Martha & The Vandellas, The Crystals, Orions, The Chantels, The Sirees, and the list is endless: "Da Doo Ron Ron", "Baby", "It's My Party", "My Boyfriend Is Back", "Leader Of The Pack", "Where Did Our Love Go", "Walkin' In The Rain", "Heatwave", and the rest.

WRITTEN BY

ED. BY STEVE VENET & JEFF BARRY

"Girl Groups - The Story Of A Sound" traces the rise and fall of the girls, their shows, their hit songs and movies, plus the unique and potent combination of record producers, songwriters and companies that made and often broke them. From humble beginnings in high school glee clubs to strings of No. 1 hits, from instant deals to bankruptcy from love to heart-ache, "Girl Groups" tells the behind-the-scenes stories of the groups, their amazing success on the charts from 1960-1965, and the enduring legacy of their songs.

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AND JEFF BARRY

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