

... a broken doll the year  
went on stage (1909). "Did you  
y break your doll?" Mary  
ts to know. "It wasn't my doll  
all," says the common-sense  
Hayes. "It was the photogra-  
s. Every little girl had to pose  
it."

... is a realist. When she talks  
at her long career it's largely  
at the things that didn't satisfy  
that kept her from being as



## Helen Hayes

... no star parts

"authentic" an actress as she might  
have wished, not in the 1920s,  
when she was playing deb parts,  
but in the 1930s and 1940s, when

... from developing into real artists,  
instead of being performing ob-  
jects."

SHE HAS played Queen Victoria,  
Harriet Beecher Stowe, Amanda in  
"The Glass Menagerie," Mrs. An-  
trobus in "The Skin of Our Teeth,"  
Viola in "Twelfth Night" . . . but,  
oh, the parts she never got to play,  
because of the long-run system.

"I was in Denmark once, and  
they wanted me to meet

their hand on the exit, "while I had  
to go on dragging the play around."  
So now she would like — just  
speaking theoretically — something  
little, but choice.

"If some really superb Juliet  
came along I'd like to do the Nurse.  
I started out reading her role once  
in a tour with Maurice Evans, but  
he made me switch to Juliet, which  
was a bad mistake. Constance in  
'King John' is a great role. Queen  
Katherine in 'Henry VIII.' the

## Surging on National Charts

# Miami Puts Out a Soulful Sound

Continued from 1H

... behind TK since he decided to  
ch out from distribution (Tone  
ributors) to recording. Stone,  
white-haired but still a jive-  
r, has the roots. In the '40s  
'50s he worked with companies  
DeLuxe, and R&B names like  
Charms, Otis Williams and Roy  
n. Now at the top of the orga-  
n, Stone is still in daily  
with what goes on musically.  
as Stone who came back from  
g "Jaws," decided there was a  
there, and put together the  
ight single, "Super Jaws,"  
has just eaten its way onto the  
ard soul chart (No. 86 in its  
nd week.)

THE bottom of the corporate  
mid is the nest of talent that  
caused critics and fans around  
ntry — and overseas, partic-  
in Great Britain — to hail  
ound of "funka nova," "Flori-  
nk," or what old Atlantic hand  
Wexler once called "swamp  
." The blend, whatever you  
seems to be held together by  
family affair" style of the  
i artists. While the produc-  
e soul of Motown and the  
l-rooted Memphis blues have  
way to the '70s Philadelphia  
l, with its super-strings and  
urban echoes, all three idi-  
seem to have slipped increas-  
into predictable, taking-no-  
es grooves.

... Miami Sound has no such  
ms yet. One afternoon last  
at TK, Timmy Thomas, Steve  
o, songwriter Clarence Reid  
I. W. Casey and Rick Finch  
latter two of K.C.) talked  
the reasons. Where the older  
igger soul companies came  
y to rely on the same group  
ssion men for their artists'  
ounds and production, the  
group keeps it spare and  
musicians who have become  
in their own right into the  
recorded by their company  
mates.

... result, on most decent recy  
y Miami artists, is a kind of  
super session." Consider the  
pool:

K.C. and the Sunshine Band.  
and Finch, the two white,



## ROCK

"red-neck soul brothers" who lead  
the nine-man Sunshine Band,  
wrote, produced and arranged the  
Grammy-nominated George McCrae  
hit of last year, "Rock Your Baby."  
The band is now back in town after  
an English tour, riding the crest of  
"Get Down Tonight," the infec-  
tiously rhythmic and happy disco  
hit that made the crossover from  
the soul to the pop charts. Casey  
and Finch had both kicked around  
the TK offices, answering phones  
and sweeping up, for months before  
getting a chance to make music.  
One of the early results was a sin-  
gle, "Queen of Clubs," that made  
the English Top 10 late last year.  
Their English following has been  
kept interested by loping, goodtime  
numbers like "Blow Your Funky  
Whistle" (which also made Ameri-  
can charts) and "Sound Your  
Funky Horn." Casey has written for  
Betty Wright and Timmy Thomas,  
and his keyboards, as well as  
Finch's percussion and bass lines,  
turn up on background tracks for  
George and Gwen McCrae, Betty  
Wright and other locals.

● **Timmy Thomas.** Some people  
like to credit Thomas with at least  
co-founding the Miami Sound with  
his haunting 1973 hit, "Why Can't  
We Live Together?" Thomas, who  
is something of a one-man band  
("Together" was recorded in 15  
minutes with organ and vocal  
tracks laid down by Thomas in one  
take), has a music degree as well as  
a masters in administrative studies,  
and takes his songs seriously. He  
believes in the lyrics, which carry  
living-in-harmony and peace-among-  
the-races themes, and has made a  
bit of musical history with a tour  
of South Africa that propelled him  
onto both black and white charts  
there. Once a session man at Stax  
in Memphis, Thomas backed the  
Mar-Keys and Isaac Hayes in the  
'60s. He brought his gritty wail and

distinct keyboard rhythms to Miami  
in 1970, and to TK in 1972. The hit  
was his first release there, was fol-  
lowed by some obscurity and then  
by "You're the Song I Always  
Wanted to Sing" and "Sexy  
Woman," both solid R&B numbers.  
Meanwhile, Thomas keeps adding  
his keyboards — and songs — to  
his colleagues' records, including  
works by Little Beaver, George Mc-  
Crae and Betty Wright.

● **Betty Wright.** The "Clean-Up  
Woman" (after her '62 hit, which  
led to four Cashbox awards and a  
Grammy nomination) had her first  
hit when she was only 18, years  
after she had first begun to record.  
Wright's energy surplus yields an  
intense, sexy voice and a soulful-  
strut stage act, and keeps her at the  
head of TK's roster, nipping at the  
heels of Aretha Franklin. The ad-  
vice-to-the-ladies singles "Clean-  
Up," "Babysitter," "Secretary" and  
the recent "Shoorah! Shoorah!"  
and the disco favorite "Where Is  
the Love?" have made it without  
the heavy orchestration that comes  
out of Philadelphia these days.  
Wright is a star in her own right,  
yet her voice provides background  
vocals for Timmy Thomas, Gwen  
McCrae and Little Beaver.

● **George and Gwen McCrae.** If  
there were ever any doubts that a  
Miami sound was gaining national  
ground, the two single hits by hus-  
band-and-wife George and Gwen  
drowned them in million-selling  
records. George's "Rock Your  
Baby" (the Casey and Finch crea-  
tion) had barely lost steam when  
Gwen's "Rockin' Chair" began  
climbing charts everywhere. The  
story of the McCrae careers, which  
were nearly abandoned for more  
prosaic livelihoods before George  
broke out with his hit, is local leg-  
end. Now, with both McCraes off  
taping television appearances and  
doing concerts, the two singers are  
certified headliners in separate  
acts. But their records still draw  
great chunks of music from Lati-  
more, Thomas, Little Beaver and  
most of the Miami group — and  
George still had time for a little  
vocal jamming with K.C. at a re-  
cent free concert on Key Biscayne.

● **Latimore.** Formerly Benny La-

timore and the smoky mainstay of  
Freddie Scott and the Kinfolk dur-  
ing their early-60s days at the Cast-  
aways and other local nightspots,  
the soulful balladeer is now just La-  
timore. But the voice and his key-  
board work are still R&B chartstop-  
pers, "Let's Straighten It Out"  
being the most recent. Latimore's  
blues roots seem deeper than most  
of the Miami crowd's and the re-  
sult, on his solo efforts, has been a  
narrower acceptance. But among  
soul fans — and the disco audience  
that has gone for his "Keep the  
Home Fires Burning" — he is  
prominent. Some of his better work  
appears on instrumental tracks of  
records by Little Beaver, Gwen Mc-  
Crae and Betty Wright.

● **Little Beaver (Willie Hale).**  
Hale has had his nickname since his  
youthful, bucktoothed days. And  
he's been a blues-guitar stylist of  
local note for nearly as long. Since  
arriving in Miami with a B.B. King  
tour when Beaver was 18, he's been  
a part of the Miami soul scene, and  
was most recently hailed for the  
guitar track on Betty Wright's  
"Clean-Up." Beaver has had  
a regional hit, the sultry "Joey,"  
and is now waiting for the disco-  
cum-Latin-funk sound of "Party  
Down," released late last year, to  
catch hold. It's not a likely pop-  
chart smash, but the veteran Bea-  
ver's guitar licks are consistent  
high points on recordings by  
Timmy Thomas, Gwen McCrae, La-  
timore and the rest.

There are, of course, more art-  
ists, of varying but generally com-  
mercial stature, involved in Miami's  
sound: Jackie Moore, just signed to  
TK; the Cornelius Brothers and Sis-  
ter Rose of fame a few years back;  
the new, all-woman group Fire; an-  
other group, Miami; Jimmy (Bo)  
Horne; and everybody's inspiration,  
Clarence Reid, are just a sampling.

"It's a combination of all the tal-  
ents," says Alaimo. "Not always,  
but often it just happens to work.  
Everybody tries for each other.  
"And with the talent — and the  
songs — they've GOT to be better  
than somebody's rhythm section."

He's right. The Miami Sound  
often doesn't make it out of Miami.  
But when it does, it sails far  
enough to make Miami a soulful  
word.