

F A C E T H E M U S I C P A R T I X



EXCLUSIVE — FEATURES ELO PART II'S
FIRST EVER INTERVIEW!

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WITHOUT WHOM DEPT.

There's so many this time that we've decided to do them in alphabetical order so as to be fair! Firstly, a big thank you to Bev Bevan, Kelly & the rest of ELO Part II for making FTM very welcome at the interview, very special thanks to Tony Brainsby, Mel & Anne Bush, Dave Ciano (we'll get you that long-promised pint of warm watered-down lager at Wembley Dave!), Paul Cole of the Birmingham Post & Mail for the photo's, Fred Dellar at the NME for the write-up, Sam Gray at Telstar Video for the Greatest Hits vids, Jill Finch at Foresight Communications for the Fusion vids, to Adam Hollywood at Telstar for loads of things, Brian Jones, Lucy Launder at Silvertone for the Del Shannon stuff, Gavin Lawrence at BBC Radio Kent, John Loken at Warners USA, Andy Mabbett of TAP, Craig Madley (and Sally) at WEA, "Q" Magazine, Rachael at East West for the Miss B Haven stuff, Nigel Scholfield for sound(!) advice, Arthur Sharpe, Simon & Theresa at Terrapin, Garry Thompkins of Pickwick Video, John Tobler, Vanessa at LFI, Also to Keith Winsor without whom the past two issues would have to have been hand addressed!

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EDITORIAL

FACE THE MUSIC MAGAZINE
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What can I say? If someone had've told me when I was writing the editorial for Issue 8 that we'd be listening to ELO Part II's first single and album, with the imminent prospect of a full-scale tour by the time of the next issue, I'd have laughed in their faces! If they'd have added that the bulk of this issue would be taken up with an exclusive in-depth interview (their first anywhere) with the band, I'd've rang up the rubber-room people and told them to get another jacket with wrap-around arms ready!

Nevertheless, all the above things have come to pass, although I'm sure I'm not the only one who wondered if it would ever happen (the reformation was first announced back in November 1988!). Obviously, events like these don't happen every week, so we've given over most of this issue to the new band. This has meant for the second consecutive issue that we've had to put "on hold" some of our regular features like Album By Album and the Poll Results. It's pretty unlikely that they'll make it into the next issue either, as that will (hopefully) feature in-depth coverage of the Tour. They *will* return at some point though, don't worry!

Since the last issue, we've had a very successful, albeit low-key (we still aren't quite at the billboard stage yet!), advertising campaign for FTM, and I'd like to say hello to all those who picked up on us from the ads/write-ups in Q, NME, and Record Collector recently. You help to strengthen FTM's position, and obviously, the more readers we have, the better service we can offer you all. At this stage, for the benefit of those new readers, I'd like once again to make FTM's position clear. FTM is *not* an ELO Fan Club, but a magazine produced by the fans for the fans. Although members of the group and their management do receive copies, we are independent of them. Despite this issue currently focussing extensively on ELO Part II, there's no question of us neglecting or ignoring the other artists who have been in, or connected with, ELO in the past. We will still cover them as and when there are new releases from them.

One of the other knock-on effects of the new influx of readers is that we've finally managed to sell out of Issue One (it's only taken four years, as well)! Issues 6 and 7 are also sold out, the only back number still available is Number 8, and I doubt we'll have that for much longer.

Happy reading, see you at the gigs!

Yours Truly, 1991

Andrew

EDITOR

Face The Music

Here Is The News

HONEST MEN BREAK OUT!

As those of you who receive FTM's Supplements (details elsewhere this issue) will already know, ELO Part II finally announced their line-up back in February. For playing live, the band are as follows; Bev Bevan on drums, Mik Kaminski on violin, Kelly Groucutt on bass, Hugh McDowell on cello, and Louis Clark as musical director and keyboards. Joining these ELO veterans are Eric Troyer on keyboards and vocals, who is one of New York's top session players, who in the past has worked with John Lennon, Billy Joel, and Meatloaf. Lead guitarist/singer will be Pete Haycock (former leader of The Climax Blues Band), augmented by newcomer Neil Lockwood on guitar and vocals. In the studio, the band at the moment are the basic nucleus of Bev, Eric, Pete, Neil and Louis, but we are assured that Kelly, Mik & Hugh will play on future albums.

SINGLE

Just in case you've been living in Outer Mongolia for the past few months, ELO Part II's first single **HONEST MEN** (TELSTAR RECORDS ELO 100) was released on April 15th on 7", 12" (12-ELO 100), cassingle (ELO C-100), and CD single (ELO CD-100). The 7" is an edit of the album version, and the flipside is a previously unreleased number entitled **LOVE FOR SALE**. The 12" and CD supposedly feature the full-length version of **HONEST MEN**, but many of the initial pressings have the 7" edit on twice as a mispress. A future rarity! Monday 22nd also saw the release of a limited edition picture CD. The single made an initial chart entry of No. 80, and as with **ARMCHAIR THEATRE**, don't forget to target those chart return shops to ensure a strong initial placing.

ALBUM

ELO Part II's eponymously titled debut album (TELSTAR 2503) will be released on 13 May in the UK and Europe on all formats. Track listing is as follows: **HELLO, HONEST MEN, EVERY NIGHT, ONCE UPON A TIME, HEARTBREAKER, THOUSAND EYES, FOR THE LOVE OF A WOMAN, KISS ME RED, HEART OF HEARTS, EASY STREET**. As previously reported in FTM, the new album was recorded throughout 1990 in England and America, and was penned by Bev, Eric Troyer and Pete Haycock with the exception of **KISS ME RED**, which is written by the famous rent-a-hit duo of Steinberg & Kelly. As ever, orchestral arrangements are handled by Louis Clark. The LP was produced by Jeff Glixman, who has worked with Black Sabbath, Gary Moore, Heart, Cinderella, Kansas, Lita Ford, etc.

TOUR

One of Bev's main reasons for starting up the new band is so that he could tour again, and the band are covering several major UK venues, although as yet, no European or US dates have been announced. The complete list is as follows:

BRIGHTON CENTRE on Wednesday 22nd May, BOURNEMOUTH BIC on Friday 24th May, LONDON WEMBLEY ARENA on Sunday 26th May, BIRMINGHAM NEC on Tuesday 28th and Wednesday 29th May, MANCHESTER APOLLO on Thursday 30th May, and EDINBURGH PLAYHOUSE on Saturday 1st June.

The band will tour with the 80-piece Moscow Symphony Orchestra. This will be the first time western rock musicians will have worked with a Russian Classical orchestra. Over to Bev;

"I went over to Moscow recently to meet the conductor Konstantine Krimets. We're very excited at the unique opportunity this will give us. We

thought the orchestra may be too grand to work with a western rock n' roll band, but they are enthusiastic about the idea of incorporating orchestral and rock music".

In addition to the spectacle of of an 80-piece orchestral backdrop (something ELO never attempted even in their mid-70's heyday), the band are putting together a multi million dollar production for the tour, designed in association with Tom McPhillips who provided stage design for Michael Jackson and George Michael's recent tours.

ELO HITS VIDEO TO SEE RELEASE!

At last! TELSTAR (gawd bless 'em!) are to release a collection of vintage ELO promo's on May 13 (the same day as ELO Part II's album comes out). Track listing is as follows:

LIVIN' THING, MR. BLUE SKY, WILD WEST HERO, NEED HER LOVE, WISHING, TURN TO STONE, SHINE A LITTLE LOVE, CONFUSION, LAST TRAIN TO LONDON, TIGHTROPE, TELEPHONE LINE, THE DIARY OF HORACE WIMP, ROCKARIA!

This is by no means a complete list of ELO's promo's: missing from the list are SWEET TALKIN' WOMAN, ON THE RUN, DON'T BRING ME DOWN, MIDNIGHT BLUE & the intro & outro to DISCOVERY's promo film and everything else afterwards, together with assorted oddities like their TOTP appearance for ROLL OVER BEETHOVEN (featuring Jeff dressed up as a Xmas tree!) and the band live on the BASIL BRUSH SHOW! We can only hope that a Vol. 2 will follow at some point.

CLASSIC LIVE VIDEO RELEASED

February 4th saw the long overdue release of "Fusion" (PICKWICK PTR 2152), the classic ELO -"in concert"-video, filmed at their 1976 gig at London's New Victoria Theatre. Track listing is as follows:

POKER, NIGHTRIDER, SHOWDOWN, ELDORADO OVERTURE/CAN'T GET IT OUT OF MY HEAD, POOR BOY (THE GREENWOOD), ILLUSIONS IN G MAJOR, STRANGE MAGIC, 10538 OVERTURE/DO YA, EVIL WOMAN, MA-MA-MA-BELLE and ROLL OVER BEETHOVEN.

A review follows later this issue.

ELO BOOTLEG CD RELEASED

From Luxembourg (not previously renowned for being a Rock N'Roll country!) hails an ELO live CD that has the official backing of the German courts, but it technically remains a bootleg in this country (in certain parts of Europe, copyright over live recordings lapses after a certain period, thus enabling material such as this to see release). Entitled BEETHOVEN, LYNNE & CO (crap name!), track listing is:

FROM THE SUN TO THE WORLD, KUIAMA, ROLL OVER BEETHOVEN (taken from a BBC broadcast of, 1973), SHOWDOWN, ILLUSIONS IN G MAJOR & 10538 OVERTURE/DO YA (from the famous "Portsmouth" show, 1976).

The CD is over 40 minutes in length, and the sound quality is excellent.

WILBURYS (BITTER AND) TWISTED

WILBURY TWIST was finally released as a single back in March (it should have been the first single!), but despite an all-star promo video, failed to reach the Top 75. There were no previously unreleased tracks on any of the formats (no wonder it flopped!). Whilst on the subject of videos, there's more bad news. The collection of Wilbury promos which was due to be released soon has been shelved indefinitely, probably due to poor sales of the LP. Meanwhile, we now know that there is another Wilburys out-takes bootleg available, this time of the second album, naturally called, TRAVELING WILBURYS Vol. 4. More information as and when.



DEL ROCKS ON

Jeff's recent-ish collaboration with the late Del Shannon has surfaced in the shape of the single **WALKAWAY** (SILVERTONE Records ORE 24), which Jeff produced and also co-wrote. The CD single also includes **LET'S DANCE**, a Del Shannon composition co-produced by Jeff & The Heartbreakers' Mike Campbell, which also appears on the album entitled "**ROCK ON**". Released in early April, it features no less than six tracks that Jeff has either produced or played/sang on.

CURRENT JEFF

Things are relatively quiet on the Jeff Lynne front. Recent projects include a couple of songs recorded with seminal rocker Little Richard for the soundtrack of the "comedy" film **KING RALPH**. Whilst on the subject of seminal rockers, we understand that Jeff is currently recording three tracks with none other than Ringo Starr (all he's got to do now is do an LP with Paul

McCartney and he's got a full set!). Meanwhile, Ringo and Jeff's performance (along with George Harrison, Joe Walsh & Tom Petty) of The Beatles' **I CALL YOUR NAME** has now been released on video as part of the **LENNON: A TRIBUTE** (PICKWICK PLV 2160) video. It's definitely oldies time at the moment, as he's also done a song with windmill-armed 'Sixties casualty Joe Cocker. Finally, doing his bit for 1992, he's also recorded four tracks for French singer Anyes, to be released on the BMG/ARIOLA /ARISTA label.

KELLY TOO!

One last bit of late news just in; Kelly Groucutt's unreleased second album (featuring Bev Bevan on drums) is finally to see the light of day. It only requires the addition of Louis Clarke's spray-on strings which are to be added in New York "soon", we are told, and then it will be ready for release. More as we hear it.

"NO ARMCHAIR, BUT PLENTY OF COMFY SEATS!" -

An introduction to "Electric Light Orchestra Part II"

By Gill & AW

"Hello, it's great to see you once again, it's been so long..."

It certainly has: three years in fact, since the inception of ELO Part II, and one would be hard-pressed to find a more appropriate opener than that of the album's initial track. HELLO is a cosy and friendly little greeting extending a warm handshake to all the old school in a style comfortably reminiscent of The Idle Race or The Beatles' FOR NO-ONE. However, Electric Light Orchestra Part II's eponymously - titled album will probably, and most unfortunately, have a tough time with anyone expecting it to continue where ELO left off. There's a problem in itself: - where exactly *did* ELO leave off? That depends entirely on the listener; certainly, those people who consider the point in question to be somewhere around ON THE THIRD DAY will be unlikely to have come this far. Having followed ELO (almost) from its tentatively glimmering beginnings and having always held ELDORADO especially dear, I found DISCOVERY somewhat of a shock! This does not necessarily mean that subsequent albums fell on unsympathetic ears. I'm still listening!

As the chords of HELLO disintegrate, so enters the lead single HONEST MEN, borrowing much in the way of old ELO devices, which tends to lull one into a false sense of familiarity before the album launches into its new direction. HONEST MEN is most interesting lyrically considering the current political climate and, although probably written well before the current troubles in the Gulf and the Soviet Union, could easily allude to any such world event. During an excursion into American FM radio territory, the multi-layered vocals of EVERY NIGHT introduce Neil Lockwood, making his lead singing debut, after which Pete stays up front for one of three Bevan/Haycock - penned numbers, ONCE UPON A TIME. A Floydian(!) preamble of birds twittering across a children's playground entices us into a world of memories which float through fluttering violins, a clutch of chopping cellos and a melody which would breeze through the Old Grey Whistle Test.

There are several contenders for further singles, some of which would suit the American market rather more than the British. The aforementioned EVERY NIGHT, the pumping piano of THOUSAND EYES (which acknowledges the band's inheritance through staccato vocal bursts of hook - words STARLIGHT and MAGIC), and not least the overblown commerciality of KISS ME RED, displaying a hint of Moody Blues' choral acrobatics before surrendering to Louis Clark's magnificent string arrangements which sweep away the song in vast crescendoes, helter-skeltering their way to the final note. Breathtaking stuff - and the violin players were probably pretty breathless too!

Beautiful Steve Hackett-esque guitar provides the prelude to HEART OF HEARTS, one of several Eric Troyer songs reflecting the extremely powerful vocals which impose throughout. Writing styles range from the guitar-driven contemporary American rock of HEARTBREAKER to the piano-rolling, 'Sixties English pop of FOR THE LOVE OF A WOMAN, whereupon Bev gets to clack his castanets again, the ones he'd left in the drawer since 1981! Eric Troyer's versatility pirhouettes dizzily across his new-found stage, revelling in the colourful backdrop painted by Louis Clark's legendary strings.

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Of the three main elements which dominate this album (vocals, strings and guitars), the latter just sneak in to snatch the points. Pete Haycock obliges with skill and imagination, particularly on the closing number, EASY STREET, his biting blues licks ducking and diving their way around like a prize-fighter. Indeed, this is probably the most successful interaction of strings and guitars on the album, providing a suitably stirring finale.

Altogether, a surprising album which takes a somewhat unexpected direction from its roots. In a fair and logical world, this album would be judged on its own merits without the preconceptions with which it will undoubtedly have to contend. Major change is often difficult to accept and it is up to the ELO traditionalists whether they see it as a challenge to broaden their musical palate or an alien creature to be rejected if it strays too far from the familiar. In any such situation, comparisons will be made between the old and the new. One would need to be completely ignorant of all that that has passed (and profoundly deaf, too!) not to hear certain musical alignments. It may be best to remember that (as Bev is keen to stress) this is a new band and not a reformation. Therefore, although there are obvious reasons to retain the ELO title, the music may have faced less stringent judgement had there been a further amendment to the band's name. Easily said - and no, I have no suggestions (sensible or otherwise!).

This album is loaded with fine songs, excellent guitars and vocals and some inspired orchestration. However, this is not ELO, this is ELO PART II, and should be assessed and accepted as such.

There is absolutely no doubt that ELO Part II will be a magnificent live band, and in performing these new songs will thus have little trouble in persuading the cautious to add this album to their collection.

Just because there's no armchair, it doesn't mean you can't sit comfortably.

FTM: *These are just our first impressions of the album. We are sure that you've got plenty to say about it too! So send in your reviews as you did for ARMCHAIR THEATRE, and we'll print extracts from the best ones in the next issue. Happy writing!*

BACK ISSUES

It's taken us four years, but we've finally sold out of Issue 1! The only back issue still available is No. 8, price at £2.20 (£2.70 Europe, or £4.50 USA), please make Cheques, Eurocheques, Postal Orders and International Money Orders payable to FACE THE MUSIC FANZINE. As American and Australian IMO's take forever to clear, in this one case it is acceptable to send either dollars or Pounds Sterling, but we recommend you place the money in cardboard before putting it in an envelope, as FTM cannot be responsible for any money lost in the post. If sending dollars, please enclose an extra three dollars to cover conversion charges.



SINGING ON THE SOVIET STEPS —

Press Launch for ELO Part II, April 17th 1991

By Gill

Amid a flurry of flashes and a cluster of questions, ELO Part II launched their debut single, album and world tour at a press reception packed with interested parties from the media. The Soviet Embassy in London played host to four TV crews, countless press reporters, and a variety of music business folk. Some of the main men supping the vodka and the traditional (and exotically mysterious) comestibles were Don and David Arden, Telstar Records,

members of the Moscow Symphony Orchestra, and of course, ELO Part II with their management and friends. Hospitality and good humour exuded as the Russian waitresses waltzed gracefully around, filling the glasses of some very well-known music-types as they mingled and munched. Giant displays previewed the sleeves for both the single, *HONEST MEN*, and the album, *ELECTRIC LIGHT ORCHESTRA PART TWO*, whilst the soundtrack floated around the atmospheric, oak-panelled hall.

"Nasdo...Drasno ...er...it's hard work, is this!" sighed Kelly as he attempted to say "Cheers!" for the Russian beer he had just been handed...in Russian! Apparently, he and MSO chief conductor, Konstantin Krimets are ser-



iously into teaching each other their respective native tongues. Kelly reckons that Konstantin will be the only Russian in the known universe with a strong Black Country accent. Pete Haycock would have commented here, but he was far too busy with his Russian Cornish Pastie.



DON ARDEN WITH TWO MEMBERS OF THE MSO STRING QUARTET.

An announcement requested guests to move into the performance room where a stage, set before the draped flags of the Soviet Union and Great Britain, was bathed in floodlights to accommodate several TV cameras. The Russian cultural attache welcomed the gathering, expressing delight at its vastness. He explained that the MSO, formed by Stas Namin, is the first private symphony orchestra in the Soviet (as opposed to the hitherto entirely State-owned orchestras) Union, and that, if this was an example of changing times, ELO Part II have also gone through a period of perestroika with a new combination of players, thus enabling the whole tour to unite three countries, Britain, Russia and America - something of which we can all be proud. He then handed over to the legendary Mr Don Arden, who began by thanking all the press for turning up and giving him, a young, up-and-coming entrepreneur, a start!!

"I have spent the past two and a half years working to bring together British, Russian and American musicians to tour the world and bring happiness to civilised people everywhere. Hopefully, this is the start of many such ventures. Over thirty years ago, I was accused of introducing rock'n'roll to England (for which I've never been forgiven!). I would now like to introduce you to a man who is doing the same in Russia today, the manager of the MSO, Stas Namin."

Mr Namin expressed his enthusiasm for the project in which he is involved, and told how the MSO are excited about playing with ELO Part II. He said that the band play music very close to the classical style - extremely melodic and intelligent - and that along with the enjoyment of playing rock'n'roll, the MSO will play their own symphonic interludes during the tour, so there will be traditional music as well as modern songs.

The audience were thus introduced to a quartet from the MSO, who took the stage to enthrall with a medley of classical and rock pieces, including ELEANOR RIGBY, AIR ON A G-STRING, and a somewhat startling version of PURPLE HAZE, with squeaking violins and sawing cello, which was so close to the sound on ELO's first album that, with closed eyes, one could imagine the white-haired, black-shaded Mr Wood of 1971 working his weird magic on poor, unsuspecting classical instruments.

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Don Arden reappeared to close a thoroughly enjoyable performance, reminding the guests that the album's release is imminent.

"The single, **HONEST MEN**," he announced, "is of course, dedicated to me!" Howls of hysterical laughter careered wildly through the open door, the perpetrators of which shall remain nameless (for the usual fee!).

After several "rock'n' roll party" pictures, the official photo call took everyone shiveringly outside where the temperature dipped to that of a Muscovite winter! It was worth the chill to see Hugh McDowell take his place with the band on the steps of the Soviet Embassy, brandishing his beautiful new white and silver-trimmed cello, which he attempted to play with a wooden spoon whilst grinning fiendishly from behind his bright blue mirrored shades. This inspired Mik Kaminski and his blue violin, along with the MSO quartet, into a reprise of **PURPLE HAZE**. Whilst the singers sang the song, Louis tapped his foot metronomically(!) and Bev seemed most amused by the whole spectacle as he joined Neil (wearing a well-rock'n'roll leather suit), Kelly, Pete and Eric in singing, "'Scuse me, whilst I kiss this guy!"

"Jimi always used to say that," said Eric, with a mock air of "been everywhere, done everything"! After a chorus of clicking cameras and a barrage of stage directions - "Look this way. Over here. Smile please. Don't smile please. Stand up. Sit down. Stick your cello up your nose and give us a twirl...", the ensemble moved as one back inside the "Halls of Merrydom", where East-West relations continued to blossom with the aid of hand-signals and frantic noddings of the head, the mood rising as the "spirits" sank(!), and Konstantin Krimets (a bubbling character with a talent for communicating) and his fun-loving comrades stirred up great anticipation of the grand tour to come. Bev now assures us that the MSO will play at all UK venues, and that they will somehow squash everyone and everything into the Manchester Apollo, even if the second violins have to sit in the balcony.



KELLY AND KONSTANTINE

A case of how many fingers can you fit in a light socket? (All of 'em so long as you don't switch it on).

As the bar closed and guests wandered off to "the steps" and the world beyond, clutching their promotional goodies and swigging their bottles of vodka, Mik was spotted disappearing down the corridor, hotly pursued by an over-enthusiastic Russian who insisted on constantly refilling his already overflowing wine glass. Hugh seemed to be trying to fit a large cello into a small case, Bev spoke to yet another TV crew, and Kelly and Konstantin told each other what appeared to be side-splitting jokes in sign-language. As he left, Kelly informed FTM that was off to his manager's house to

dive-bomb innocent hedgehogs with a radio-controlled helicopter! It's a hard life being a rock star, y'know!



And on that ariel note, we left a press launch which showed every sign of, erm, *taking off* towards spectacular times ahead. "Nasdrovia" to all concerned.

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"Laser Batons, Shoe Boxes, & Exploding Cellists" - ELO Part II's first ever interview. Exclusive to FTM.

Much secrecy has surrounded the build up to the launch of ELO Pt.II, not least in the location of their rehearsal studios at which this interview was held. The first two interviewers sent by FTM never reached their destination and are still "missing, presumed very hungry", four weeks later. However, after spending several days in a black cab cruising the back streets and alleyways of Birmingham with a map of the Japanese Underground, a gibbering, shaking taxi driver finally managed to dump us at the studio door, which was cunningly disguised as a 1970's hair salon. Once inside, though, the place was seen to be most exotic, featuring a huge lake full of vicious piranhas, whilst wild wolves roamed freely around the coffee machine. The well-established figure of Brian Jones directed proceedings with a rare combination of efficiency and warmth. Gathering together seven wandering minstrels and keeping them in one room for any length of time is an achievement in itself, so whilst Brian tackled this challenge, friendships forged in the OrKestra days were re-established with Mik and Kelly.

A point of eternal fascination in the world of rock music has always been that of,

"What does 'e 'ave for 'is breakfast, then?"

Well, it can be said with the utmost authority that, in the case of Kelly Groucutt,

"'E 'ad a cheese toastie."

Actually, half a cheese toastie, generously donated by partner-in-many-a-crime, Mik Kaminski, who manfully disentangled the toast from the long, stringy bits of cheese in order to share it with his poor, underfed chum. This entertaining little side-show was interrupted by the arrival of the ever-affable Bev Bevan, introducing new band members Eric Troyer, Pete Haycock and Neil Lockwood. Brian's rounding-up job was completed as Hugh McDowell joined us and everyone huddled (can you imagine nine people huddling?) around the lonesome mic. Disappointingly absent was Louis Clark, who had flown off to America to conduct(!) the imminent arrival of his new baby.

After a sparkling interview-opener of,

"Er...is this on? After four...!", we settled down to business.

"Is everyone here?" Bev looks around whilst Kelly checks beneath the table.

"It is very difficult with such a large band of diverse characters. Eric and I are good healthy chaps, and have banned smoking in the rehearsal room. We're just about to strike up, when I look around, do a quick head-count and think, 'Wait a minute, someone is missing'. It's Kelly. He's gone out for a smoke!"

A large band indeed, most of whom are familiar faces, but there are three

people to whom an introduction must be made. In the red corner, Pete Haycock, who was the first person to collaborate,

"I've known Bev from way back when I was with the Climax Blues Band, and we used to tour with ELO out in America in the Seventies. We have two or three mutual friends, one of whom is Phil Banfield, who is Ian Gillan's manager. He was around when Bev had the idea of putting ELO Pt.II together, so it's through Phil really, that we got together. I live in Stafford, quite near to Bev, and he came round to my studio where we started working, writing and stuff, and waiting for this whole thing to come together."

One of Pete's more recent ventures was that of performing with the touring party of "Night of a Thousand Guitars", in which several virtuosos (including Steve Howe, Robbie Krieger, Leslie West, Andy Powell and Ted Turner to name only a few) displayed their talents. A wonderful evening for all concerned, in Bradford, at least!



PETE HAYCOCK

Sitting next to Pete, lacing up his trainers, is Neil Lockwood.

"Neil was the last one in, really." introduces Bev.



NEIL LOCKWOOD

"That's right. I had my own band, Shine (on Chrysalis), for about ten years. I've also done a lot of session work with People like Mick Fleetwood in America. I became involved with ELO Pt.II after working with the producer, Jeff Glixman, on an album called Fuel For The Soul, with the metal band Jagged Edge. I was out in Italy in a piano bar, when I got 'the call' - you've got a gig - and that was it!"

"That was on Jeff Glixman's recommendation," says Bev. "Jeff ended up producing our LP, but initially there was a possibility of Jim Steinman doing it. I was in New York with Jim when he introduced me to Eric Troyer."

Many music fans will already be familiar with Eric through his work with John Lennon, Billy Joel and Meatloaf. Bev continues,

"Eric played me some demos with which

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I was very impressed, so we decided to work together."

Eric joins the conversation, telling us that this April will mark three years since he and Bev first met.

"What really did it for me was listening to Eric's very sophisticated demo of THOUSAND EYES, which was done before he even knew of ELO Pt.II, and I thought it was great."

"To this day," laughs Eric, "Don Arden does not believe that I didn't do that song without trying to get the gig with ELO Pt.II!"

The rest of the band are most certainly "old friends" - Louis Clark, Kelly Groucutt, Mik Kaminski and Hugh McDowell have all returned to take their places in the orchestra they left at varying stages.

It is now five years since a streamlined ELO released BALANCE OF POWER, and a new lineup played dates in England. Before that, the TIME tour of 1981 provided the main outlet for concert performances. Was it a lack of consistent live work that inspired Bev to form this band?

"Well, really, when we did Heartbeat in 1986, that whetted my appetite for playing again, and the response ELO received really was fantastic, and made me realise that people wanted to hear all those ELO hits again. Obviously, Jeff didn't feel that way, and I couldn't persuade him to keep ELO going, so the only way around it was to form a new band and call it ELO Pt.II. This we did following an agreement between my lawyers and Jeff's lawyers which took about a year and several tons of paperwork."

Eric's comment that they probably destroyed a few rainforests in the process indicates some of the frustration that must have been felt during this gestation period.

"It's all settled now though," Bev exudes satisfaction. "Jeff gets a cut of the action, and everyone knows it's a band that doesn't include him."

Whispers about the new band were heard, what seems like eons ago - an observation that seems to be the source of great amusement to these people who know from experience that such things do take time...and more time.

"This band actually started in 1988, but it was all held up with the legal stuff. We could have played but I wanted to get it sorted."

Bev has the air of a man who has spent the last few years getting things "sorted" - successfully.

"We wanted to do it in a big way, and needed money investing, so Don Arden found investors to put up money for the best studios and the best people. We aimed to come back straight into the First Division. Considering there's a recession, Don has done a great job taking all this on."

To the layman, it would appear that Don Arden has been very quiet recently.

"I wouldn't describe Don as 'quiet'!" Mik's dry humour issues forth from his position in the OrKestra stalls. Bev laughs along with the rest.

"No, not really. He was up here yesterday bringing the video for the single which we shot in LA. It was a pretty expensive venture involving Visual Arts, who do Michael Jackson's stuff. At the moment, it's not to our liking, so it's going to be re-edited. All the band bits are great, but there are some acting-type bits that didn't quite work out, so it's got to be re-cut."

The single in question is **HONEST MEN**, written by Eric, and by far the most ELO-influenced track on the album.

"Of all the tunes I contributed to the album, **HONEST MEN** evolved from another tune I'd written which wasn't ELO-ish at all, even though one of the reasons Bev liked my material was 'cos it was reminiscent of British rock'n'roll and ELO anyway. None of the tunes were consciously angled towards the ELO sound except for finishing **HONEST MEN**, which is evocative of past ELO stuff. We had discussions when we first started off, and the idea was to retain all the little things about ELO that are characteristic, but to bring it up to date. Kind of 'Where would they be now?' It's a modern progression. Also the vocals are evocative of the old ELO style, but that's not so much by design. It's more by the fact that they are put together in a style I've always liked anyway. They end up being kind of like old ELO - but Jeff Lynne is so into vocals, as are Neil and I. We really like that thick sound..."



ERIC TROYER

Tapes featuring Eric's vocals on the Meatloaf tour are supporting evidence of his explanations here, but mention of them causes gasps of horror.

"You've been listening to tapes of me with Meatloaf? Oh my God! What a masochist!"

"Well, only for a couple of minutes, anyway!"

The overall vocal sound most definitely echoes mid-period ELO, and especially captures the Jeff and Kelly combination. Muffled giggles emanate from the OrKestra stalls...

"Between us, there are some great vocals. Think of the potential on stage with at least four singers." speculates Kelly.

He and Eric take the higher parts, Neil is a second tenor and handles the mid-ranges, whilst Pete anchors the bottom...Speaking of whom, where is Pete?

"He's escaped." says Kelly, sweetly.

In his absence, we can comment without reserve on the impact made by such a

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powerful guitar sound.

Bev confides,

"Pete's probably the best guitarist I've ever worked with. He's fantastic - I can say that 'cos he's not here!"

The production seems to cater for a very "up-front" guitar sound.

"That's Jeff Glixman," says Eric. "He usually works with more straight rock'n'roll than this. He's really a guitar guy, and loves the guitars up front."

Jeff Glixman is an interesting choice for producer, and, like Pete, became involved through another of Bev's Black Sabbath connections.

"Tony Iommi recommended Jeff to me, saying he was a really nice guy and very flexible. When he was first suggested, there were a few eyebrows raised. The Ardens said: 'Oh, we know Jeff. He's great but he's a heavy metal producer. He's done Magnum and Lita Ford', but we stuck with him, and he's worked out really well. He had a real tough job to do it in the style of ELO, but make it sound new at the same time. I think he may have listened back to the old stuff from around 1978. He did a great job though."

Eric's view that the real basis for the ELO sound actually lies with the string arrangements, meets with agreement from all quarters, Hugh commenting that it is Lou's stuff which immediately puts it all in context.

"Although it sounds like ELO string parts, it's not really, it's Louis Clark's string parts. That's the way he naturally sounds, and the way he's always done it." assures Bev.



LOUIS CLARK

Listening to the album, it sounds as though Louis was really let loose to do as he pleased.

"That's right," Bev laughs. "Lou had absolutely no restrictions whatsoever. We just said, 'Here's the song. Do the strings', and he did it."

"And it sounds great!" enthuses Eric. "How it worked was that that we did the basic tracks with some rough overdubs. At that point, Louis put the strings on, then we brought everything together and finished the tracks."

Bev recounts how they went down to The Mill, where recording began, just to get the feel of things.

"It doesn't take Louis long, though," he says. "He's the sort of guy who works best under pressure. If

he has a string session in the morning..."

"He writes it on the train." concludes Mik!

The most blatant display of Louis' freedom occurs on KISS ME RED, where the strings take on a life of their own. The song itself rides exorbitantly high, but the strings at the end launch the whole thing through the stratosphere! "Oh yeah," Bev nods in agreement. "That's the only song where we used outside writers. We had it as a real rough demo, which sounded as though it was recorded in someone's kitchen, but it's ever such a commercial song, and I couldn't get it out of my head."

"It was one of the first tunes that existed for us as a potential track, right from the beginning. We've had that for almost two and a half years. You must be familiar with the writers Steinberg & Kelly?" Eric's question is more of a statement, but his confidence is met with total ignorance!

"LIKE A VIRGIN for Madonna?" he suggests.

"Heart tracks? TRUE COLORS for Cyndi Lauper?" offers Bev.

"The Bangles' ETERNAL FLAME? Oh, they're superstar writers."

Oh, er, yes, of course! We knew all the time, Eric. Just testing!

Irrespective of the writers, KISS ME RED is one of several potential singles on the album, EVERY NIGHT being another, with a slightly heavier feel.

"I love heavy stuff, anyway. That's why I worked with Sabbath and Gillan. Yeah, I like to get stuck in!"

Bev smiles as Kelly does his impression of a heavy drummer, arms flailing wildly, whilst coffee leaps from its cup on the dangerously close drum-kit-disguised as a table (...or is it...?)

Continuing, Bev explains how EVERY NIGHT almost didn't make it to the LP.

"Eric had it on a demo tape, and was about to fast-forward it, but I stopped him, 'cos I really liked it."

"I sent that one to Don Arden for another group, actually," admits Eric, "but in the end, we used it."

Another heavier track is the album's final song, the Bevan/Haycock collaboration, EASY STREET, beginning with a little tune which sounds as though one has inadvertently tuned into the BBC Light Programme.

"Yes, I love that bit," says Bev. "It's actually a piece of stock music, and lulls you into a false sense of security before EASY STREET crashes in. It's a good finishing track for the album, and a hard one to follow. Very powerful - we'll be performing that one onstage. That's Pete's blues guitar influence, which I think is great..."

At which point, Pete tries to creep back in, and look as though he's never been away! Naturally, guitars also creep back into the conversation, and it

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is mentioned that, on this album, they really come through so well. Pete, a very modest chap, seems genuinely pleased that his guitar playing is being appreciated by a new audience.

"Oh thanks! What can I say?"



MIK KAMINSKI

harmlessly without actually being verbalised.

The structure of ELO Pt.II is obviously quite different to that of its predecessor. After spending so many years working within a system where one person takes on the major creative responsibilities, the rest of the band could be forgiven for breathing a huge sigh of relief and bursting forth with their hitherto partly unrealised potential, especially in the writing department.

"There is a lot of talent in this band, and we wanted to share it out. On the next album, it will be spread even more," Bev speaks confidently. "The producer, Jeff Glixman, was the guy with the final say. We all had stuff rejected by him. Everything is included on merit, and is not shared out proportionately. Everyone in the band writes. Hugh, Pete and myself wrote a song that was half-recorded and didn't make the album in the end, so maybe it will go on the next one. Mik and Kelly write, as does Neil, but Neil came in late as well. All the backing tracks were done by the time he arrived."

Perhaps his alarm clock didn't go off. However, he did manage to hop on board in time to take lead vocals on three LP tracks, and to collaborate on the album's opening ditty, HELLO.

"Hello? Oh! HELLO. Yes, I suppose so. In a round about way." Well, that is what it says on the review cassette!

"Hmm." Man of few words, our Neil. Certainly exercises his vocal chords

"Well," says Mik in his Spinal Tap mode. "He's got eleven on his amps. That's how he does it."

Aha! Cover well and truly blown, Mr Haycock!

"It's really the way the strings undercut the guitars, though." Pete goes on.

"That's it," Kelly agrees. "There are some places where you actually bounce off the strings," ('Boing!' said Zebedee, bouncily). "Lou does that so well. He picks up on the guitar and works off it. That's what he did in the old ELO. A call and response. Strings off guitars."

The thought that taking the strings off the guitars wouldn't really please the guitarists much, managed to float off

to great effect on the album, though.

"Aah, you've got one of those. Can I see it?"

"Has it got a track listing, then?"

Mik and Kelly's double-act emerges once more, as they jostle each other for a closer look at the cassette inlay card. A series of one liners ensues upon the subject of HELLO...

Neil: "It wasn't my guitar on there, anyway."

Kelly: "Who was it? Was it you?"

Pete: "No, no. It wasn't me."

Hugh: "Wasn't me, either!"

Eric: "He's really a good guitar player, actually."

Bev: "It was...erm...a producer...!"

Eric: "...a really famous producer..."

Bev: "...who just happened to be in the studio next door..."

Kelly starts to mime Give Us a Clue - "two syllables, sounds like..."

"Oh sorry!" says Bev. "Just a spot of trivia."

Carry on, chaps. We're fascinated. Won't sleep tonight worrying about it! Anyway, as we were saying, HELLO...

"Ah yes," Eric rejoins 'the interview'. "HELLO was the last tune to be done. It's a little message to the fans, a greeting. We're glad to be back."

"I like the sentiment," says Bev. "It could be a double-entendre - however you want to take it."

OK. I'll have it with ice and lemon and a cherry on a stick. Ta. Meanwhile, the OrKestra stalls were becoming unruly, and appeared to be squabbling over the best way to roll a cigarette.

"Er...excuse me. Would you two please pay attention? Otherwise, we will write you up like we did in the OrKestra interview, and you wouldn't like that, would you?"

Faces suitably straightened, hair smoothed



KELLY GROUCUTT

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down, and cigarettes tapped neatly on the table, things continue in a sensible manner.

Although there are obvious advantages for using the name of ELO, it could impose restrictions, and obligate the band to remain within certain musical parameters.

Bev puts his feet up on the seat and replies thoughtfully.

"Well, to a certain extent, but by using the name ELO Pt.II, old ELO fans will hopefully sit up and take notice, and if they bought the album, and it turned out to be a blues or country album, they might not be too pleased."

Well, "someone" once made a disco album and I wasn't too pleased, but that's beside the fruit bowl.

"There's a lot of room there. Plenty of space to go in." reassures Hugh.

"A blues album would have kept Pete happy." says Kelly.

It is interesting to note that, over the years, Bev's writing output has been limited, to say the least. However, on this album there are no less than three collaborations. They've all come at once, a bit like a number nine bus, really.

"Ah yes. I've done writing in the past, but with ELO in the beginning it was accepted that it would be Roy Wood and Jeff Lynne, then Roy went and it was left to Jeff, who took it over and did it so very well. It just became an accepted fact that Jeff was the writer for ELO, so I didn't get a chance, and neither did anyone else for that matter. I did stuff with Kelly on his second album. There's probably four or five songs there...but in this band there is room for everyone."

Having established that this is a project for all to be involved, it is at odds that Mik, Kelly and Hugh do not feature on the album.

"I was nearly on it," claims Hugh optimistically. "I did write a bit of stuff but it ended up on the cutting room floor!"

"Like an epic movie." says Bev, drily.

"And I was on HEARTBREAKER." adds Mik.

Eric offers an explanation.

"A lot of it was just a matter of time and place, and not being able to move everyone around. We did the basics down at The Mill, then loads of overdubs in a studio in Denver - vocals and keyboards - near Jeff Glixman's house, which is in Boulder. We tried to get everyone over, but it was so difficult. We planned to return to England, but again time and money got in the way, and we only managed Mik's part on HEARTBREAKER, and Hugh's stuff. Hugh wrote a song called ONE MORE TOMORROW, a big ballad, which we're hoping will make the next LP."

You have stuff in the can, then?

"Only that plus a track half-done," says Bev. "Everybody's busting a gut to get material on the next album. We're gonna have trouble choosing but it will be fun. Glixman will have a job on."

He certainly will, especially when it comes to the next single.

"We'll leave it to the record company and hope they'll make the right decisions. You can't help push for your own songs, but really, we don't care who writes 'em," shrugs Bev. "If it's KISS ME RED with outside writers, and it's a hit, well - great! I'd rather let the record company take the responsibility and make the videos!"

Speaking of record companies, it is surprising that the album is not on Jet. It is not really clear how they actually function these days.



BEV

"Yeah," says Bev. "Jet doesn't exist as it was."

Sort of organising things?

"But the label is still going," points out Kelly. "Buck's Fizz have an album out soon to relaunch the label, and they are re-releasing Violinski."

Mik rubs his hands together,

"Fine - but I know nothing about it!"

"It's in Music Week," observes Bev.

"They've kept that one quiet - quiet from Mik, anyway." Kelly laughs.

"I'm looking into it!"

Evidently, it is a collection of back-catalogue stuff, amongst whom are Alan Price, Lynsey de Paul and Magnum.

"All the classic stuff, eh?" remarks Mik.

The mention of "classic stuff" brings to mind the OrKestra album which was recorded two years ago, but has yet to emerge, rubbing its eyes in the harsh light of the big bright world.

"Actually," Kelly announces, in his "important announcements" voice. "We intend to release the OrKestra album."

This statement is received with so much enthusiasm that the coffee is spilt again.

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ELO PART II, L TO R: HUGH, ERIC, LOUIS, BEV, NEIL, KELLY.

NEIL & PETE LAUGH AT HUGH'S ATTEMPTS TO PLAY THE CELLO WITH HIS SHADES.



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HUGH ATTEMPTS TO STRANGLE HIS CELLO. BEV LAUGHS, UNAWARE THAT MIK IS ABOUT TO SHOVE HIS VIOLIN BOW UP HIS NOSE!

HUGH "BORED", ERIC "SILLY", MIK "DISTRACTED", LOUIS, BEV, PETE, NEIL & KELLY "HURRY UP & TAKE THE PHOTO, IT'S BLOODY COLD OUT HERE!"



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"Now that the songs have been used on the video and soundtrack albums in America and Canada, we can use them."

The soundtrack in question is a smashing little movie called " Summer Job". What a film, eh?

"Sssshh" - Kelly obviously wants it to remain a big secret!

"Has anyone actually seen it?" Mik asks, tentatively.

Well, bits of it. Very quickly. As it flashed before my eyes on fast-forward until it reached your bit at the end.

"Hmm. Probably the best way to watch it." concedes Mik.

"I haven't seen this film," Bev seems quite enthralled. "We must watch it. It may be worse than Xanadu!"

Oh, most certainly it is. Apparently, it appealed to fourteen year olds at the drive-in movies (must have nicked their old man's Buick, then). Anyway, the OrKestra album - what's on it, Kelly?

"Oh, the songs we performed, along with the tracks we played you around at the studio. DEAR MAMA, BEETHOVEN, all those."

"In fact," says Mik, threateningly, "it could be a double album!" Or a boxed set, even?

"Ooh, do I get some publishing, then?" Bev's interest level rises.

"No, not the album that you're on. Might do that as a cassette-only job."

"Oh, right. You can give me a copy, then." says Bev.

"Three crates of mild. That's all you're getting." the stingy Yorkshire fiddler makes his final offer!

"It would be a shame not to use it," Kelly muses. "There was a lot of time and money spent on that...and the philharmonica...philharmonica?!!" Kelly mimes orchestra conductor on mouth organ.

"Phil on harmonica, eh?" says Bev.

"And Louis Clark."

Is he on harmonica as well, then?

With this informative offering, we could now assume to be completely up to date with OrKestra's movements(!), but what about Hugh? He gives the impression of a chap who has been not at all idle.

"I have been playing a lot of modern classical music, 20th Century Chamber music, working with a small ballet group called Stance Dance. There has actually been three different groups: Quorum, George W Welch and Harmony

Band - all different aspects of 20th Century Chamber music, some more serious than others. We travelled a lot, went to China. Also, I have been teaching and doing a spot of conducting..."

"What hasn't he been doing?" remarks Mik.

"Ha, yes! Not much rock, though. Just a few recording sessions. It has been eight years since ELO, so it will be nice to jump about a bit. I had not really missed it, but I am looking forward to it now."

It is with difficulty that one tries to imagine this rather refined-looking, articulate gentleman as the crazy, hyper-active cellist we all know and love!

The general feeling is one of eager anticipation at the prospect of seeing violin and cello out front again, as in the days of yore!



HUGH MCDOWELL

"They probably want to see one explode." comments Eric, cynically.

An exploding cello!

"An exploding cellist? The ultimate sacrifice, Hugh." says the drummer, knowing he would be safely ensconced behind his kit during any pyrotechnics! By all accounts, the stage show will be something quite spectacular. The band must be really looking forward to getting up there and playing.

"We're terrified!" Bev trembles in mock-horror. "We'll do some warm-up gigs before the real thing."

Oooh! Secret gigs!

"Well, no, not secret, but you'll have to go out of your way."

"On a small island somewhere in the Orkneys." suggests Eric.

"Totally inaccessible." adds Mik, helpfully.

"Yorkshire!" Kelly exclaims.

"What?!!" came the indignant cry of the two Yorkshire folk present. For an hour or so, Mik is in the rare position of being able to gang up on them there Brummies who usually outnumber him a million to one!

In reality, the warm-up gigs turn out to be planned for Ireland, and will not include the major concerts' piece-de-resistance, The Moscow Symphony Orchestra. They will be playing on some of the dates so far named in England.

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It was apparently Don Arden's idea to involve the MSO when the eyes of the world were focussed upon East-West relations and perestroika and glasnost held a high profile.

"They're good, them two - Perry Stroiker and Gladys Nost. Skated all over the world." Thank you, Kelly.

Bev and Louis visited Moscow to meet the orchestra leader, Konstantin Krimets, and found him to be a vividly colourful character. Hugh does his Russian orchestra-leader impression -

"I vont lazah baton!"

"Does he? Really?" Kelly laughs in disbelief.

"Oh yeah," confirms Bev. "He wants a laser baton and a gold lame suit."

Eric reckons,

"We'd be better off sending him to Las Vegas! With a house band!"

Trying to imagine the overall live sound is a bit like juggling with raspberry jelly. A bed in a Home for the Terminally Bonkers seems inevitable for the man on the mixing desk. Surely, Mik and Hugh are in grave danger of being swamped by eighty recently-escaped Russian musos?

"Aha!" exclaims Mik, triumphantly. "But our amps go up to number eleven, too!" Phew, that's a relief!

"Anyway," Hugh explains, "the MSO will not be on stage for the whole time. We plan to do a good hour with just the band, then the orchestra have a spot, and finally, we all join in. It will be a long show - about two and a half hours."

A point of contention with previous ELO gigs; many people felt they were never on stage for long enough.

"Ha...yes, well..." Bev shifts in his seat, whilst Kelly suggests we could we could figure it out for ourselves! Hmm...how about a drum solo, Bev?

Kelly chants, "So-low, So-low."

"Doubt it. Too many people on stage."

Well, yes. What with all these mad Russians waving laser batons. Not much elbow room, really. Bev considers for a moment, then concedes,

"Maybe just a little feature, perhaps. Drum solos with Sabbath became ridiculous. We'd start off with it lasting one minute, and eventually it reached about eleven minutes. It was absurd. Everyone left the stage, and refused to return. I was yelling, 'You bastards! Come back!' and they were all drinking, going, 'Yeeaahh!' We've done the same thing to Mik and Hugh before now."

Kelly remembers standing at the side waving and shouting, "A bit longer, Mik."

whilst he was sawing away, his bow smoking!

"Mik would say, 'When I play that long A, that's when you should come back onstage'. The A would go on forever!"

"I'd just take a bow and walk off," says Mik. "Thank you very much. Good night."

"Any band could do a drum solo, but we may as well feature instruments that people are not used to seeing," Bev reasons. "We'll be doing all the new album along with old ELO stuff, plus featuring Mik and Hugh."

"All the old chestnuts! You've heard it all before, but he wants to do it, so we'd better let him. Just bear with us." Mik self-effacingly feigns benign resignation.

A polite vagueness concerning the set-list could be interpreted as, "We're not telling you!" A case of come and find out! As it is billed as a world tour, where else besides the UK will folk be able to "come and find out"?

"There are tentative plans for Europe, Canada and the States," Eric tells us. "But we really don't know, yet."

Hugh presents a possible problem which may be encountered whilst touring the States.

"We have a severe risk of slowly shedding the orchestra along the way. Half of the cello players might say, 'Ah, ve like Denver. Ve stay here', and we will end up with two KGB guys on second fiddles."

"Everyone is so keen, and once the tour has begun, we'll go anywhere." The world is your lobster, Bev!

The OrKestra stalls muttered something about Dudley and Handsworth as Bev spoke of the possibility of more British gigs, and the vague plan of ending up back in the USSR, in Moscow, where the whole show could be captured on video, in all its magnificence. It would be a shame to waste such an opportunity as, not only will the sound be unearthly, but the visuals will be hallucinatory! The stage set has been designed by Tom McPhillips, who was responsible for Michael Jackson's extravaganzas. Bev says he has, as yet, seen only a model made of shoe boxes. Oh, the expense!

"They measured in inches instead of feet." Mik recalls the scene in the Spinal Tap movie in which a model of Stonehenge, supposed to tower eighteen feet high, arrived on stage standing a somewhat diminutive 18 inches tall.

"No, no. All the shoe boxes are going to double as rooms for the orchestra." Kelly's cruel streak rears its head!

"The stage involves some revolving...er...things," whispers Eric, mysteriously, "...and hidden...things."

"Aahh," we nod, knowingly!

"Yeah, Mik's on a trapeze, and Hugh's on a tightrope."

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"And Bev comes flying in on his drum kit."

"Blazing keyboards courtesy of Eric."

"And I'm going to have a laser head."

"Now, just stop this. It's silly," commands the Sgt. Major as he marches across the mantelpiece.

Bev describes Laser Media's involvement, who went on to provide effects for Deep Purple, Pink Floyd and Michael Jackson, after their humble beginnings with ELO in the days when just a single laser beam amazed the gasping throngs.

"We've got to pay for it all, yet," he laughs.

"It's going to be so good that we are all coming out front to watch," Kelly enthuses.

It could be argued that ELO never reached their peak as a live act. Although the spaceship still spins vividly across the memory, the possibilities of adding an orchestra were never explored, and only tantalising glimpses of such potential could be caught in Louis Clark's *Hooked On Classics* concerts, where the *ELDORADO OVERTURE* stunned the audience and even silenced the metronomic drum beat!

Kelly nods, "It's something that should have been done years ago - adding an orchestra. In all fairness, ELO peaked in '78..."

"We struggled to follow the spaceship," admits Bev.

Well, you would. It sped off in warp drive.

"This is picking up from there, where it should have gone," says Hugh. "It went off in a synthy-er direction."

"Who's Cynthia?" A disembodied voice floats inquiringly above the rest.

"But," Bev insists, "this is a new band with different people and different attitudes, and it's a long term project. We can work on it at least over the next five years. We're really looking forward to playing. I hope people show up on the night."

Who? The audience or the band? Oh, they'll drag themselves along!

"In their wheelchairs."

"And their zimmer frames."

The OrKestra stalls were at it again. Bev laughs, but his ambition and pride in his new position are apparent. This is a man who is well-accustomed to success, and is determined to steer the band toward greater things. During this interview, we have glimpsed an extremely well-organised set up, into which much thought and planning has been transfused. The physical scale and financial input is huge, and expectations are synonymous of such. Enthusiasm hangs aromatically in the air, and there is an intense feeling that these guys

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intend to return from whence they came - that mystical place known as the "The Top".

Listening to American radio (as one frequently pretends to do!), it would seem that ELO Pt.II's greatest market lies Stateside, where attitudes are much broader, and less likely to be dictated by fickle trends. However, although the British music scene is currently dominated by the dance/indie crossover groove thang(!), there is always room for decent melodic rock. There seems to be a gravitation towards musical open-mindedness, and it is now not unusual to see, in the same record collection, Otis Redding, The Sex Pistols and Tchaikovsky, neatly nestling in order - and why not? Mine does! From Doo-Wop to Death Metal, whatever the fleeting fad, fine music will prevail.

Such philosophising is interrupted as Brian brings news of a phone call for Bev, along with a reminder (conveyed in semaphore behind our backs - aha, we saw you Brian!) that there are other things to do on a Friday afternoon besides idle away expensive studio time chatting to any old passing microphone!

"Oh, it'll be 'the management' on the phone, asking if we're still working." says Bev, uncurling himself from his perch.

"Yeah," Mik joins in. "They'll say, 'Put the phone in the rehearsal room. We want to hear 'em!'"

Now, that really would be something else; hearing the band in rehearsal. A bit beyond the dream, as they say. As the wandering minstrels do as they will, Bev finishes his phone call, and the wild wolves eye us hungrily, positioning themselves cunningly between ourselves and the door. It is just beginning to look as though a swim across the piranha-infested lake is inevitable when, after a secretive little chat with Kelly, the drummer-in-shining-armour approaches, and gallantly makes an offer too amazing for...!

"Want to hear a couple of numbers before you leave?"

"Erm..aah..."

Inside the rehearsal room, Bev takes his place on the drum-riser, surrounded by Neil and Pete on guitars, Kelly on bass, Eric on keyboards, Hugh on cello, and Mik on that funny little blue thing he sticks under his chin. Bev clicks his sticks, and the band sweep superbly through a couple of numbers, overflowing with an effervescent energy. It leaves one considering that, if these are only rehearsals, the real thing will be absolutely mind-blowing! Kelly laughs across the studio, obviously delighted that he is helping to make two music fans jolly happy!

And which songs did they showcase? Ha! We're not telling! You'll just have to turn up on the night, with the rest of us.

As the final chord ricochets around the room, Bev makes an announcement. It transpires that his phone call was not from "the management", but from Louis Clark, proudly announcing the birth of his child, Rachael Victoria. Kind of special, really. As a new band begins, so another new life begins...

Bev strides over for a final word. "We're really impressed with your

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magazine. It must be a labour of love! After all these years, it's amazing that there are still all those fans out there."

Hugh wafts his bow airily. "It's nice for you people to have something new to write about, now that things are happening with us."

"Yeah," Bev continues. "For the next eighty weeks you can feature each member of the Moscow Symphony Orchestra!"

Oh, we're interviewing them next week!

"Oh well, do come again. We only got a lunch break 'cos you're here!"

Kelly makes an earnest request to pass on a message.

"Thanks to all the fans who read the magazine," he says.

"And thanks for hanging in all these years," adds Bev.

"Yeah. Great magazine - you are from Q, aren't you?"

"Er...bye bye, chaps. See you again. Thanks ever so much."

"Let's make a run for it before they realise."

"What about the wolves?"

"Feed 'em to the piranhas."

*Interview - Rob Caiger
Gill Thomas*

*Words - Gill
Earache - Rob*

With special thanks to Bev and ELO Pt.II, Brian Jones, Tony Brainsby and Birmingham City Taxis!

FTM SUPPLEMENTS

FTM's Supplements Scheme is now firmly established as a winner with many of our readers. For those of you who still haven't taken the plunge, it enables us to get out important information in between issues of FTM. This time round, this has meant getting hold of ELO Part II's Tour Dates ahead of the national press, as well as the track listing and release dates of their LP/single, along with details of who is in the band, well before anyone else.

In addition, those who subscribe to the Supplements Service also qualify for Special Offers not open to FTM's wider readership. Recent Supplements have offered both the Fusion video and the Telstar "Hits" video at discount prices, and there have also been competitions to win white labels of HONEST MEN, and CD's of Roy Orbison's BALLADS compilation. Don't miss out next time - to take part in the scheme, all you have to do is send £1.00 and 3 SAE's/IRC's.

DEL SHANNON - "ROCK ON!"
(Silverstone ORE 14)

A review by John Van der Kiste

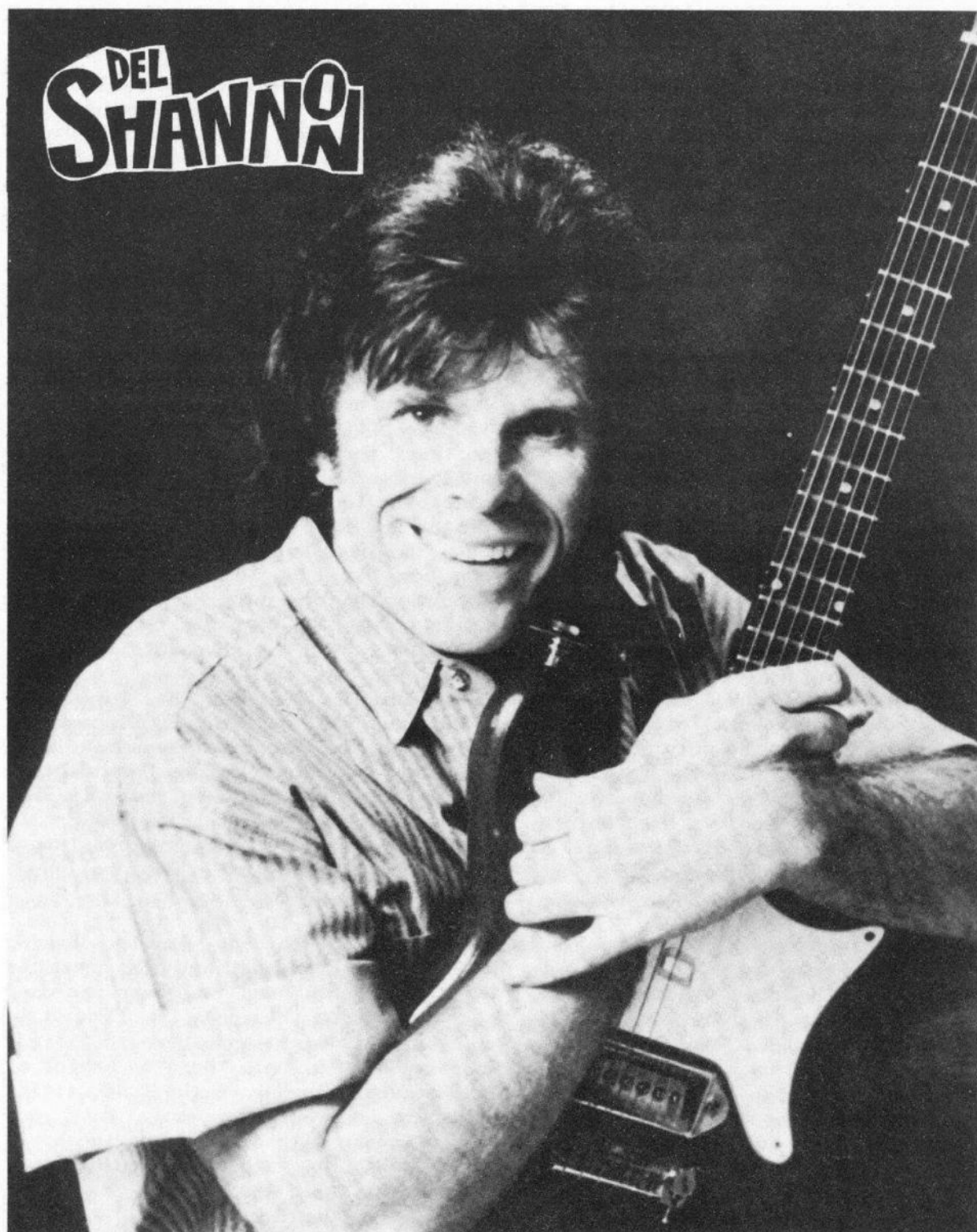
ROCK ON! was virtually complete when Del Shannon committed suicide in February 1990, leaving Jeff Lynne, Tom Petty and Mike Campbell to finish the job. The sleeve notes by the unlikely-monikered Dan Bourgoise, remarking on Del's enthusiasm at his new burst of creativity and eagerness to finish writing each song and start on the next, give the lie to a rather tasteless remark by The Independent's Andy Gill (18 April 1991) that his suicide didn't "exactly suggest over-confidence in his latest project".

It opens with the recent single WALK AWAY, which received some airplay on Radio 2 and night-time Radio 1 on release, though not enough to help it into the charts. It sets a high standard for the rest - crisp acoustic guitars, a melodic restrained lead break, superb harmonies and Del's inimitable falsetto on the chorus. Incidentally, it is credited to Del, Jeff and Tom as a joint composition, one of only two songs not written by Del alone. WHO LEFT WHO follows, in similar vein but slower, its feel fitting in with the reflective tone of the lyrics. The pace picks up on track three, ARE YOU LOVIN' ME TOO, more classic harmonies and another instantly memorable chorus. On CALLIN' OUT MY NAME, the tempo dips, and it sounds closer to ELO than any of the other tracks (although ironically, it's one of the few that doesn't feature Jeff at all). I GO TO PIECES is a familiar number, having been written in the early '60's and 'given' by Del to Peter & Gordon, who had a No. 9 hit in the US with it in 1965 (it has also been covered, though without major chart success, by Cotton, Lloyd & Christian, and later Nils Lofgren). With its tasteful yet unobtrusive string arrangement, it's one of the record's high points.

LOST IN A MEMORY and I GOT YOU are less impressive, following the 'loved-and-lost' theme of several of the songs preceeding it. WHAT KIND OF FOOL, composed by Ray Whitley (the only non-Del written number) is a more brisk number with Del going way down on the vocal scale at points, almost to Johnny Cash depths, and it's followed by another wistful piece, WHEN I HAD YOU. To round it off, another of the record's high points, yet *another* song called LET'S DANCE. It opens with a couple of notes from Richard Greene's fiddle, and develops into a lively accordion-driven hoedown - though it must be said that a less polished, rougher production would have given it more of a cajun feel.

My major criticism of the album is that it's a little thin on variety, lacking the diversity of say, Roy Orbison's MYSTERY GIRL. Even on the tracks produced by The Heartbreakers' Mike Campbell, the 'Jeff Lynne Sound' has been xeroxed to such an extent that he might as well have produced the whole LP. It must be remembered though, that had Del lived longer, this might have been rectified. The songs stand up well individually, but taken as a whole there is a hint of sameness about the collection. Also, the general flavour of the song titles and lyrics, centring on broken relationships and regrets, empty days and lonely nights, suggests that he was hardly at peace with himself and the world when he wrote them. Even the rollicking LET'S DANCE, with its opening line, *"I'm sick and tired of bein' tied down"*, has a sting in the tale.

Having said that, I can still recommend it to readers. It's not quite the testament to the man's talents that it could have been, but overall, it's a good album, and we must be grateful that it's seen the light of day.



"I KNOW WHAT I LIKE IN YOUR WARDROBE" -
- IN THE WARDROBE!

or "How I got into ELO " by Serena Torz

I first started taking notice of "music" at the age of about seven, which in those wing-collared, high-waistered days meant the likes of Donny Osmond or David Cassidy. I only liked them because everyone else did (honest!). The thing was, everybody else asked their mums for Donny and David's records, and their mums agreed. In our house though, it was always: "You'll have to ask your brother first"! He was the only one with a record player, and he would only play what *he* wanted to hear on it. Consequently, Dishy Donny and Dreamy David never got a look in in our house!

It was also around this time that I first remember seeing ELO on Top Of The Pops doing 10538 OVERTURE. It was *not* love at first sight. With a name like that, I was expecting a symphony orchestra with lightbulbs, not one man with an eyepatch and a propellor on his head! Donny and David were safe for a while yet.

Anyway, my brother (still the proud owner of the only record player) decided on a spot of strategy: he'd make me like what *he* liked! The trouble was, he liked Genesis, ELP & Yes, who were not really renowned for their bopability rating at the Youthclub disco! In order to convert me therefore, my dear brother would lock me in the wardrobe and bombard me with "funny noises" which turned out to be Messrs. Yes, ELP, et.al. I must be the only person to have ever heard Genesis' I KNOW WHAT I LIKE IN YOUR WARDROBE - *in* a wardrobe! There was one fatal flaw in Robert's (for such is his name) reasoning: although I liked the "funny noises" (synthesisers), I still found the songs boring! In order to make the game more interesting, he then started to play around with the wardrobe. He'd tip it to one side slightly, then let it fall back again (no, he wasn't trying to murder me!). "It's lying on it's side now. Don't open the door, or you'll fall over", he'd say. Then he'd rock it back: "You're lying face down now, so you can't open the door if you try!" I used to believe him! However, progressive rock still wasn't for me, despite the added attractions of a nice cosy wardrobe!

By the time I was nine, Osmond and Cassidy were yesterday's men, in face of competition from those tartan-trouserred unstoppable sex machines The Bay City Rollers! My poor brother! Still no BCR records were allowed past the front door. I was now too big for the wardrobe, so the strategy changed. Robert was now far more subtle. This time, it was the "testing of new gadgets" ploy. "Would you like to listen to my new tape recorder?" really meant: "Can I blast your eardrums with some more of this great progressive rock stuff, as I won't have this Bay City Rollers crap polluting my stereo!" Sometimes, he'd even lay out a selection of his records and ask me to take my pick. I usually chose the one with the nicest cover, which is how I first got to hear ELDORADO. Sad to say, the music made no impression on me at this stage whatsoever. I just remember the cover lying around (who could possibly forget those red shoes!).

A year or so later, I came to the conclusion that I liked absolutely nothing musical at all. Hardly surprising, when you consider what I'd hitherto experienced! This went on for a couple of years until my uncle bought me a radio for my twelfth birthday. It wasn't a very good one, but I cherished it and used to play it every morning and evening before and after school, costing

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my dad a fortune in batteries! Next January, I heard a song on this radio that really got into my head. I liked its "thump-thump-thump" rhythm, and thought the title was amusing: who is this MR. BLUE SKY? Finally, I got to find out who sang it. The ELECTRIC LIGHT ORCHESTRA? Surely not! My mind flashed back to that dim and distant TOTP appearance (I didn't recognize Jeff without his propellor!). Nevertheless, I had a secret affection for this song, so you can imagine my delight when I heard it blaring from Robert's bedroom one evening when I came home from school. I was even more delighted when Robert decided to treat himself to a to a new pair of headphones, and asked me to test them! He was in a good mood too, and he let me choose. He had OUT OF THE BLUE on display, but he was really surprised when I asked to hear one specific song: "Could my ploy be working at last?", he was probably thinking gleefully!

Robert pushed his luck too far. I had asked for MR. BLUE SKY, but he put on the whole album from Side One. I was furious! By the end of Side Two however, I was beginning to think that maybe it wasn't so bad after all. In fact, it was rather nice. I decided to tell everyone at school that I liked ELO, just to be different. John Revolting and Olivia Neutron-Bomb were all the rage by then, but I didn't like them at all, I wasn't a sheep any more. I got some stick at school of course: "ELO? How can you like them? They're not even *good looking!*" Whilst they collected their press cuttings on John & Livvy, I was plastering my walls with Jeff, Bev, Kelly, Mik, Richard, Melvyn & Hugh, much to the annoyance of my mother. Robert, of course was delighted, and gave me all the encouragement I needed (almost!). I really was a fan now. We got tickets to see them on the "Spaceship" show at Wembley that summer. So what if my mum got the Electric Light Orchestra mixed up with the London Symphony Orchestra and insisted I wore my best dress and patent shoes like a five-year-old (I was 13!). No ammount of protests from Robert could convince her otherwise. I looked like an idiot amongst all the denim, but what an experience!

OOTB was too expensive for me to buy, and months later, I was playing it more than Robert was. He was now going off ELO in preference for Genesis, and I now decided to employ some strategy of my own in order to acquire that LP for good.

Robert was now bringing girls home. He's seven and a half years older than me, so I couldn't really compete with that. He used to "entertain" them in his bedroom, and when he did this with the one who is now his wife, I stuck my head round his door and in my best "horrible little sister" voice, I whined: "Robert, I play your ELO album more than you now, can I borrow it a bit longer?" He was furious! Great timing! No sooner was I back inside my room when, just as it happens in all the best Cadburys Creme Egg adverts, the prized vinyl came flying through my bedroom door. "Keep it!" I heard, as his bedroom door slammed shut!

Thirteen years later, I still have that album. It's rather worn, the sleeve is quite tatty, the poster is very dog-eared from being on my wall, and Robert broke the cardboard spaceship years earlier. The records are also scratchy, and the album, along with all their others, has been superceded by compact discs. It's still the most sentimental item in my collection though (the cheap radio died a death in about 1980!), being the one that started it all.

p.s. John Penney - mine DOES NOT have a hole or a tear in it!

"FUSION" (PICKWICK VIDEO PTR 2152)

A review by ROB CAIGER

"Right!" says the Ed, "As you were there, you can review it".

"But that was almost 15 years ago!", I splutter. "I was only twelve, I was at the back, I was...never mind!"

No getting out of this one, so let's attempt time warp. I'm not going to describe the vid in meticulous detail - you can obviously see it. Instead, I would like (if I may) to explain what it felt like to *be* there, and fill in some gaps.

Bear with me, it's June 20th, 1976 (*oh no it's not - confused Ed*), on the fifth night of "ELO's first major British Tour" (well, that's what the posters said anyway!), and I'd been dragged along so as not to waste a spare ticket. (the original gig was cancelled due to ELO's exhaustion, and someone couldn't go to the re-scheduled date).

Details are hazy - some *deliberately* so (you're not going to know what I was wearing, no way!), but it's amazed me how much I've retained - memories that is, not clothes! If Mike Mansfield had filmed the audience as well, we could have had the ultimate blackmail tape, wide angle lenses for the flares, the lot!

Well, before this turns into a fashion article, let's get back to the gig. The New Victoria was (and is: Starlight [ho ho!] Express plays there now!) your standard London theatre, being both grand and yet seedy at the same time, with a small stage, stalls and circle set up. There was a definite buzz and air of expectancy in the crowd that night which I picked up on. I was actually under strict instructions not to embarrass my older mates - sit down, watch, leave - all in total silence. I'd blown that already, complaining that we weren't getting our £2.00's (yes, £2.00!) worth by missing the first band. Amid much tut-tutting, I was taken aside and told the facts of concert-going life - it just wasn't *done* to get there early, they said. It was only much later that I found out I'd missed a great set by Steve Gibbons...

Our little group were surrounded by yer regular ELO nutters - "...but *THIRD DAY is miles better than ELDORADO...*", and so on. ELO weren't even on stage yet before I made blunder No. 2: "Er, is there something burning in here, like a bonfire?" I innocently asked. Cue steely-looks-that-could-kill, etc. How was I, young and naive as I was then, to know that someone was having an absolutely "spliffing" time? Get the band on before I say something else...

The gig started with the chilling taped intro to FIRE ON HIGH, before going into the song proper. This was followed up with the electrifying POKER, which is where the video starts. Lots of noise and jigging about in our seats - London audiences are renowned for being reserved, anyway. Mansfield hardly varies his camera shots, showing (for him, anyway) an admirable sense of restraint. How many camera men can you spot?

POKER veers into NIGHTRIDER, and it should be obvious to everyone the difference between ELO live in 1976 and 1978. ELO worked a lot harder on their sound in those days (i.e. no tapes!), Mr. Tandy in particular. Certainly, with

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his Mellotron providing a more than passable approximation of the choir in addition to his regular vocal duties, he had no time for nose scratching like that on the 1978 vid!

Sadly, due to space requirements (or maybe the master videotape no longer exists?), the live highlight of Side One of ON THE THIRD DAY is left off. I do remember Kelly impressing everyone with his vocals on KING OF THE UNIVERSE, but the rest is a little hazy: strange, as it went on for 15 minutes (asleep, probably!)

Jeff's in good humour, asking for (I think) "A lovely London Welcome", which he gets as Hugh performs an amazing cello solo - why isn't this on tape!!!!? No lasers bouncing off his cello strings though - the GLC (bastards, etc...) had banned them, but FLIGHT OF THE BUMBLE BEE brought the house down.

"Posh place this, 'innit?" SHOWDOWN generates excitement, but not as much as spotting the cameras - "We're gonna be on telly!"

You can't fault the film for close ups. They certainly are that, especially on Kelly. He comes within a whisker (excuse pun) of putting his bass through the camera dozens of times. Smiling away, probably thinking it would be a laugh if someone puts this out in fifteen years time...

Take a close look at the light rig, simple, but doesn't it make a change that you can see all of the band clearly? And it comes out well on film.

Nod of appreciation to the furious, string-driven things at the climax of POOR BOY, before my fave rave, but what's this? Woe of woes - they've cut the adverts! Shame, you would have loved those. As you can see, no expense spared for the Fusion logo (the programme's name, incidentally, not exclusive to ELO!). Tacky or just plain tacked on? Question time - what does the backdrop symbolise? Prize details later.

ILLUSIONS gets the crowd going, but Mik's following solo spot is cut - "Why is he so loud!" I shouted as my (then delicate) ears gave way.

Bev intro's the "soft, subtle and romantic part of the evening" (do me a favour!!), and for those who didn't know, he can lay down a pretty heavy (head?) backing vocal, as STRANGE MAGIC testifies.

Back then, I could never understand the words to 10538 OVERTURE, and Kelly's saying "Sing along with it!" The nutters did punch the air and jump about a bit, which I found strange. The break into DO YA was the reason, and by acknowledging it showed you were "a true fan". Wow!

I was saving myself for the "hit", and so were a lot of the crowd - EVIL WOMAN - ELO's biggie. Most were "getting down". I even tapped a foot and sang - ha, I knew the words to this one! The "true fans" - the nutters - didn't seem to like it though, and there was a bit of a backlash at the time to ELO "selling out to disco".

There followed a mass outbreak of clapping for MA-MA-MA BELLE, great song, and also features an acrobatic cameraman, just how did he get that shot?

A brief hint of a laser (I think they sneaked one in), then the one we're all

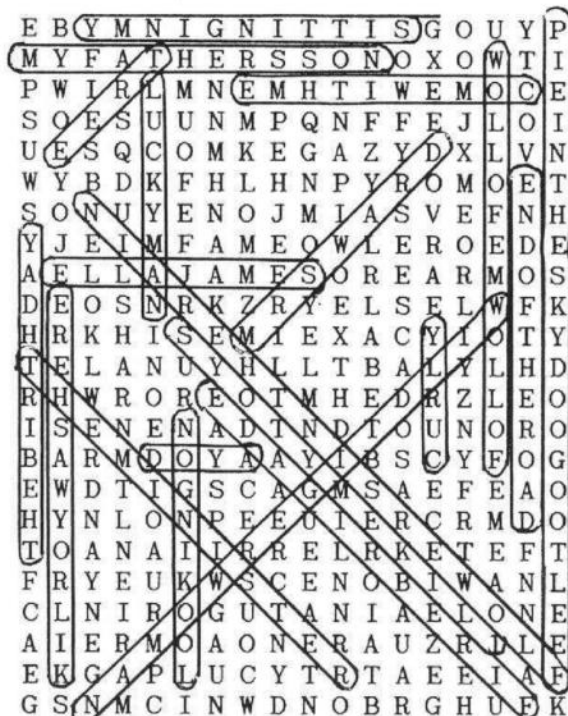
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screaming for, ROLL OVER BEETHOVEN. I checked to see if it was "cool" to stand - it was - and then it was pandemonium on stage - not only instruments getting thrashed, but musicians as well. More "meltdown" than "fusion" - witness the human punchbag - sorry, bass player. Bear in mind that Hugh sharpens his cello spike with a file pre-gig, so as to stab the stage and any wayward bass players that get in the way! Any danger money probably went on stage repairs...BEETHOVEN trundles on - Mel does his one man band bit, playing cymbals, piano, cello and Kelly's leg! Poor sod, I thought - sat on, stabbed, kneed, dragged across stage, and still expected to sing in tune! With Jeff winding up the song, it's all over...bar the shouting (and review!).

Mike Mansfield has filmed an excellent concert, presenting ELO at their very best live - thank God the vision mixer didn't exist in 1976 (refer to the 1978 video for proof). The show has come across well because the band enjoyed themselves on stage, he doesn't have to add to it, and it is to his credit that he just points the cameras stagewards. Aside from only one of the photos being from 1976, and a few errors in John Tobler's notes, the sleeve design of the video is top-notch too. For me, I'm pleased that there is a readily available visual documentary of how exceptionally good this band were live in the '70's, before it was "time" for the cabaret in the '80's. This video shows you just why I got into ELO in the first place...flares, beards, long hair, medallions, open chested shirts, dress sense, etc...!

COMPETITION RESULTS

Congratulations to Miss B Snell of Tyne & Wear, and Ben Gritten of London for both winning a CD copy of the Best Of The Idle Race from last issue. Both of them correctly completed our headache-inducing Wordsearch of Idle Race & Move songs (we indulged people who couldn't find the "tree" out of "Sitting In My...."). To put everyone else out of their misery, here are the answers:



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"HERE'S ONE I MADE EARLIER..."

The Roy Wood Corner

By Gill

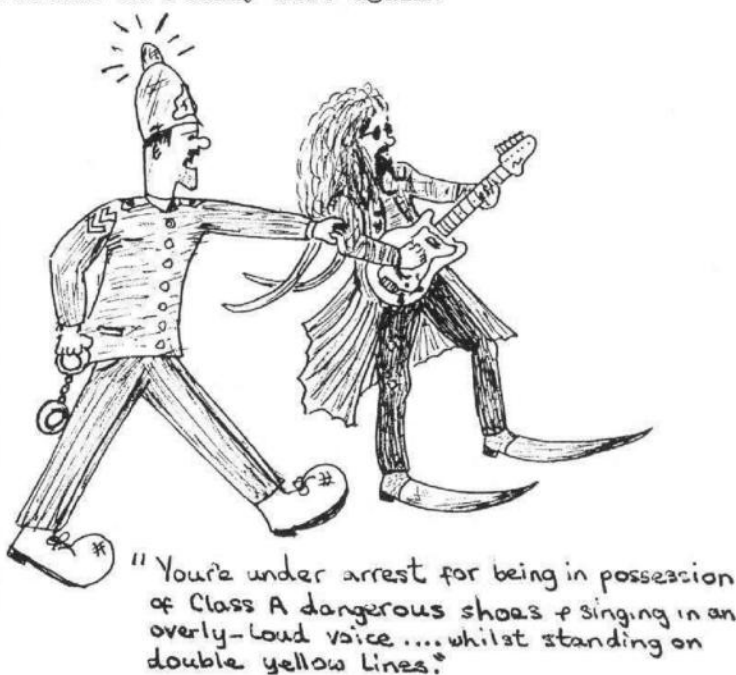
The mighty work in mysterious ways, so it is absolutely no surprise that deep shadows are cast over the recent movements of Mr Wood. A recent phone call revealed that he is in his studio "doing stuff". The trouble with telephones is that, if they are not tuned in properly, they tend to pick up a somewhat snowy picture. Whatever, if Spring is a quiet time of year for Roy, Winter, as we are all aware, usually makes up for it. The most recent Season of Heavy Sniffing did not disappoint as Roy rocked out for the second time within a few weeks. Any more, and it would have been dangerously close to a tour! Go on, Roy, you can incite extreme merriment. The audience at Birmingham Town Hall were dancing in the aisles.

Never before has the Christmas carol, FIRST NOEL, been sung with quite such gusto. Two members of the Welsh Male Voice Choir and a constable from West Midlands Police Force shared a hymn sheet and battled it out with a rockin' Mr Wood, who gave it as much "wellie" as he had given CALIFORNIA MAN earlier in the evening. Unfortunately, not being near a mic, they were lost amongst a hundred or so other artistes and guests in the Grand Finale, thronging on stage knee-deep in Christmas presents donated by the audience to childrens' charities including local Birmingham youngsters and those in need in Romania.

The event, organised by Brummie "personality" Malcolm Stent, encompassed a variety of musical entertainment to suite many tastes and, after master acoustic guitarist Gordon Giltrap had suited mine, the show culminated in a short but extremely worthwhile set from Woody. He was backed by The Poor Boys, and performed three classics, the aforementioned CALIFORNIA MAN, Lord Wilson's fave rave, FLOWERS IN THE RAIN, and the inevitable CHRISTMAS EVERYDAY, complete with spontaneous audience participation, and epitomised by the comment which escaped from a very middle-aged lady nearby: "Oooh, whenever I hear that one, I know that Christmas is really here again."

Hmm! Surely the sign of a contemporary carol which will pass down through generations and continue to annoy Tetley Bitter drinkers for decades to come!

Roy was in very fine voice, and achieved a biting guitar sound that certainly awoke the old man in the third row who came solely to see the Welsh Male Voice Choir. Later, Roy admitted that his numbers had only been rehearsed during sound check. However, this certainly was not evident in the performance, and it was inspiring to see such energy and enthusiasm released by the winkle-pickered popster.



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A spokesman from The Clothes Show would just like to mention the exquisitely tailored black frock coat which flowed elegantly from the waist, adorned by streaming red, er...streamers from the shoulders. Once again, the shoes were of note, being in grey and purple suede, and stretching from the stack heel to a point somewhere in the region of eighteen inches ahead of the rest of the person wearing them. One can tell many things from a chap's footwear. Suggestions on a stiletto heel to the usual address...

Speaking of which, the response to the last Woody competition was unbelievable, the winner being a Captain Hook of Never Never Land. Could all other entrants please reclaim their own hands (upon the back of which they wrote competition answers), as they are cluttering up the FTM Office. Thanks.

Meanwhile, shuffling its shady way down Seedy Street comes a new release from Music Collection International, innovatively entitled THE BEST OF THE MOVE, and featuring a track listing which is, to say the least, diverse. (ie or two surprises is that CHERRY BLOSSOM CLINIC is cunningly disguised as the short version by the omission of the word "REVISITED" (those of you possessing fragile state of mind, take note), and someone has forgotten to stop the tape after FEEL TOO GOOD, giving us the dubious pleasure of THE LETTUCE SONG halfway through a collection of "Best" tracks. Most amusing in its place as LOOKING ON's punchline, but hardly fitting here. Despite this, credit must be given for including tracks from the latter LP, along with STEPHANIE KNOWS WHO, as this is the first UK compilation CD to do so. Most recordings have reproduced well, except perhaps YELLOW RAINBOW, upon which the drum sound sort of flaps about like wet washing on a slightly breezy day. This certainly cannot be heard through the hiss of the well-worn original vinyl, but I suppose it depends on which domestic duty you prefer to encroach upon your listening pleasure - the flapping of laundry on the line or the crackling of bacon in the pan!

Confused? (Not as much as the two year old child who shoved Daddy's dirty sack in the CD drawer and this very compact disc in the washing machine, but anyway...) MCI must be commended on keeping the price of a 65 minute CD at £6, and also for their sense of humour in the choice of cover photo which depicts Woody languishing beneath the wheels of a cartoon fire engine whilst Ace tolls the bell and the rest glare at the camera. So groove on down to Seedy St. and buy your copy now, before the Fire Brigade mysteriously run you down!

Alternatively, feed your head with the imported Japanese CD of STARTING UP, which has transferred from twelve inches of black to five inches of silver extremely well. There are many magnificent moments on this, Roy's most recent album release (pity one of them wasn't the sleeve!). The production on tracks such as SHIPS IN THE NIGHT and RAINING IN THE CITY (one of the brightest stars in this galactic collection) shines as vividly as the imagination that created them. Also included is a joke book - oh, apologies! It's the Japanese translation of the lyrics. Almost as amusing as the same including in our Oriental friends' CD release on LOOKING ON - well, at least they have taken some trouble, and the music sounds right, which is what it's all about, isn't it? Oh, I wish someone would tell me what it's all about...Life, The Universe and Telephones.

So, as this little article wanders over the hazy horizon, waving a bottle of wine and a cheese and pickle sandwich, it tips its battered hat to The Man Who Paints Rainbows For Your Ears, and bids him, "Top o' the morning, Squire. May your days be frothy and warm."

EXCLUSIVE TO FTM - ELO PART 2 PROMOTIONAL POSTERS

Eurostar, ELO Part 2's German record company, have produced a STRICTLY LIMITED edition poster to promote the PART 2 album.

The design is similar to the style of the cassette sleeve, and measures 60 x 84 cm (24" x 34") , and is in full colour on glossy paper.

As we have said, the offer is limited - it is the stock Eurostar have left from their promotional campaign.

It is being offered to the buyers of this Face The Music tour sale in advance of the next issue at cost price , i. e. there are no profits going to FACE THE MUSIC or Eurostar.

If you would like one of these collectors' items, please send a cheque/international money order for ~~£~~ 5.00/DM 15.-/15.- SFR (which includes postage and strong packing) made payable to

FACE THE MUSIC-Fanzine
Wiener-Platz 6
W-7730 Villingen

GERMANY

Note: Face The Music cannot be responsible for any money lost in the post.

----- clip here -----

Sender (Please print clearly !):

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Please send me (Quantity) Promotional Posters.

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Face The Music

Dear FTM

On the AFTERGLOW box set, the reverb is present on all tracks and has been added purposefully by whoever remixed the music. It isn't a product of the digital remastering - just digital remastering would provide simply a clearer sound with no change to the mix of tracks. It's nice to hear them mixed a different way, but is it the way Jeff wanted? Also, the previously unheard tracks will have been "tampered" with, thus they may never be heard as they were meant to be! But then again, a proper version would not seem correct to a person who had only heard the re-mix, so you can't win on this one. I hope I don't sound dissatisfied with the box set, far from it, it's a valued addition and I hope they release more and as you suggested, ask fans what they'd like to hear on CD. Personally, I'd like to hear the complete SECRET MESSAGES double and maybe a rare Jeff/ELO B-sides CD LP etc. (wouldn't we all - Ed).

Dean Hickingbottom
Ashby, Scunthorpe

P.S. Hope your Amstrad 1640 doesn't crash like ours at work (frequently!)

FTM; Thanks for clearing up some of the more arcane technical aspects of the CD process for us Dean (I knew it was SOMETHING like that, anyway!). As for my beloved PC, don't even joke about it!

DREAMING OF 4000

Following my idea of an FTM/ELO fans get-together in issue 7 (and having waited a few months for replies!), a modest handful of us met in Waterloo (yes, even some of us under that clock!) in London for a drink, chat, and a Chinese meal. The evening (although a little underrepresented due to a lack of publicity as well as being a "first") was enlightening (if

you will forgive the pun!), as well as fun. I hope to organise a bigger event (or events!) similar to the last one sometime this year, and would appreciate any help or useful suggestions as regards venues and dates, together with an SAE. Thanks!

Ben Gritten
38 Ferndale Road
Clapham North
London
SW4 7SF

P.S. On the subject of the yellow vinyl WILD WEST HERO 12", I think it should be associated with its B-side rather than the A-side because of; a) ELDORADO being connected with gold, b) ELDORADO the LP also being available in yellow, and c) the LP's cover being associated with The Wizard Of Oz (...yellow brick road?).

FTM; A very neat theory Ben, it no doubt also explains the ALL OVER THE WORLD 10" being blue (the B-side being MIDNIGHT BLUE, of course). But what about the purple SWEET TALKIN' WOMAN/DREAMING OF 4000?

A STOUR (BRIDGE DYNASTY) IS BORN

Dear FTM

In my Trade Union newspaper recently, I found an article on one of it's regional secretaries, Jim Hunt. It mentioned that he was a pro drummer in the 60's, but got a "proper" job in 1971. Anyway, it also mentions his brother, none other than Bill Hunt, ex-ELO and Wizzard. Also, Jim's son is Miles Hunt, leader of The Wonder Stuff. Miles said they used to have some great sessions with Uncle Bill on the piano!

Nick Lloyd
Marden, Herefordshire

Dear FTM

You & the other readers may be

Face The Music

interested to know that on 12/11/90 my daughter Alice Kuiana was born (after what seemed like 9 years of pregnancy!). Although I wanted Kuiana as her first name, my husband won the fight won the fight to have her named Alice (after Alice Cooper). Bah! Bet no-one else has commemorated their favourite ELO song like this...or have they?

Jill Perry (& Alice K!)
Barry, Wales

Dear FTM

Whilst on holiday in Sri Lanka, I was amazed to find that Jeff's influence has spread as far as the Indian sub-continent. The resident "band" at my hotel one night launched into California Blue. It wasn't exactly the most sensational cover version, but it certainly surprised me to hear this 7,000 miles from home.

Martin Baker
Sidemoor, Bromsgrove

FTM: Have any other readers heard ELO in unusual places? On a school trip to Moscow in 1985, I nearly choked on my Chicken Kiev when I heard SECRET MESSAGES being played over the hotel's tannoy; this was the pre-Gorbachev era when all Western pop music was still regarded as decadent!

SMART-ARSE CORNER

Dear FTM

Going back to ARMCHAIR THEATRE, my favourite has to be the album's title track. You know, the one that goes: "Those golden days I'd chair with you". Smashing, that one!

The Blue Cabbage Patch Kid,
Novelty Island.

PEN PALS

William Cummings
27/5 Freeland's Crescent
Old Kilpatrick
GLASGOW
G60 5NZ

Age 19, also likes Aerosmith, Rolling Stones, The Cult, The Almighty.
Hobbies: playing guitar.

FANZINES

A NEW DAY

The ever-excellent Jethro Tull fanzine (p.s. David, any chance that you might mention some fanzines in your pages again please?).

CONTACT:
David Rees
37 Chaucer Road
FARNBOROUGH
Hampshire
GU14 8SP

UK subscription: £5.50

BEACH BOYS STOMP

Speaks for itself really!

AVAILABLE FROM:
22 Avondale Road
Wealdstone
Middlesex

UK subscription: £7.50

NEVER FOREVER

Kate Bush fanzine.

CONTACT:
Nev Williams
28 Millbrook Street
PLASMARL
Swansea
SA6 8JY
WALES

UK subscription £5.20

Face The Music

BROKEN ARROW

Is Neil Young the greatest living exponent of rock guitar, and the hippest ex-hippy ever? I reckon so, and if you need convincing, subscribe now to Broken Arrow, the essential Neil Young magazine.

CONTACT:
Alan Jenkins
2a Llynfi Street
BRIDGEND
Mid Glamorgan
CF31 1SY
WALES

UK subscription rates: £6

GOING FOR THE 2

The magazine of The Yes Music Circle.

AVAILABLE FROM:
Tiz Hay
The Yes Music Circle
44 Oswald Close
Fetcham
Leatherhead
Surrey
KT22 9UG

Price: £1.50 for a sample issue.

THE AMAZING PUDDING

The now-legendary Pink Floyd 'zine.

CONTACT:
Andy Mabbett
61 Meynell House
BROWN'S GREEN
Birmingham
B20 1BE

UK subscription: £6.00

THE WAITING ROOM

UK Genesis fanzine (congratulations on getting yourselves on the Anthony Phillips CD's, lads!

AVAILABLE FROM:
Peter Morton
83 Oldfield Road

Stannington
SHEFFIELD
S. Yorkshire
S6 6DU

Price: £5.00 for a subscription.

UNDERTOW

Extremely well-produced Suzanne Vega fanzine that's well overdue for a new issue (I thought we were bad!).

AVAILABLE FROM:
277 Foxhill Road
Carlton
NOTTINGHAM
NG4 1PW

Price: £5.00 for a subscription.

WHITE SHADOW

Infrequent fanzine for the godlike Peter Gabriel from the ever-prolific pen of Fred Tomsett and his fanzine factory.

AVAILABLE FROM:
96a Cowlshaw Road
Hunters Bar
SHEFFIELD
S11 8XH

Price: £3.30 for 3 issues.

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Advertising rates; 10p a word. Please make cheques/p.o.'s/IMO's payable to FACE THE MUSIC FANZINE. Please note that FTM cannot be held responsible in disputes arising out of replying to advertisements.

FOR SALE:

OUT OF THE BLUE Gold disc, Haarlem 1978. Price: £175.00 or nearest offer. Buyer arranges collection.

Tel. Mrs. C.M Clift on 0532 788852.

FACE THE MUSIC is a quaterly, International, glossy A4 magazine produced to promote ELO and their music, and to keep fans in touch with what ELO and its ex-members are currently doing.

Since ELO's fan club folded in 1982, there has been no communication between the fans and the band. Whilst FTM is independently produced, it is the only regular source of accurate information about ELO and it's movements.

FTM COVERS: The new ELO Part 2 ; Traveling Wilburys ; Jeff Lynne and his solo productions including Tom Petty, George Harrison, Roy Orbison, Del Shannon, etc; Roy Wood ; The Move ; Idle Race ; and all associated solo ventures.

FTM CONTAINS: Current news and reviews; new, exclusive and vintage interviews; rare photos ; discographies; advance notice of record releases and tour dates.

PAST HIGHLIGHTS: Interview with David Arden, talking candidly about his involvement with ELO and the new ELO Part II; First news of the ELO Part II single, album, and UK Tour; interviews with Mik and Kelly whilst recording Orkestra's debut album; Out of the blue special.

FUTURE HIGHLIGHTS: Full report of the ELO Part II tour through the UK ; Review of the new Tom Petty & the heart-breakers album "Into the great wide open", produced and played on by Jeff Lynne ; and much more.

----- clip here -----

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GERMANY

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WANTED:

TRAVELING WILBURYS; George on Sunday, Sunday (LWT-11 Nov 1990); VOLUME 3 USA Radio Show (Bob Coburn - 25 Nov); Jeff on Radio 1 (Richard Skinner - 28 July); HANDLE WITH CARE Italian Promo; Autographed items, cuttings, displays, promo items, press kits, T-shirts; Radio Shows, Videos (including abandoned Wilbury film 1988), etc.

PLEASE CONTACT:

Geoff Clode
59 Herbert March Close
Llandaff
CARDIFF
CF5 2TD

WANTED:

BEV BEVAN RELATED

KELLY GROUCUTT; "Kelly" (RIVA RVL 7502)x2 (US copy only) LP
BLACK SABBATH; "Eternal Idol" (VERTIGO VERH-51 832-708-1) LP
VARIOUS; "Summer Job" (DUKE STREET RECORDS DSR 31053) LP/Cassette
ROCKERS; "We are the Boys" (CBS A3929) 7" & 12" both with p/s
HOT GOSSIP T.V. series 1983; *Bev wrote the music for this, can anyone help?*
JACK GREEN LP; *Dates from 1983, Bev wrote some tracks, can anyone help?*

JEFF LYNNE & RELATED

JEFF LYNNE; "Every Little Thing" 7" p/s (UK)
JEFF LYNNE; "Lift Me Up" 7" p/s (UK)
TRAVELING WILBURYS "End Of The Line" 12" p/s (UK) (With stickers ONLY)

Pre '76 ELO live photos (reprints are OK)
1986 ELO live photos (Heartbeat, Wembley, Dortmund etc. reprints are OK)
ELO radio shows wanted.

Cuttings, information, anything wanted on pre-Move bands with Bev;
Denny Laine & The Diplomats Sept 1962 to May 1964
Carl Wayne & The Vikings May 1964? to Jan 1966
? Could have been May/June 1965, can anyone confirm this?

PLEASE CONTACT:

Neil Dean
Flat 2
4 Southern Road
Southbourne
Bournemouth
Dorset
BH6 3SR

