

FACE THE MUSIC 17



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PART 10

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WITHOUT WHOM DEPT.

The award this issue goes to Peter Kuys, for things too numerous (and indeed, humorous!) to mention. A big "Ta" also to Kelly, Mik & Hugh, and all at Dino Records. As ever, to Dave Ciano, Arthur Sharp. To all those readers who *didn't* write in demanding to know what had happened to Issue 10 (I mean, trust me willya? We've been going nearly five years, if we were going to do a runner, don't you think we'd have done it before now?). On a connected note, I would like to say a few personal thanks here. Firstly, to Anna for answering all the - "Where's my mag" - letters whilst I was attempting to get an issue together, and to Mark, Rob, Matthew, Gill and Serena for helping to take some of the load off my shoulders when it was all getting too much, THANK YOU! To all who helped put out this issue, and curses to all those who hindered!

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FIM is produced using an Amstrad 1640 using Wordplus Software.

Boring Legal bit that no-one reads:

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So much for the colour, 60-page issue. As this is FTM's 10th issue, we had wanted to make this one special, partly to celebrate ELO Part II's tour, and partly because we've finally reached double figures! We've dropped the "quarterly" fanzine from our disclaimer; it doesn't take a mathematical genius to work out that as our first issue came out in June '87, we haven't quite achieved our aim of four issues a year! Issue 10 is no exception: quite apart from recent activity in the ELO camp which we've had to cover, two of FTM's regular staff were hospitalised, which has obviously delayed publication.

Many of you will also know of the other problem we've had; At the last moment (literally!), we found out we were to be sold at the ELO Part II gigs in lieu of a Tour Programme, and for us, the gigs were a week-long nightmare of overnight print runs, last-minute dashes up the M1, and Red Star deliveries, as well as great shows! However, over six months later, FTM still has not received any payment from the Tour Merchandisers. As we are now embroiled in legal action to recover substantial monies owed to us, that's all I can say on the subject for now, but I will say that *no matter what*, FTM will continue, although (temporarily at least) it's unfortunately meant we've had to shelve some of our more ambitious plans, such as colour pages. In the meantime though, thanks to you all for being so patient through these difficult times.

Those of you who had "live" subscriptions after Issue 9 were treated to FTM's OrKestra Special as a bonus (the moral is, if you want freebies, *subscribe!*). It was drawn up at *extremely* short notice (*two days!*), cannibalising news that was originally meant for this issue in order to be ready for the band's Press Launch in Holland back in November (a full report to follow in due course, naturally!), which explains why there's no Jeff Lynne news (or much of any other news!) as such in this issue: it's already appeared. If you haven't got a copy yet then you'd better hurry, as there are only a few left. Price; £1.50 (UK), £2 (Eire/Europe), £4 (US/Canada), send payment to the above address.

Back to this issue, you'll find an in-depth look at the tour, including an *exclusive* peek "behind the scenes" (as they used to say on Screen Test - oops! Given my age away now!). Many of you will have purchased discount copies of the ELO: EARLY YEARS CD via FTM's Supplement Scheme (details of how to join, as ever, elsewhere this issue!), and we cast a critical eye upon it and also Jeff and Tom Petty's most recent collaboration, INTO THE GREAT WIDE OPEN. Plus, Roy Wood News (and there should *really* be some soon!), a review of recent ELO videos, and your comments on ELO Part II. Happy reading (though quite what Reading's got to be happy about, I don't know!).

Yours Truly, 1992

Andrew

EDITOR

Here Is The News

ELO PART II
LIVE VIDEO

The long-awaited live video of ELO Part II finally saw release on 21st October on Telstar. It's *not* the full length concert, and there are some very strange omissions. Track listing as follows:

TURN TO STONE, EVIL WOMAN, THOUSAND EYES, SHOWDOWN, LIVIN' THING, EVERY NIGHT, MA-MA-MA-BELLE, TWILIGHT, 10538 OVERTURE, SWEET TALKIN' WOMAN, CONFUSION, DO YA, ROCKARIA, HONEST MEN, POMP AND CIRCUMSTANCE, 1812 OVERTURE (last two are the MSO only) KISS ME RED, TELEPHONE LINE, EASY STREET, ROLL OVER BEETHOVEN.

Amazingly, absent from the above are such show-stoppers as ELDORADO OVERTURE/CAN'T GET IT OUT OF MY HEAD, STANDIN' IN THE RAIN/MR BLUE SKY, DON'T BRING ME DOWN and BACK IN THE USSR. Possibly there are legal reasons for the exclusion of the latter, but a video that leaves out four of the best songs is uneven to say the least. Some of the ITV regions showed a more complete (i.e. with ELDORADO OVERTURE/CAN'T GET IT OUT... and a strangely shortened BEETHOVEN in both broadcasts) version of the show just before the video came out. Sadly there was not sufficient notice for FIM to inform readers in time, but maybe we can persuade Telstar to reconsider, maybe by issuing a video EP. Send your letters in and we'll pass them on.

BOOTLEG NEWS

A couple of new ELO CD bootlegs have surfaced recently. The first is LIVE IN SAN FRANCISCO 1976, released on the Italian WELFARE PIG (!) label. It's basically the FREEDOM CITY PAN-DEMONIUM bootleg transcribed onto CD (and not a particularly good copy, either!). Track listing as follows:

POKER, NIGHTRIDER, SHOWDOWN, ELDORADO

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

The other is STRANGE MAGIC, released on CHAPTER ONE. It's more or less the BBC Portsmouth gig, and again, the quality is ropey. Same songs as above, but with the addition of side one of ON THE THIRD DAY after NIGHT-RIDER, but minus ROB. Both CD's have nice sleeves with colour shots of the band (STRANGE MAGIC for some reason has a shot of Roy Wood in his EDDIE & THE FALCONS phase on its insert!).

THE RETURN
OF DAVE

ELO's sometime live guitarist and Richard Tandy collaborator Dave Morgan has released a charity single, BETHLEHEM TOWN, produced to fund aid for people in crisis-hit Romania. Of the song, Dave said: "*It was written a couple of years ago after a church sermon about the Christmas story. The speaker brought it to life in a way I'd never heard before, and the words came to me immediately*". Dave is of course no stranger to charity records, having composed ACTION! with Richard Tandy for Heartbeat '86.

JEFF LYNNE NEWS

Jeff has been producing tracks for a US singer called Julianna Raye. As mentioned in FIM's OrKestra Special, he has also begun work on the follow-up to Armchair Theatre in Nashville (it's where engineer Richard Dodd lives). Meanwhile, a song off that LP has found a new lease of life on a soundtrack. LIFT ME UP has been heavily featured as part of the new erm, Travolta movie, Shout. Talking of film songs, will WILD TIMES, Jeff's song on the Robin Hood: Prince of Thieves LP come out as a single in its own right, and follow Bryan Adams dull record to the No. 1 spot?

EARLY ELO - 1971-1973
(EMI CDEM 1419)

By Rob Caiger with AW

It must be every fan's dream to have a record company hand them a tape of unreleased material by their favourite artist and then be asked to help put together a retrospective.

Well, it happened to FTM! So, for all you closet trainspotters and Record Collector subscribers, here is the background to THE EARLY YEARS, plus info on stuff you *still* are not able to hear.

It all began one Saturday afternoon when FTM Towers was graced by a visit from the respected freelance writer/journalist John Tobler. He brought with him EMI studio log sheets giving the original working titles of songs and dates recorded (interestingly, they confirmed that Roy Wood was working on ELO's first LP and his own BOULDERS at the same time, and also that ELO's first album was recorded as: "*The Move performing as The Electric Light Orchestra*"). More importantly, he also brought a tape from EMI's vaults which purported to contain different versions of ELO tracks. Would we like to hear it, he asked? "Nah, course we don't", we replied... er, maybe we didn't. The tape contained six tracks; MANHATTAN CONCERTO (which to our ears sounded no different to when it Rumbled!), BEV'S TROUSERS (no jokes about "turning up" please!) which had fascinating glimpses of the band in studio action, complete with count-ins, which EMI sadly deleted from the version they eventually released. Which rather defeats the object, when you consider they are going for the collector's market, who would want every single last cough and rustled crisp packet! Putting the soapbox away, this version of SHOWDOWN sees Jeff adding extra words, mis-timing his second verse vocal, but leaves out the cello break and backing vocals.

ALL OVER THE WORLD (SHOWDOWN) is the same instrumentally, and features a fluff-free vocal from Jeff, but for some reason it's phased instead. SAVE ME (SHOWDOWN) was the same as the above, minus the phasing. As the 7" was going to appear on the compilation, it was decided not to include it. After all, how many versions of SHOWDOWN can you stand?

BABY I APOLOGISE; what a find! Did anyone know it existed? Jeff appears to have recorded this on his own as a demo, and promptly forgot all about it - until now! Lots of humour, very tongue in cheek.

VISIONS IN THE NIGHT; the finished CD credits it as WHISPERS, and states it is a quad version. I'm not sure, it sounds different to my quad album. Roy's voice can only be heard in one channel only - maybe he used it as a guide vocal for the finished product?

Later on, another tape arrived, duplicating some of the above but went into more detail regarding their origins, and again included "extras". For instance the two early MA-MA-MA-BELLE's, AUNTIE and MY WOMAN, were joined by another relative, AUNTIE BOLLOCKS (*probably related to Roger Mellie - Ed*). This is (most) of what you hear on CD, though for us sensitive souls (and EMI's legal dept!), the title is shortened to AUNTIE - which does not appear in the song at all! Confused? You will be!

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AUNTIE BOLLOCKS begins by tuning up, with the first set of chords lightly strummed (Marc Bolan or Jeff?), before launching into the familiar guitar riff which is where the CD version starts. What is noticeable is that the mix is all over the place, guitars are faded down, with sections apparently out of time. The vocal doesn't fade at the end, it stops dead whilst the cellos carry on for a few more bars. There is a brief silence followed by fluid high pitched guitar playing with cellos for about five seconds; another pause, spoken voices in the background and then sharp loud buzzing (guitars being plugged in/out?), more strumming, then straight into AUNTIE, the next take. The mix here is almost the finished version, and was excluded.

The next track, MY WOMAN, was "found laying on an 8-track machine" in the vaults. It was recorded in May 1973, well before the Warner Bros. move. There are a few subtle differences, mainly in the different guitar and cello mix, and again it was edited for release. A shame, as this features the longest ending, with the cellos fading to a natural stop.

See what I mean about it being criminal! A lost opportunity to hear ELO (albeit briefly) actually recording tracks. Having calmed down, FTM suggested a few ideas to John Tobler and EMI, quite a few of which they took up.

On our recommendation, IN OLD ENGLAND TOWN (Instrumental) appears for the first time *anywhere* on CD, likewise quadraphonic mixes (well, two channels of quad mixes, anyway!) of JUMPIN' BIZ (which disappointingly sounds little different; should've been MARSTON MOOR or MANHATTAN RUMBLE instead; still, you can't have them all!), NELLIE and MR. RADIO, which we felt were the best examples of that strange and very limited release of the first album. The latter two in particular lend credence to the theory that in a couple of cases the quad album didn't only feature different *mixes*, but entirely different *versions*! The classical refrain that appears at the end of RADIO for instance, is longer and not on the standard release at all!

Unfortunately, EMI also saw fit to release the 7" version of BEETHOVEN; my reaction to its inclusion can be seen in the sleeve notes (thanks John - I didn't realise you were taking it down!). What I *did* want was the rare U.S. 8.02 extended version of the track, never issued in the UK, but perhaps EMI don't own the rights.

Talking of sleeve notes, how many of you have noticed the pages are printed out of sequence? FTM couldn't manage to get it changed in time, or to get the original sleeves and lyric sheets reproduced, but EMI did come up with an outtake from the first album photo sessions which actually shows everyone smiling! A feat in itself!

Respect due to John Tobler for convincing EMI that FTM should be involved, and equally importantly that our ideas and opinions be listened to. Ta, John (plus the sleeve notes aren't bad either!). The fact that a major label like EMI are bothering to contact fanzines/clubs, and not just rehash their back catalogue as has been done in the past deserves a special mention. Special thanks also to Tim Chacksfield and Charlotte Wood of EMI - we may not have agreed on everything, but this is still the best compilation of Harvest-era ELO that the fans could expect - and it sounds superb as well!

Now for the Jet archives...

ELO PART II - YOUR VIEWS

In the last issue, we asked you to send in your reviews of ELO Part II's album. However, since then we've had stacks of letters from you about the Tour, so I thought it would be a good idea to combine the two. Here then, are a representative sample of your comments.

What kind of album will a group make following the departure of its leader, sole songwriter, lead vocalist, producer and lead guitarist? Jeff Lynne was all of those, and so this was more than just losing one of the band.

I can just picture long time ELO fans putting on the new album and wondering just what exactly they were going to hear. Well, it's no disaster (admit it - you feared the worst!) However, it is certainly very different. Tracks such as EVERY NIGHT, HEARTBREAKER and HEART OF HEARTS take us into Foreigner and Styx territory. The production also makes a huge difference to the feel of this album; one notable change is the sound of Bev's drums, very slick, but no more double-tracking.

For me, the best tracks are HONEST MEN (an excellent pastiche of the old ELO sound), THOUSAND EYES (superb pop song - a definite "grower"), and KISS ME RED (a culture shock at first, but a strong song). Worst bits:- ONCE UPON A TIME (sickly), and FOR THE LOVE OF A WOMAN (schmaltzy).

So overall, what do we have? A rock band using classical strings, a good sounding contemporary album with three or four outstanding songs, and some excellent musicianship. This is a new band with a sound of their own, and - yes! We can look forward to the next album with anticipation.

Haydn Sharman
WEST BROMWICH
West Midlands

Last night, I underwent a very instructive exercise. Driving home from work, I listened to the ELO PART II album, humming along occasionally. Then at home, I put on ARMCHAIR THEATRE. They are in a totally different class, one a pale pastiche of a 15 year-old sound, the other a fresh and immediate development of the same sound. And as for "...in a fair and logical world, this album would be judged on its own merits without...preconceptions..." (review of ELO PART II in last issue): if they wanted no comparisons with ELO Mark I, why on earth did they call themselves ELO Part II?!

John Penney
FLEETWOOD
Lancashire

It was twenty years ago today...

Was it? No, actually, it has been longer. Since '68 to be precise, when I was Idly racing to the Birthday Party. In fact, my own band had the audacity to cut ON WITH THE SHOW (I wonder if Telstar release it? Naw! 'Spose not!).

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I got married a few years later, and since then, have brainwashed my wife Pat and offspring Greg and Lauren ever since, with an ELO album per day (minimum). Back in May, I achieved my ambition of taking me son to an ELO concert. I'd had this yearning since 9 December 1981, when Jeff led his troops out for my last ELO gig. Both concerts were beyond words. I dunno about you, but it just leaves me badly needing to see and hear another one. Surely I 'aint gonna wait another ten years (I might be dead!). To my dismay though, there were some empty seats. I can't believe it - empty seats. Also, only six gigs! Call that a UK tour - Bah! When I was young, etc. (well, I am the same age as Jeff Lynne). Look! Any more ELO concerts for Christ-sake? With or without the Russians. I'll even bring me son's old STAR WARS laser baton and wave that about!

Geoff Archer
CLAYHALL
Ilford

When I first heard about ELO II, I found it sad that a few ageing rock stars were trying to live on past glories, and would probably tarnish the memories most grateful fans have of what were a brilliant band. But how the new album has proved me wrong! The new music is exciting and stylish, whilst evoking some classic ELO characteristics. Some songs have a real cutting edge, and it is pleasing to hear more guitar and less keyboards. My only complaint is Neil Lockwood's ridiculous hairdo/headband combination. Hilarious.

The show tonight at the NEC was simply astounding. The MSO were fabulous, and almost upstaged the band. Easily the best gig I have been to. Light and sound quality second only to Pink Floyd in 1988. Choice of songs was excellent and the band clearly enjoyed themselves. On stage however, I feel that ELO really miss the talents of Richard Tandy - the keyboards were not too brilliant. However, the presence of four singers helped to make the show one to remember.

Stephen Joyce
KIRBY MUXLOE
Leicester

I feel compelled to write this letter after going to the ELO Part II concert at Wembley Arena. Four of us went to the concert and thought it was very good, but it would have been brilliant if the sound engineer had turned up. The distortion throughout was terrible, and really spoilt the whole enjoyment of the concert. What is the point of having an orchestra when all you are going to do is distort it? It might as well been just played on the keyboard.

Apart from the fact that I hope the sound engineer goes for a hearing test, the concert was great!

Tanya Lockwood
LOVEDEAN
Portsmouth

FTM: We had a few complaints about the sound at Wembley. All I can say is that Wembley Arena was never purpose-built as a rock venue, it was originally

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designed as the swimming pool for the Olympics when Britain hosted them in the Forties, back in the days when most people would probably have thought Marshall Amps was a character from a Roy Rogers film!

As a long-suffering wife of an avid ELO fan, I'd had enough! Their singles, tapes and LPs taking up vast amounts of space by the stereo, the poster glaring at me from our bedroom wall, the videos, the books, the life-story-of scrapbooks, etc, I felt I was married to them as well as him (I know...the mind boggles!). But being a big softy, I got him tickets for ELO Part II at on 28 May as a birthday surprise. I was prepared to "sit thru it" for him.

Of course, when we got there, he had to have your fanzine and the 'planet' T-shirt (which, I told him, I wouldn't be seen dead in!).

However, as it turned out, it was me shouting until I was hoarse, clapping till my hands were sore, and boogie-ing in the aisle with the rest. I thoroughly enjoyed the whole thing. I loved ELO's new 'heavier' sound, the light show was brilliant, as were the MSO, the humour and the whole atmosphere. A credit to Bev Bevan and Co. I never thought I'd say it, but they have another fan. The years of grudging acceptance have turned into a new admiration.

Ree Payne
WIGAN
Lancashire

PS: We now fight over who wears the T-shirt!

The new album is pretty damn good or what! I personally approve of the rockier AOR guitar-style; this undercut with the return of the OUT OF THE BLUE crescendo-style strings all over the place, rich harmonious vocals, and a driving beat is so much more reminiscent of the ELO I knew and fell in in the mid to late seventies. I got much more of a buzz listening to the ELO Part II album for the first time than I got with DISCOVERY, TIME, SECRET MESSAGES and BALANCE OF POWER put together! Fact. Quite frankly, I never thought I'd hear anything quite like OOTB/ANWR again - I have now! I'm not dismissing the last four albums totally, each has their moments of brilliance, but none could match the overall 'aural enjoyment' of earlier ELO. PART II is so much closer to the 'real' ELO sound as far as I'm concerned, that it simply matters not one jot that Jeff Lynne isn't involved. I had a few doubts until I heard HONEST MEN, but Bev really does need congratulating on sticking to his guns and getting Eric, Pete and Neil together to recreate and yet update the music of ELO's classic period. Having Louis Clark's great string arrangements lifting the whole sound as it did in the seventies goes to show how much of an invaluable contribution he made to the band. Yep, Jeff Lynne wrote the music, lyrics, produced and arranged everything at ELO's peak then, but only now have I realised what a huge contribution the other elements of the group made to their finest years. I am amazed how well the new guys match Jeff and Kelly's great harmony vocal sounds (which goes to show how much Kelly's voice 'made' the great ELO rich vocal sound - it certainly isn't so present on ARMCHAIR THEATRE!). I can't wait for the four vocalists to recreate this live. The next album, with Kelly on I guess, should be a treat. Also, it's great to hear Bev become a 'real drummer' on record again, he certainly 'wins the

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award' and a hell of a lot of credit getting for sticking his neck out and getting the whole thing together. The end result is not far off superb. I've been clutching my tickets for NEC B'ham with a certain amount of apprehension I must admit, but now I've heard the album (it hasn't left the CD-drawer for the last 3 days!), I can't wait to see the new band live. Congratulations to everyone involved in bringing back the band who, I am once more able to proudly say, are still my all-time-favourite group! Roll over Beethoven and tell Jeff Lynne the news!

Jeff (no relation to Lynne!) Cooper
CHELTENHAM
Gloucestershire

Well, it's two weeks now since the ELO Part II show at the Edinburgh Playhouse, and my ears have stopped buzzing, but what a show! Not knowing what to expect as far as songs go, but my fears were quickly dispersed with the first number. I was even on my feet for the first half hour!

Whoever had the idea to include the MSO on the tour must be congratulated. What a stroke of genius - it really did work - especially ELDORADO. However, during their own section of the show, someone should have told conductor Konstantin why he couldn't get a Scottish audience up on their feet during LAND OF HOPE AND GLORY. Maybe he should have tried SCOTLAND THE BRAVE!

Anyway, it's just a small note to say what a great night it was. Even my wife raved about it, which is rare indeed!

Jim Keatings
DUNFERMLINE
Scotland

As regards the ELO PART II (vomit) LP, I think the whole idea is disgusting. Jeff is writing, co-writing, producing and releasing some of the greatest music of his genius career. Real ELO fans do not want an album and tour by ELO Part II, that has one or two members of the original band, and the music sounds like Rondo Veneziano with a vocalist!!!!

It was a bitter enough pill to swallow to think that Bev had fallen out with Jeff over using the name, but to hear the music on the album made me physically sick. ELO never sounded like that! I know people are going to say that's because it's not ELO, it's something fresh and different interpreted by other people, and it's also a different name, but that's not true.

I have seen recently in newspapers things like "ELO are back", and "I thought this band were finished", which funnily enough, I thought they were, too!!!

Just one last point I'd like to make on this whole saga, is that Bev said he really missed playing live to people, and he wanted to play the ELO music again, which is fine. So why didn't he get some good musicians, think of a name, and go and play the music in clubs and medium-sized venues, etc. No way. Nobody would know about it (on a big scale anyway), so basically, Bev is talking crap about missing playing live. He just wanted to (well, it seemed this way to me) make a fast buck and latch on to the current nostalgia boom!!!

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Jeff and Bev have fallen out over a Bev Bevan pipe-dream. It's just not right when friendships are broken for the sake of money!! Phew!! I just had to get that off my chest.

Thomas Walsh
DRIMNAGH
Eire

Ha! Bev finally answers the critics who said "Why bother?" and "It'll never work without Jeff Lynne". Bev and the rest of the band have given us a brilliant debut album - Bev knew that in using the ELO name that people would expect a high standard of music, and he and the boys have delivered. The album makes great listening, and an excellent addition to any ELO fan's collection. My only gripe is KISS ME RED - a song by outside writers already recorded by the writers themselves and Cheap Trick - couldn't we have had an original song instead?

My expectations for the gigs were high, and ELO Part II and the MSO exceeded them. The stage set at the NEC was breathtaking, and Bev's hometown gave the band a great reception. The atmosphere was absolutely overwhelming. All the band put in exceptional performances, Hugh even performed his old trick of jumping in the air and spinning his cello (which my wife, Nicky, thinks is hysterical!).

The vocals were very strong - yes, Kelly, I did pick up your naughty addition to the words of DO YA! - and it was nice to see Bev come from behind his drum kit to sing on STRANGE MAGIC. The excerpts from CONCERTO FOR A RAINY DAY were magnificent. The MSO were a truly brilliant orchestra. I've never seen one live before, and it was quite an experience - laser baton and crash helmet indeed! The band and the MSO integrated well to produce a performance that was well worth £20 of anybody's money. All in all, a triumphant return to Birmingham, and I still had the Manchester Apollo gig to look forward to. I knew that the contrast between the NEC and Apollo gigs would be interesting.

Before going into the theatre, I already knew that 4 truck loads of equipments had had to be left out of the stage show, so I was wondering what had been compromised. Of course, it was the lasers, as they only just about had enough room to fit the pyrotechnical effects in.

The set was more or less the same, except Mik's solo was shorter (maybe because his mum was there!), and Hugh didn't join the MSO for FLIGHT OF THE BUMBLE BEE. Still, the band and MSO turned in another fine performance. The audience, much to my frustration, were very reserved, and only stood up during ROLL OVER BEETHOVEN.

The band seemed much more relaxed at this gig, and there was some fooling around on stage which was enjoyable to watch. Eric popped a sweet in his mouth, only to spit it out accidentally, and then try to catch it - all while playing the keyboards! During the MSO solo set, Bev could be witnessed indulging in a spot of conducting in the wings!

All too soon the gig was over, and it was time to go around to the stage door in what we thought would be a vain attempt to get some autographs. But Kelly and Eric came out and mingled with the crowd, and chatted and signed

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autographs! Then somebody else came out - I think it was Brian Jones - and asked us to stand back while the rest of the band got on the coach. He assured us that the band would then come to the door of the coach to sign more autographs. Good as their word, they did this, and rounded off a very enjoyable night by spending some time with the fans.

By the way, according to Kelly, Richard Tandy attended the second night at the NEC, and was very impressed with the show. Impressed enough to rejoin the band, perhaps?

If at all possible, can you please pass on my thanks to Bev and the rest of the band for taking a huge gamble by embarking on the comeback trail with such an extravaganza. The only thing now is that Bev has set a precedent in that people are now going to expect an orchestra every time.

Allan Pugh
WIRRAL
Merseyside

Although I have been a fan of ELO since 1979 (when DISCOVERY blasted from our stereo, making us very popular with our neighbours!), and have also supported various other musicians, I have to say that when it comes to looking after their fans, ELO will always be the best ever. For example:

When I heard about ELO Part II, I thought to myself I must write them a fan letter expressing my utter delight in their reformation. So who better to write to but my favourite member, the wonderfully-mad (and truly gorgeous) Mr Cello-himself, HUGH MCDOWELL. As expected, I didn't get a reply (after all, he's a very busy man, and I'm sure replying to fan letters takes a long time). How wrong I was!

Whilst waiting with baited breath for the concert of the year, suddenly the phone rung. My mother answered it and shouted, "Emma, there's someone called Hugh McDowell asking for you". "Oh come on Mum. Hughie's the cellist in ELO. Why would he be calling me? I bet it's one of my swinish workmates pulling your leg". Can you actually imagine the shock when I answered the phone, and it actually was Hugh McDowell! (I recognised the voice from when he was being presented to royalty in the Wembley OUT OF THE BLUE video, 1978). Apparently, he had actually received that letter, and had been sitting on it since April, having been too busy to reply - he was phoning me to offer a free ticket to the following night's concert (like a dream come true!). Well, after the phone call, I wasn't the same person. Could you see any of today's so-called "pop stars" do a kind thing like that for one of their fans - I very much doubt it. I hope that little gestures like that will make others realise what a super bunch of chaps ELO are.

Oh yes, the concert. To put it into a short story, it was marvellous, totally brill, especially Hugh's rendition of FLIGHT OF THE BUMBLE BEE.

May the spaceship never be grounded!

Emma Richards
NEWPORT
Gwent

Face The Music

I had heard that ELO were playing at Manchester Apollo on the 30th of May 91. I begged my Mum and Dad to take me. They rang up the theatre and the tickets were £16.50 for a second class seat and £19.50 for a first class seat. We got two tickets for me and Dad to go and I couldn't wait. Eventually the day came. Joanna and Mum stayed at Grandma Smith's house for a night. We stayed at Grandma Quinn's house for a night. First me and Dad went to Grandma Quinn's and had tea. Then at about 6.15 we set off to Manchester. We parked our car on this road where it seemed quiet. We went to get something to eat and I got a strawberry sweet and a refresher bar. Then we went back to check on the car but lots of youths were looking in car windows so we drove our's to a patrolled car park which cost £1.00. There were lots of people lining up ready to go in.

We went in and sat down. A lady gave me an eclaire and she offered Dad one but he didn't want one. Then Dad went down to see if the crowds had gone so that he could get me a program without a lot of difficulty. He brought me back a magazine which was called FACE THE MUSIC PART 9. It was interesting reading it. Then suddenly it started and everyone started clapping and cheering. Then all of these screens got coloured pictures and then they lifted up and there was lots of smoke and I could not believe that I could actually see ELO II. It was amazing. They played TURN TO STONE better than I have ever heard it being played. They then played EVIL WOMAN which was excellent. Later on the lady offered me another eclaire and I took one. Then Bev Bevan made a speech. He introduced everyone and then they played a new one. Mik Kaminski played a solo and then Bev Bevan played a drumming solo. When they were playing ROCKARIA the Moscow Symphony Orchestra came on. The Moscow Symphony Orchestra played some on their own. This is what they played:

THUS SPAKE ZARA THRUSTRA,
MARCH OF THE TORREDORS,
TANNHAUSER OVERTURE,
HALL OF THE MOUNTAIN KING,
LAND OF HOPE AND GLORY and
THE 1812 OVERTURE FINALE.

There were lots of flashing lights and explosions. The audience loved it and stood up to give them a standing ovation. They then accompanied ELO with quite a few numbers including MR BLUE SKY and ELDORADO OVERTURE. The leader of the orchestra ran up to Mik Kaminski and had a go on his blue fiddle playing a sort of arpeggio tune by wrapping his bow around Mik's fiddle. The conductor, Konstantin Krimets wore a red crash helmet. It was hilarious!

The last number was BACK IN THE USSR originally made by the Beatles which was superb. Kelly Groucutt jumped off some steps and Hugh McDowell was freaking out with his cello. I thought that was it when they finished because they went off stage. Dad said "It's not over, they must surely do ROLL OVER BEETHOVEN." They came back after a five minute ovation and sure enough crashed into ROLL OVER BEETHOVEN with a top class symphony orchestra - unbelievable!!! The whole concert lasted two hours and a half and I shall never forget it.

Daniel Quinn (aged 10)
CARNFORTH
Lancashire

Face The Music

"Hey Mister, what does this switch do?"



KELLY TAKES HIS BOW!

A perfect example of "Out of the Blue" and "Into the Black" presented itself one sunny day in late April. After excusing ourselves past several lines of security guards who were surprised to find on their checklists that we were not two female groupies called Fan and Mag (work it out!), but the chap and chapess from FTM - yes, you've got it, the "Fan Mag!" - we lurched unsteadily into the pitch darkness of the NEC Forum, in which ELO Part II were holding full rehearsals, complete with spaceship stage set, lasers, lights and pyrotechnics, along with the entire MSO. In this aircraft-hangar-type building, the interior of which was painted in the blackest of blacks, everyone else had been around for some time, and were accustomed to the dark. Not us. Oh no! Collisions with just about every object in the hall, inanimate or not, were inevitable, along with at least two trips over the great trunks of cabling which had been so thoughtfully taped to the floor with black gaffer, so as not to spoil the "all black" effect. Several minutes and many bruises later, our minds grew used to the idea of temporary blindness, and we stood very still in a large open space, well away from everything else, trying not to bump into each other. Fortunately, along with the musical rehearsal, the lighting crew decided to have a practice too, and suddenly the whole stage area erupted in a blaze of colour, as the band launched into LIVIN' THING. Officially a full rehearsal, this was also an invitation-only photo-call, so the selected camera shutters snapped the live action. Also present were a video crew and a TV crew, to which the stills photographers tried (sometimes unsuccessfully!) to give way. There was no built-up stage,

Face The Music

just a row of monitors denoting the performance area. It seemed strange to photograph a band from a level position - the usual shots up Kelly's left nostril were notable by their absence! In between songs, Mik and Kelly came out to chat, followed by Neil and Eric, and finally Bev.

It was "handout" day for FTM Issue IX, literally still warm off the press that morning. Kelly mysteriously managed to lose five copies in as many minutes, until he realised that the Russians were nicking them to look at the pictures! Beneath the now comfortable lighting arrangements, the spectral shape of a roller-skating roadie could be seen gliding nonchalantly past wearing a Hawaiian shirt, Bermuda shorts, Reeboks and a ponytail. It's a short trip to LA!

Official band photo-call was now taking place, and the guys had arranged themselves around Bev's kit. One photographer obviously had his act together more than the rest, having brought along a stepladder and extending tripod.

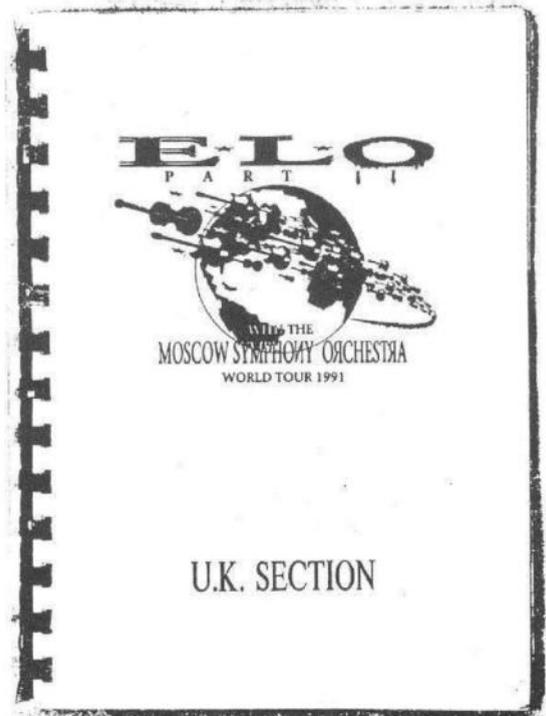
"Flash sod!" I thought, weaving my way around, until finally finding the optimum spot, right underneath the stepladder, just about entangled with the tripod. Kelly was shouting something about pushing him off and nicking his ladders, but after considering the size of his tripod, I decided the shots would be fine as they were!

Hospitality was offered, along with directions towards a gap in the great black curtain, behind which lay a room full of Russians munching their way through the afternoon. One jolly kind Russian decided his visitors should have a glass of milk. He thrust a glass into my hand, filled it brimfull, then started on my partner. Nodding and smiling and indicating our thanks, we never even considered telling the guy that neither of us drink milk. It was ages before he disappeared, enabling us to surreptitiously sneak the milk back in the jug and raid the tea-urn instead! Well, one mustn't upset the perestroika for a glass of milk, must one?!

A sudden exodus of Russians indicated an imminent performance, and sure enough, beyond the black curtain, the full band and MSO were now tuning up together. This was the first time that anyone outside the ELO Part 2 camp had heard the combination. Sitting on the vast floor space, in the black hole, we waited. When the sound eventually burst forth - well, fortunately, it was a large dark room, and no-one saw all the rolling about on the floor in ecstasy at the magnificent sound of band and orchestra together. It was so enthralling that we missed two trains home!

During a break in proceedings, Mik turned his back on his Blue Violin for a second, and there was Kelly, sitting serenely on an amp, drawing the bow painfully across the strings.

"Erm...you're a very fine bass player Kelly, but...!!!"



ELO with the MOSCOW SYMPHONY ORCHESTRA

SCHEDULE

| | | | | |
|--------------|------|------|----------------------|---------|
| 28th APRIL / | 19th | MAY | REHEARSAL | 1 |
| MONDAY | 20th | MAY | SHOWCASE BIRMINGHAM | 2 |
| TUESDAY | 21st | MAY | LOAD IN / BRIGHTON | 3 & 4 |
| WEDNESDAY | 22nd | MAY | SHOWDAY / BRIGHTON | 5 & 6 |
| THURSDAY | 23rd | MAY | LOAD IN / B.I.C. | 7 |
| FRIDAY | 24th | MAY | SHOWDAY / B.I.C. | 8 |
| SATURDAY | 25th | MAY | TRAVEL DAY | 9 |
| SUNDAY | 26th | MAY | SHOWDAY / WEMBLEY | 10 |
| MONDAY | 27th | MAY | SHOWDAY / WEMBLEY | 11 |
| TUESDAY | 28th | MAY | SHOWDAY / N.E.C. | 12 |
| WEDNESDAY | 29th | MAY | SHOWDAY / N.E.C. | 13 |
| THURSDAY | 30th | MAY | SHOWDAY / MANCHESTER | 14 |
| FRIDAY | 31st | MAY | SHOWDAY / MANCHESTER | 15 |
| SATURDAY | 1st | JUNE | SHOWDAY / EDINBURGH | 16 & 17 |
| SUNDAY | 2nd | JUNE | TRAVEL HOME | 18 |

A rousing run through ROLL OVER BEETHOVEN gave the pyro-technician a chance to experiment, and, in packing just a little too much powder, almost caused the demise of Mik and the Blue Violin due to heart failure and string tension (respectively!).

At this point, Hugh came over and tried to explain, in highly technical terms, how the spaceship worked. Ever seen SPINAL TAP? Hughie, arms waving like a conductor (a bus conductor) - "Well, first, erm, that bit comes down and...erm...you see, then...ah, something else happens and erm...actually, that goes round and everything goes "boom", and then, well, there we are. And, you see, that bit turns over and comes back and erm...actually, we go down and everything, and it all ends up in a round turn and two half-hitches - I think. Do you see, guys?"

"Oh, er, yeah. Fine. Erm...we missed the opening number, Hugh. What is it?"

"Ah, you know. The one that goes "diddly-diddly" - oh, erm, what's its name? I know! Ask Kelly. He's good at names! Can I have a magazine please? Would you mind? Ooh look, that's me on the back cover. That's nice. Thanks ever so, guys..." And he trailed off into the distance.

The stage set, however, still remained a mystery. Not far away, Chief Sound Consultant, David Scheirman, had overheard our "technical" chat with Hugh, and approached to ask if we were interested in that side of things. It transpired that we all harboured the same idea - an article for FIM covering the technical aspect - a behind-the-scenes look at the tour, including short interviews with the crew. A decision to develop the idea had David offering to make arrangements on his side, whilst we did the necessary, too.

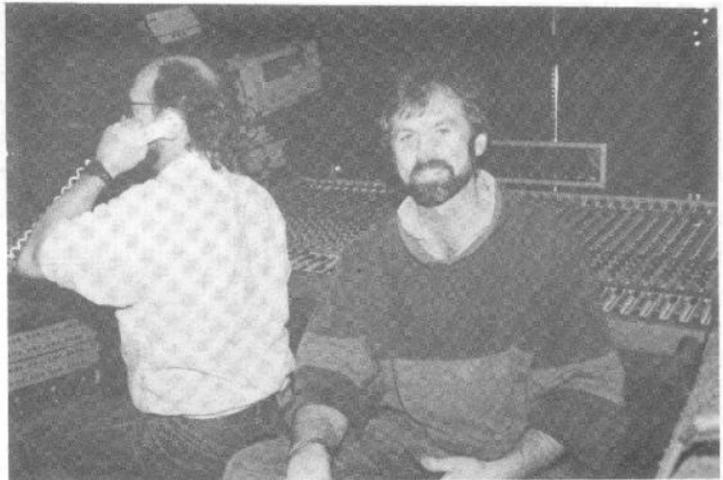
The rehearsal wound down, and it could be noted that FOR THE LOVE OF A WOMAN and ONCE UPON A TIME had been performed as contenders for the final set, but didn't quite make it.

David Scheirman was true to his word, and our next meeting was during sound check for the second night at the NEC, where he had set up interviews with the crew, and also gave up his own precious time to talk about his job on the ELO Part 2 tour. Given the limited time available and the subsequent space in these pages, we cannot hope to cover all aspects of a project as enormous as this ELO Part 2 tour. However, an insight into some of the most fascinating areas can be offered with the generous and patient assistance given by these all-important but often overlooked people, the crew. Precedent must be given to the sound, around which all else evolves, so the aforementioned Chief Sound Consultant, Californian David Scheirman, spoke first.

"It all started out like this: the band and I first met several months ago in

LA. We talked things over, and I listened intently to all their old material to get an idea of how to approach the live sound we wanted."

David was sitting by the mixing desk in the afternoon before the show, but the auditorium was far from empty. All the work which precedes the resulting performance was in full swing. The control rostrum, which houses the sound mixer, lighting desk, laser computers and communication centre, resembled a dealing room on the Stock Exchange, with just as much hectic activity taking place!



DAVID SHEIRMAN

As the hall was cleared and tidied (very noisily), the lighting and lasers were rehearsed, instruments were sound-checked (more noisily), whilst TV cameras were edged into place, and carpenters built a rostrum for them (extremely noisily). Our microphone which, at the previous studio interview with ELO Part 2, had strained to pick up seven band members gathered closely around a small table, now managed to record and amplify every extraneous sound within the boundaries of the West Midlands! However, David battled onward and upward.

"Apart from one-off gigs by groups like Procul Harum and Deep Purple, no rock band has ever taken a symphony orchestra on tour like this (*What about ELP in 1977 then? - Pedantic Ed*). It's a very difficult thing to do. The strings are the key to the sound here, so I looked all over the world for the best microphone system to use, and found a German company, "Sound Lab Electronics",

who make a system called "Wings For Strings". It requires the insertion of tiny microphones into the body of every single stringed instrument, by removing the end pin from the bottom of the violin, viola, cello, etc, and replacing it with a hollow sleeve, into which you put the mic. The mic feeds into a custom-made electronics system, which tailors the EQ, removing any hollow-sounding frequencies, and leaving only the good, natural sound of the instrument.

"Similarly, I went through every other section of the symphony orchestra, and made a decision on a special mic system for each type of instrument. Jeff Cohen, the Symphony Orchestra Mixer, and Kevin McCarthy, the Sound Technician, primarily spend much of their day wiring up the symphony players so that the strings are as easy to pick up as the percussion and

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O**

ELO WITH THE MOSCOW SYMPHONY ORCHESTRA

ELO BAND

| | |
|----------------|-----------|
| BEV BEVAN | DRUMS |
| KELLY GROUCUTT | BASS |
| HUGH MCDOWELL | CELLO |
| MIK KAMINSKI | VIOLIN |
| LOUIS CLARK | KEYBOARDS |
| ERIC TROYER | KEYBOARDS |
| PETE HAYCOCK | GIITAR |
| NEIL LOCKWOOD | GIITAR |

ELO BAND PARTY

| | |
|-----------------|--------------------|
| BERNIE BOYLE | COMPANY MANAGER |
| MARC ROBBINS | TOUR ACCOUNTANT |
| BRIAN JONES | TOUR MANAGER |
| PHILIP ANDRIESZ | TOUR SECURITY |
| ARTHUR SHARP | ASST. TOUR MANAGER |
| PHIL COPESTAKE | ASST. TOUR MANAGER |

Face The Music

ELO WITH THE MOSCOW SYMPHONY ORCHESTRA

ELO CREW PARTY

| | |
|---------------------|----------------------|
| CHRIS LAMB | PRODUCTION MANAGER |
| BILL MARTIN | STAGE MANAGER |
| DAVID SCHEIRMAN | SOUND CONSULTANT |
| CHAS HERINGTON | LIGHTING DESIGNER |
| MICHAEL KELLER | LIGHTING DIRECTOR |
| JANE KOSARIN | PRODUCTION ASSISTANT |
| ROY LEMON | BAND TECHNICIAN |
| PETER WILTZ | KEYBOARD TECHNICIAN |
| BARRIE EVANS | GUITAR TECHNICIAN |
| EDDIE NAUGHTON | DRUM TECHNICIAN |
| OZ MARSH | RIGGER |
| PAUL MAURADIAN | RIGGER |
| NICK LUYSTERBORGHIS | HEAD CARPENTER |
| BOB HOUSE | CARPENTER |
| FRANK CARRA | CARPENTER |
| MIKE PONCZEK | SOUND ENGINEER |
| JEFF COHEN | ORCHESTRA MIXER |
| CHRIS WADE EVANS | MONITOR ENGINEER |
| MARK HERGENRADER | SOUND TECHNICIAN |
| KEVIN MCCARTHY | SOUND TECHNICIAN |
| MICK MCGUIRE | PYRO TECHNICIAN |
| TBA | WARDROBE |
| ANNE RICH | WARDROBE |
| MICKE DESSLER | LASER PROGRAMMER |
| JOE ANDROFF | LASER OPERATORS |
| DAVID DOMANSKI | LASER OPERATORS |
| GLENN WADE | PANI-PROJECTIONIST |
| ZEB COCHRAN | TELESCAN OPERATOR |
| FRAZER ELISHA | VARI*LITE TECHNICIAN |
| LUIS FIDEL | VARI*LITE TECHNICIAN |
| BEN VAN GRUTTEN | VARI*LITE TECHNICIAN |
| ROBERT FLURY | LIGHTING TECHNICIAN |
| KEVIN BRYCE | LIGHTING TECHNICIAN |
| STEVE ARCH | LIGHTING TECHNICIAN |
| JOHN WYER | LIGHTING TECHNICIAN |
| NIGEL COLES | LIGHTING TECHNICIAN |
| DEBBIE BRAY | CATERER |
| GRAHAM REGAN | CATERER |
| ALISON TAYLOR | CATERER |
| CLAIRE SMITH | CATERER |
| JULIE DIVINE | CATERER |
| JOANNE DENNIS | CATERER |
| JOANNA CARNE | CATERER |
| ALAN KEARSLEY | TRUCK DRIVER |
| MICK GRAHAM | TRUCK DRIVER |
| DAVE DANIELS | TRUCK DRIVER |
| AUSTAIR MCKENSIE | TRUCK DRIVER |
| DANNY LYNCH | TRUCK DRIVER |
| JOHN PORTMAN | TRUCK DRIVER |
| CHRIS SIMCOX | TRUCK DRIVER |
| PAUL PARKINSON | TRUCK DRIVER |
| PAUL HUGHES | TRUCK DRIVER |

brass.

"We have also treated the symphony area with a special, acoustically-absorbent product called "Trim Traps", which are those curved, grey wooden cylinders which can be seen onstage. They are covered in soft fabric, and filled with rock-wool fibre, which absorbs low and mid-range frequencies, and helps dampen the reverberent sound from the band in the symphony area, so that when we're miking the symphony, we don't pick up the sound of the band as much as we would normally."

It sounds like a revolutionary technique, the sort of stuff ELO's dreams were made of back in '71 and '72, when they struggled to recreate their studio sound in a live situation. Considering the circumstances and the technology of the day, it is surprising that they achieved any sound at all!

"Well, we have figured out a way here to do what no-one has done before, and the band and audience seem very pleased with the sound."

A sure case of tiny acorns and mighty oaks!

The next step is to balance the symphony with the band, and this involves a total of 120 inputs feeding into the mixer. Jeff Cohen, the Symphony Mixer, who is located backstage, close to the MSO, begins proceedings.

David continued, "Jeff premixes all the symphony mics down into section feeds, the strings, brass, percussion and all of that, and then sends these feeds to us out here. My co-mixer is Mike Ponczek, head of "Show Co" soundcrew, and we blend the band sound with the symphony sound to try to get the best balance to capture what we think the audience wants to hear."

The proof of success lies in the latter's reaction, which so far has been rapturous, the general opinion being that this is the best sound to which ELO songs have been treated.

"Well," David conceded, "It helps that I'm a fan of the band's music, and I know what it should sound like."

This tour has taken the entourage to venues of varying sizes and styles, and the difference in

auditoriums can have a drastic effect on the sound.

"Big halls designed for sports have a boomy sound, so we use less bass. In the small theatres, we must take care not to over-amplify Pete's guitars. Each day is different; however, we do have a basic design from which each instrument and effect is specified. The main adjustment is in the tonal quality, which we tailor to the individual halls."

Within such a complicated set-up, there must be good communications between technicians and musicians.

"Oh yeah, we must collaborate. After every show, I check in with everybody and we discuss and fine-tune on a daily basis. The guys are very co-operative and easy to work with, and we all enter into the spirit of things to make a team effort. It's a very special way of doing things. No one person makes it happen!"

Along with the incredible effort put into the sound, there appears to be a mammoth workload for the visual effects crew.

"Well, now, let me introduce you to the Lighting Director," offered David.

Moving through the noise as one walks against an invisible wall on a windy day, we circumnavigated the control rostrum to meet a friendly, pony-tailed chap, Chas Herington. Things were really happening by now, and these guys were extremely busy, but were still happy to give their time.

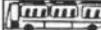
Most of the technicians and road crew work with headsets, enabling a dozen conversations to take place at once, whilst messages were also broadcast over the PA. Instruments were being tuned up onstage by the road crew, the lighting technicians were running through a few variations, the projection crew tested their equipment, and the laser-spaceship was being focused on the front projection screen.

"OK," said Chas. "Basically, we have five different departments here: projection, lasers, beam sculptures, telescans and conventional lighting, not to mention the pyrotechnics which operate from down by the stage.

ELO 2 WITH THE MOSCOW SYMPHONY ORCHESTRA

WEDNESDAY 29th MAY BIRMINGHAM, ENGLAND

VENUE: NATIONAL EXHIBITION CENTRE CODE 44

TRAVEL:   

BAND & MSO: Drive to Birmingham. 125 miles/3 hours

CREW:

| | | | | |
|---|-------------------------|--|-------------|--|
| HOTEL: | BAND & CREW: | Holiday Inn Central Sq, Holiday St. Birmingham, B1 1HH | MSO: | Park International New Street Birmingham |
|  | PHONE #: | (44)-21-631-2000 | | (44)-21-631-3331 |
| | FAX #: | (44)-21-643-9018 | | (44)-21-633-3226 |
| | RM SERVICE: | 24 hours | | 24 hours |
| | TO VENUE: | 10 miles/30 min | | 8 miles/15 min |
| | TO AIRPORT: | 10 miles/30 min | | 8 miles/15 min |
| | FACILITIES: | | | |

VENUE: N.E.C. Birmingham B40 INT **CAP:** 5,649

| | | | | |
|---|--------------------------|------------------|-------------------|---------|
|  | PHONE #: | (44)-21-780-4141 | RIGG CALL: | 6:00 am |
| | FAX #: | (44)-21-780-2024 | S/CHECK: | |
| | PRODUCTION #: | Ext. 3034 | DOORS: | |
| | PRODUCTION #: | Ext. 3030 | SHOWTIME: | 8:00 am |
| | PRODUCTION FAX #: | Ext. 3031 | CURFEW: | |

PROMOTER: Mel Bush Organisation



AFTER SHOW TRAVEL:

CREW: Drive to Manchester. 100 miles (2.5 hours)



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Face The Music



CHAS HERINGTON

very many colour changes. We use Vari-lites, too. Really, we have every element one could desire to create a show. The real difficulty is the co-ordination between five different people, getting everything to happen on time. Even though it's all on computer, the actual playback and keying-in is a manual task. The visuals for each song are pre-designed and pre-programmed."

There must have been several weeks of rehearsal to reach this stage of near-perfection.

"Yeah, we spent 17 days building the show, with a total of 38 songs, which is a hell of a lot of music to try and put into picture form, which is really what my job is. We would have liked longer, but...at the moment, the guys are running through a tape of last night's show, getting the feel of things."

As we spoke, lights and lasers flashed to the strains of HONEST MEN, as the technicians perfected their art. Again, co-operation is of a premium.

"Trying to get 5 people to understand the way that I want it to be seen! The lines of communication can become fraught, sometimes. There are also 6 manned follow-spots on the gantry, and one either side of the stage. All their cues are manual, and we must speak to them throughout the show."

Looking around, it would seem impossible to calculate the number of lights involved. However, Chas made an attempt, giving us a breakdown of 6 telescans, 50-odd Vari-lites, a couple of hundred power lights, strobes, follow-spots, and, of course, the lasers. Then there are the pyrotechnics, which have been most spectacular, almost to the point of scaring people out of their wits, particularly at the earlier gigs and the rehearsal.

"Ah well, the rehearsal was the first time we'd used them, and the pyrotechnician, Mick McGuire (unfortunately known as "Shakey"!), packed a lot of powder that day! The Russians didn't know quite what to do."

Never mind the Russians, what about the Blue Violin player?! Chas decided we should investigate the laser department further, and led the way down the aisle to Kenny on the laser table at the side of the stage.

Unfortunately, there were problems! The laser table, a complicated-looking box of tricks, is the source of all the beams which eventually leap forth to stun and amaze the audience. The beams, at this stage very thin, fragile-looking scratches of bright light, are directed through the table by small metal reflectors, criss-crossing back and forth before being transmitted out to the stage. In order to function, the beams must be tight and accurately lined up. This seemed to be where Kenny's problem lay. He opened up the side of the table to reveal the laser source, then, whilst explaining that he would be a poor interviewee as he had just flown in from LA, had not slept for 16 hours, and was "seeing all blurry", he casually lit his cigarette in a laser beam! Impressed? We were awestruck, considering the fact that Kenny had just invited me to walk through that beam in order to take a photograph!

"Try Micke," suggested Kenny, "He can fill you in on all the technical details. I must sort this thing out before the gig starts."

Leaving the poor, red-eyed man in peace with his problematic laser table, we located Micke Deissler, the Laser Programmer, back on the control rostrum. He appeared to be frenetically busy, whirling about from screen to screen in his revolving chair, whilst holding an intense conversation with his headset.

"You want what? Oh! Hold on a second. There it is. OK?"

Spinning his chair, he turned to us.

"Lasers?" he enquired, "Well, it's like, we take a light bulb with mirrors at the end, and what comes out is a real tight beam, then all you do is catch it with different mirrors and send it to different places."

Simple, huh?!

"These are multi-coloured," he continued, "Red, green and blue, and this is the most tripped out system I've ever seen! It can connect two images, it has multiple colour chases, an image scanner, we can cross-fade colours and positions..."

At this point, the headphones butted in as a problem needed to be solved somewhere down there on stage. Micke reassured his worried headphones that he could cope, and would certainly get to the bottom of it. Fascinating! In the meantime, five computer screens flashed and scrolled rows of meaningful figures. Micke explained that he used IBM and Mackintosh computers, three of which work from disc, and two off EPOS, the latter having much faster access.

"If I write something real hairy, which would take a lot of time to think about, it can be compiled and the computer doesn't have to think, it just



MICKE DEISSLER

Face The Music



MONITORS FOR THE T.V. CREW

"Aw, man, how did he do it? It got run over by the mirror in the drum riser? Well now, that would account for it!"

"Account for what?" you may ask. Well, Hugh's laser bow had failed to work, much to the disappointment of those who expected it to flash red'n'green. The reporting of this tragedy proved to be the end of the interview with Micke. Not wishing to add to the problems, we expressed our appreciation for the time and attention of a very busy man, and slipped away to witness the soundcheck.

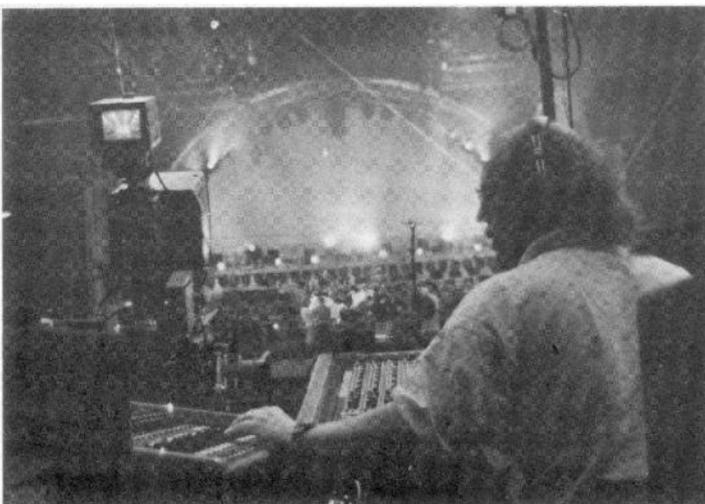
Onstage, positions for several roaming cameras were being plotted, nay, choreographed, whilst Hugh (complete with non-emitting laser bow) worried about exactly where he should stand if the cameraman was over *there* and the spotlight was over *here* - an academic point, really, when one considers the length of time Hughie ever stands still! Drums were checked, snare by snare, tom by tom(!), after which followed a guitar, bass and drum-only version of DON'T BRING ME DOWN, and a string-only SHOW-DOWN, along with an amusingly ragged run through LIVIN' THING, about which Mr Kaminski enquired from the stage, "Are you taping this?" Blackmail Corner! During the vocoder section of MR BLUE SKY, Kelly disrupted the proceedings with his "Blue-bottle" impressions, which incited a mass onstage breakout of Goon Show hysteria. The perpetrator of this silliness could later be seen wandering in the

runs the program."

However, ultimately, he is able to control the final display manually, by adding to and changing the pre-set programs as he rehearses. Micke wrote the software, which is used as a standard program by "Laser Media", for whom he has worked since 1983. Laser Media were involved with Pink Floyd, and it was actually for them that the cross-fading effect was developed. Prior to that, laser beams were either "on" or "off". The company are constantly developing innovative techniques, one of which was to use laser beams for Hugh's cello bow and Konstantin's baton.

"The bow and the baton are just simple laser beams. We change the colour in time to the music and...Oh, no! I don't believe it!"

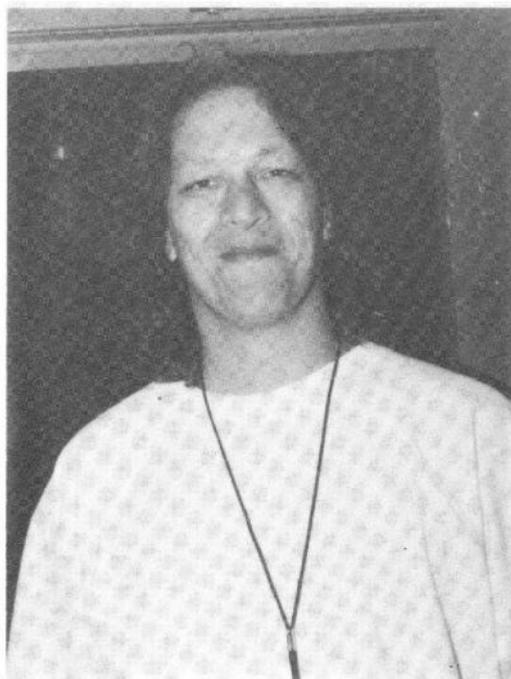
Micke resumed the conversation with his headset once again.



A VIEW FROM HERE TO THERE (LIGHTING REHEARSAL)

aisles, his fingers in his ears, not because the MSO are that bad in soundcheck, but because the pyrotechnics were rehearsing! A most enthralling scene was that of Konstantin conducting each section of the orchestra in turn, strings, horns, percussion, etc, to enable an accurate sound balance. Not everyone found it quite so fascinating, however. One shattered and sleep-deprived member of the crew was spotted lying across several lumpy seats, absolutely comatose, and oblivious to all the racket surrounding him!

Overall, the impression given is that of a skilful, professional and dedicated team with the utmost respect for one another's specialist competences. The politeness and patience shown during the interviews was outstanding, especially considering the fact that each technician seemed to be juggling with a dozen different aspects at once! Throughout all the concentration and efficiency required, and the many different talents employed, one single attribute seemed rife, and, indeed, essential to the entire set-up - an unwavering sense of humour!



PHILIP ANDRIESZ

A couple of days later, sitting in a stone stairway behind the stage of Edinburgh's Playhouse Theatre (no expense spared in the elaborate hosting of FIM interviews, you know), Head of Security, Philip Andriesz welcomed an opportunity to talk about his role on the tour.

"I became involved with this tour because I've done this kind of work for years, and I've known David Arden for years, too. My job involves liaising with Jane, the Production Assistant, concerning all the people who come backstage, vetting these people and making arrangements for them so that everything goes smoothly. As far as the band are concerned, I work with Brian Jones, the Tour Manager, and with his assistant, Phil Copestake, and we actually ensure that things run well, and see that the guys in the band are in the right place at the right time. When the band meet the fans, which they really enjoy doing, we make sure everything is in a controlled manner. If there is someone who has not got the best intentions, I must take care of that. The only problem I have is that they are a real nice bunch of guys, and they are very amiable towards the fans. It can be a bit hectic sometimes; for instance, at Manchester, they popped into the pub and sat there chatting with the fans. There were a lot of people in there and it can become a bit frantic!"

Philip is a friendly, approachable chap, who interacts with people easily - all attributes which are important to his kind of work. Along with such social skills, he needs to keep physically fit.

"Oh yes! Just in case anything ever happens, but hopefully, it won't!" he laughs, "I have to be fit to keep up with that lot - all eight of 'em! Particularly Hugh. He's all over the place! And Kelly, because he likes to



**JANE KOSARIN, SHOCKED AT BEING
PRINTED BACKWARDS!**

Arthur Sharp dealt with the phones, as Phil Copestake rushed in and David Arden rushed out! Despite her obvious workload, Jane took time out to explain her position on the tour.

"Production actually begins about two months before the tour itself starts. Chris Lamb, the Production Manager [often to be seen wearing a natty cowboy hat!], started work way before that, but I came in about a month before - April 27th - and worked during rehearsals and through May. A lot of the people here have worked together with Chris before."

Jane went on to estimate the number of people involved behind the scenes, checking on her personnel list before reckoning.

"We have 41, then there's local people at each theatre, the band has some people - about 5 or 6 - and the Russians have their people, and then there's people I've never met from Chris's office in LA, and of course the people who work for the Ardens, and those who work with the booking agents...so, I figure maybe 60 or 70 people, plus the truck and bus drivers..."

An almost endless list, in fact! Jane's soft American accent and genteel manner belie the huge responsibility of a job which ultimately defies description. However, she did try to provide a much abridged version!

"Basically, I work for the Production Manager, Chris Lamb, and my job involves making sure people get their hotel rooms, airplane tickets, meals, petty cash. Chris and I answer questions, we put out guest lists, and generally just make sure that things happen as they're supposed to happen. Really, it's making sure the show goes on!"

And after the tour, after the very last show?

see everybody."

From an outsider's point of view, the tour seems to have run very smoothly, and things are looking good for America and Europe.

"I think it's gone pretty well," agreed Philip, "Now we have a break, but it will all be starting up again. Hopefully, we've got most of the initial problems behind us, and everything will go off pretty much OK. The show has been really, really good, with some great responses. Wembley and Birmingham were sensational! I think it's just gonna get bigger and bigger."

And, on that positive note, the MSO struck up for soundcheck, reverberating all around the stone stairway. In an effort to protect what was left of our eardrums, we followed Philip to the Production Office, to have a chat with Production Assistant, Jane Kosarin. As always, the office was awash with a tidal wave of phone calls, visitors, and complicated questions. Brian Jones and

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"We wind everything down, packing things up, and sending things back - stuff that's rented goes back to the rental houses; equipment that belongs to individuals is returned. We make sure that people travel home OK, then it's on to our next job. I'm looking forward to touring the States, Europe, and hopefully, in winter, Russia. Should be wonderful - very DR ZHIVAGO!"

A phone call for Jane informed her that Louis Clark had just flown in from his extra-curriculum HOOKED ON CLASSICS gig in Dublin, and requested that she met him at the airport. All in a day's work for the Production Assistant!

It was, by now, just three hours before the last show of the UK Tour. Activity in the Production Office had reached fever pitch, whilst out in the auditorium, behind closed doors, the band soundchecked, as the technical crew organised their specialist departments. When the audience are eventually seated, the lights go down and the show begins, how many will wonder what made it all possible, how it all comes together, and what makes it all work? How many will peer into the pages of the strange fanzine they purchased from Merchandising ('cos they couldn't afford a T-shirt!), and wonder about the overnight print runs, the Red Star and special courier deliveries involved in making it across Britain. How many people realise the number of nervous breakdowns it takes to make a tour?!

Interviews: Rob and Gill. With grateful thanks to:- David Scheirman, Chas Herington, Kenny from LA, Micke Deissler, all the technical crew, Philip Andriesz, Jane Kosarin, Chris Lamb, Brian Jones, Arthur Sharp, Phil Copestake, Tony Brainsby, all those who accommodated FTM on this tour, and of course, Kelly, Mik, Hugh, Bev, Neil, Pete, Eric and Louis and Konstantin. Cheers!

SUBSCRIPTION RATES

Owing to the increase in post since the Tour, I am no longer able to deal with the renewal of subscriptions, I've passed the job onto FTM's two newest members of staff, Mark Tucker and Anna Bialaga. You'll know when its time to renew your subscription by looking on the address label in which your magazine arrives. You should then send your renewal to the following address:

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FTM is now firmly established in Germany, thanks to the sterling (or should that be Mark?) efforts of Marc Haines and Patrick Guttenbacher. The boys have a few words to say "wot they writ themselves", as the great man nearly said. Take it away...

FACE THE MUSIC GERMANY:

Redaktion: Patrick Guttenbacher
Marc Haines
Alexander von Petersdorff

Besonderen Dank für die freundliche Unterstützung: Eurostar Schallplatten GmbH (Alexandra Rössler, Pia Tannenberger, Chris Zimmer), WEA Schallplatten GmbH (Hr. Dormiden), MCA Produkt-Management Tom Petty, Carsten Stingl (OTS-Communications), Dino Records Germany, Dino Records Holland, Peter Kuys, Oliver Achnitz(!).

Brighton to Edinburgh the Pretty Way



The picnic was unpacked from its hamper and the red check tablecloth spread neatly upon the sand. The last golden rays of sunshine glistened on the sea as it splashed playfully around the wooden supports of Brighton Pier, and a seagull cried across the early evening air.

"Oh, look up into the reddening skies. Isn't that a spaceship approaching?" inquired a half-interested mouthful of salad sandwich.

"Well, what a coincidence! It's ELO Part II. Pass the pickled walnuts. Ta."

Several strides away, The Brighton Centre, shimmering shell-like on the seafront (what?), appeared to be the first landing place for ELO Part II's new saucerful of secrets. The spacious venue, capacity 4,000 people (and one spaceship), was already cowering in the darkness, awaiting the imminent arrival of its ethereal visitors. A low, galactic rumble of mysterious music accompanied the starscape which opened up ahead. Comets sliced the skies, whilst the ghosts of classical composers loomed hauntingly amidst a swirl of

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KELLY TAKES IT ON THE CHIN

"Bet they're really hungry after such a journey. Hey chaps! Ginger-beer, anyone? Pork pie? Oh look, they've brought their banjos with 'em!"

The front projection screen dropped, narrowly missing the row of microphones, which would have keeled over spectacularly, making way for the first instrumental version of *TURN TO STONE*. However, this "special effect" was not utilised, and the singers stepped up to sing the song. Lasers, lights and pyrotechnics aside, a front line of five musicians, often to be augmented by Eric and his Roland Walkman(?), looked pretty impressive, backed by Bev, towering above on his drum riser, and Louis on keyboards at his side.

The sheer thrill of hearing some of the world's greatest pop songs being performed on such a vast scale quickly inspired the packing away of the picnic. Familiar old ELO tunes were successfully interspersed with new Part II numbers as Kelly, Eric, Neil and Pete took lead vocals. The stage basked in rainbow beams of Vari-lites, whilst lasers split the darkness and performed magical contortions just an arm's length away.

Irreverently stealing the show, though, were ELO Part II's string section, Mik and The Blue Violin, stalking out their territory together on the left, as Hugh ran a running battle with the shining White Cello, dragging the poor thing back and forth across the stage, trespassing on everyone else's monitor space, and finally wrestling the once-proud instrument into submission. During 10538 *OVERTURE*, Neil rendered a fine vocal job, masterfully ignoring Hughie, who could be seen arguing in the wings with The White Cello, which utterly refused to perform again that night, and was replaced by its understudy, The Brown Cello, who just about made it to the finale.

Following a rousing selection of "greatest rockers", during which Pete's guitar made some adventurous forays, an eerie harp rang out above the chilling

crotchets and quavers (no, not the cheesy ones)

"Dave," droned Hal monotonously, "I think I know what was in the monolith, Dave."

Suddenly, a distant, laser-green dot grew to spaceship proportions, and careered in warp-drive above our heads, crash-landing upon the stage, amid a shower of sparks and a storm of explosions.

sound of real, live strings. As Bev's prologue echoed away, the entire back of the spaceship slowly opened out to reveal the 80-piece MSO, blazing their way through the **ELDORADO OVERTURE**, in all their splendour and magnificence. Louis Clark's cascading orchestral arrangement swept traditionally into **CAN'T GET IT OUT OF MY HEAD**, whilst the audience kicked off their shoes 'cos their socks were sizzling.

A break for the band left the MSO to launch into their own version of **Last Night of the Proms**, though the Albert Hall has never seen anything quite like this. Konstatin Krimets produced the spectacle he had threatened - the one and only laser-baton, which he brandished with gusto! The local audience seemed "shocked and stunned", but soon involved themselves in some imaginary flag-waving during **POMP AND CIRCUMSTANCE**. Never mind Beethoven, Sir Edward (Eddy-baby) Elgar was totally blown away by the greatest of them all as Tchaikovsky's **1812 OVERTURE**, complete with pyrotechnical cannon, blasted the bugs out of Brighton's bed. The MSO were a hard act to follow, but those "Honest Men" returned to

"TREAT ME GENTLY, DARLING"

the stage to rejoin their classical counterparts in some fine arrangements of songs from past and present, the culmination of which included back projections of Big Ben, and, erm, Brighton Pavilion (or was it...?), and, during **BACK IN THE USSR**, the stage was draped in the red light of the Russian flag, the hammer and sickle poised dangerously over Louis' head. The MSO's first violinist was so moved by the occasion that he rushed forth and grabbed Mik's Blue Violin in an attempt to illustrate the Russian way of fiddling! Finally, the inevitable, storming **ROLL OVER BEETHOVEN** inspired Kelly to leap upon Konstantin's conducting podium, as Hugh rampaged amongst the orchestra brandishing the bedraggled Brown Cello above his head. Taking no chances whatsoever, Konstantin donned a bright red crash helmet and continued manfully to the end, where, amid a spectacle of Golden Fountains and Roman Candles, the spaceship



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"IT'S SLIPPING AGAIN, ST. MICHAEL"

the set, during which crew and band exchanged confused expressions and twitched their heads unknowingly at one another! Bournemouth International Centre was the lone gig offering standing room only, a situation which would have been advantageous several days later, where Mancunians at the Apollo had all been mysteriously superglued to their seats.

Perhaps they had actually been sniffing the glue, and were under delusions that they were watching local heroes James ("Oh sit down, oh sit down"), or maybe just a case of Lazyitis, an astute Happy Mondays observation. Whatever, it did not occur elsewhere, so where does that leave you, Manchester? (On the wrong side of the Pennines, that's where).

As the lights went up over Bournemouth, the next move had to be considered.

"There's a lovely big park in London with a lawn to play football and a terrace in case it rains. Perfect for a picnic..."

Back on the road again, it was jolly exciting wandering up Wembley Way with our hamper amongst several thousand Brummie accents all singing and chanting strange tunes which were certainly not from OUT OF THE BLUE.

and its entourage took off into the skies.

"Gosh! Phew! Jolly good show, what? Fancy a sausage roll?"

"No, somehow I'm not hungry any more. Save it for Bournemouth."

"Bournemouth?"

"Yes, I've heard the beach there makes a lovely picnic spot."

A couple of days later, following a very long stroll along the promenade of the South Coast, there was hardly time to open the picnic hamper lid before the sound of distant drums led us to realise that ELO Part II had pre-empted us again, and were setting up in the International Centre. Quite a number of Bournemouth folk must have been washing their hair that night, and sadly missed another fine "do". The performance was strangely punctuated by a 30-second silence, some way into

Face The Music

"Looks like a massive audience for ELO Part II tonight. Very good of all these people to come down from Birmingham to see the band. Must be cold in the Midlands, though. They're all wearing hats and scarves - blue and white ones."

Backstage, around teatime, it all became clear. A certain Mr Jasper Carrott appeared at the dressing door and launched into an animated commentary of that afternoon's soccer final at Wembley Stadium. Eyes popping and head bobbing like a frenzied chicken, Carrot performed for Bev, the band and all within earshot -

"If it had gone in the back of the net, it would have been a goal." he cried. Apparently, Birmingham City won and Tranmere Rovers came second. John McEnroe went out in an earlier round. Some members of the band had considered attending the match but had become inextricably otherwisely involved. On hunting for a less crowded spot in which to open the hamper, the picnickers had inadvertently wandered into the ELO Part II hospitality area, only to find most of the band absolutely riveted to a large TV screen. As the Chelsea Flower Show outrageously unfolded itself into a live, unexpurgated BBC broadcast, the attentive silence was broken by Louis Clark, who exclaimed, "Phew! This is rock'n'roll!"

Unfortunately for these horticulturally-inclined rockers, something called "soundcheck" interrupted and dragged them onstage, where, amongst other songs, STRANGE MAGIC was given a run through. Bev stepped up to test his mic, and the whole band and crew collapsed in heaps of giggles as his unbelievable bass voice rumbled forth with an, "Oh it's a..." deep enough to cause structural damage to the London Underground. He then continued to explore further depths

"WHO'S THROWING POLO MINTS?"



Face The Music



"ANYONE SEEN MY CAMEL?"

of the musical scale, much to everyone's amusement.

Only a couple of hours to go before the band were due to open the show, so it seemed like a good time to converge on the dining room.

"Ooh look, tablecloths and napkins and such a large menu! Let's save the picnic for later."

However, ordering a meal was not quite as easy as it first appeared. The caterers obviously felt obliged to accommodate our foreign friends and had supplied a menu written in Russian. Fine!

"Er, I'll have one of those and some of that, please." Salmon fish cakes in custard had a definitely, erm...distinctive flavour.

Eight o'clock, and a full and lively house witnessed the best and most flamboyant performance so far. Kelly's enthusiastic and personable performance matched the proportions of Wembley Arena crowd and once-sacred lyrics were altered and asided with glee. The imaginary flags of Brighton had now materialised into real ones, and Konstantin enjoyed a marvellous reception. Mik's Blue Violin solo incorporated for the first time a tantalising bar of CLOG DANCE, which went on to establish itself at Birmingham and Manchester, then bowed out nationalistically to SCOTLAND THE BRAVE in Edinburgh. Wembley Arena was the setting for the introduction of a laser-beamed Ludwig Van B, spinning dizzily above the stage during the rock'n'roll classic to which he lent his name, whilst music notes and instruments marched Fantasia-like before spiralling down a universal plughole. The audience

reaction was rapturous, and out of their view, from a deep, dark corner in the wings, the band could be seen leaping in turn from the stage, towels around their necks, grabbing drinks and trading hugs and handshakes, obviously delighted with their exhaustive performance.

Infinite fun and confusion reigned at the ensuing after-gig party, where certain coloured backstage passes allowed their wearers into certain areas. The doormen found the sorting job impossible, especially as someone had opened the back door to let in some fresh air, and it wasn't long before all the green, pink and sky-blue-yellow triangles were mixing freely in a pass-less society! At house parties, people tend to congregate in the kitchen. Here, despite two adequate rooms, the hip place to hang out was the corridor, and one of the many hip people spotted lurking there was ex-Wizzard, Charlie Grima. Big hugs, kisses and handshakes were interspersed with exclamations of, "Oh wow! Hello there! How ya doing? Great to see ya, mate. Been ages. When was it? Yeah, brilliant. Fancy meeting you here. Must have a drink and tell me what you're doing. Er...what's your name, again?" Lovely stuff, a real star, our Charlie!

"IT'S JUST PAYING THE BUS FARES!"

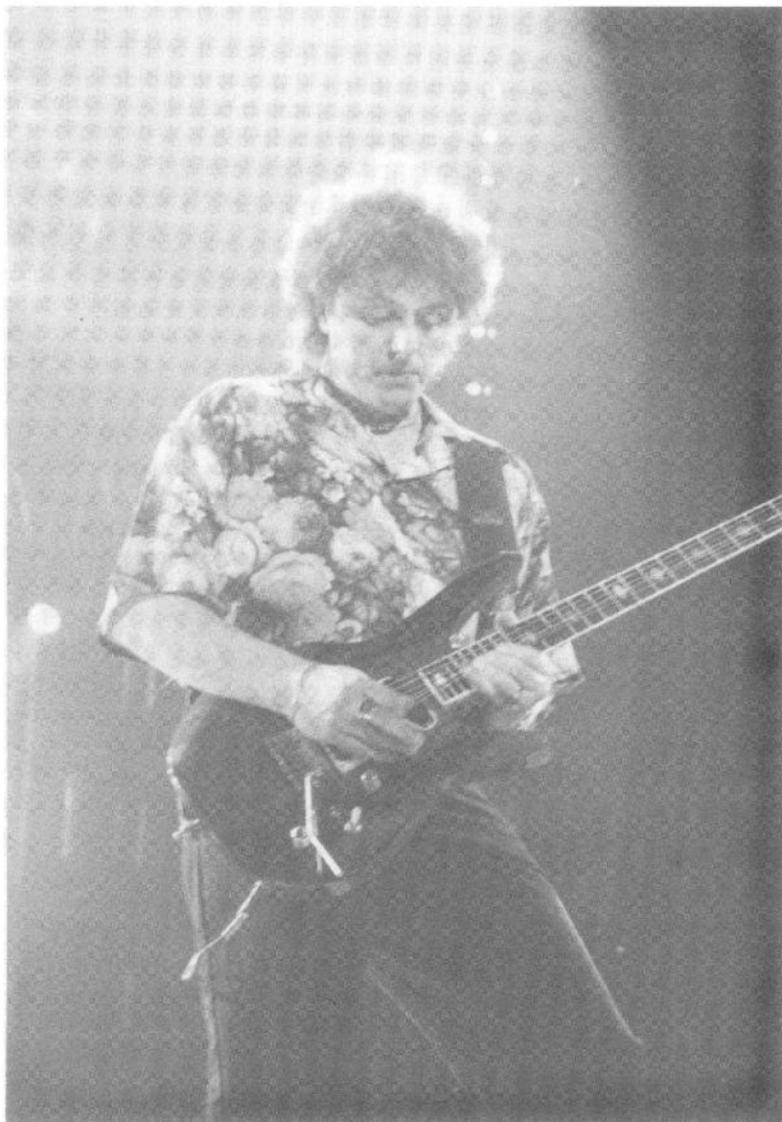
Outside, amongst the packing crates and trucks, Kelly and Mik signed autographs for well-travelled fans, whilst two roadies struggled valiantly with a gigantic harp! A great idea came to mind. To save carrying the picnic hamper all the way to Birmingham, ELO Part II was scribbled on in felt-tip pen, and the hamper was sneaked in amongst the multitude of flight cases marked "Bev Bevan". They'll never notice. They'll think it's a trendy way to pack your hi-hats!

Birmingham, Heart of England. A winding path led through trees to a beautiful lake at the centre of which sparkled a 40 ft. high fountain.

"Perfect! Let's go sort out the picnic hamper from the snare drums!"

The NEC is a large complex and, several circular tours later, the Edwin Shirley Trucking Co were spotted unloading the MSO, feet





PETE IN FRETBOARD FRENZY SHOCK HORROR!

really come together, orchestra and band hitting perfect synthesis, not least during *KISS ME RED*, where, just as in the recorded version, Louis took the strings to even greater heights. The successful instrumental interpretation of *STANDIN' IN THE RAIN* certainly used the MSO to the fullest advantage, each section complimenting one another, and adding a depth of power otherwise unattainable, the horns particularly shining on the closing movement of the following number, *MR BLUE SKY*. A marvellous achievement by musicians and technical crew alike, which will go down in rock history as a major artistic success.

Speaking of which, amongst the audience that evening were Roy Wood, who modestly crept in and out of the show without being noticed - quite a sizeable feat, considering...and Richard Tandy, who was spotted chatting backstage with Bev. Neither were present at the post-gig party, a somewhat stylish affair thrown at the Metropole Hotel's Lakeside Restaurant. Mik and Kelly hosted proceedings and passed the canapes (so the picnic hamper never even had its lid raised), and a hugely enjoyable and entertaining time was had by all.

first from the wagon, and leaning them up against the wall amongst the harps and triangles. Inside the little door marked "No Entry", the spaceship had successfully landed, and the band were soundchecking TELEPHONE LINE to several hundred rows of empty seats, whilst David Arden looked on, happily tapping his feet! The atmosphere was that of *The Big Night*; fresh from a major success in the capital, the Homecoming was bound to be the highlight of the tour, and certainly matched, if not bettered, Wembley's show. The vociferous local crowd were treated to the fulfilment of a promise, when, midway through the MSO's set, Hugh and The White Cello appeared, seated themselves at the front of the stage and played for our delight *FLIGHT OF THE BUMBLE BEE*. Bev's drum solo expanded to include the riff from *LET THERE BE DRUMS*, whilst the Russian timpani player, not to be outshone (or possibly, not to be recognised!), wore cool, black shades! By now, the whole sound had

Highlight of the evening was a surprise recital from the enormously talented Neil Lockwood. Above the general party noises, an imaginary Viv Stanshall announced "Grand Piano"! The rock'n'roll guitarist abandoned his axe and launched with a flourish into smokey, late night piano-bar melodies, including MISTY, which, by that time, was just about the state of most people's vision!

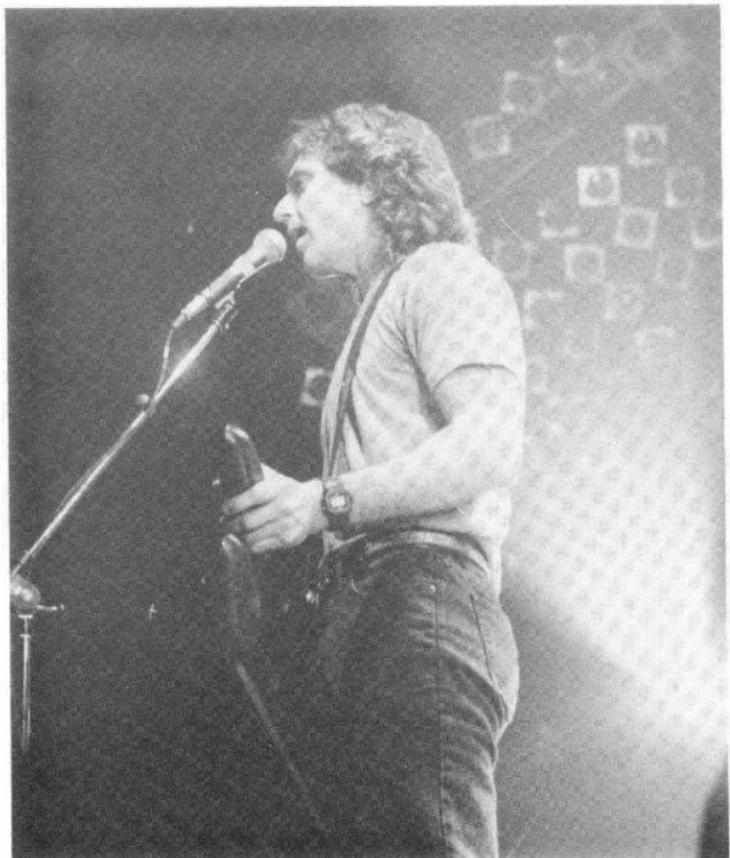
Whilst Hugh made a damned fine job of squeezing the final, lingering drops of alcohol from the beer mats, Kelly told Tales of Brave Adventure Upon The Stormy Seas of Rock'n'Roll, as Eric surveyed the scene and Mik Kaminski'd in the Korner. It took four hours to bid farewell that night, the Metropole's maze of corridors mysteriously leading its meanderers "Alice Through The Looking Glass"-style back to the place from whence they came. Either that, or we were drunk.

The NEC was honoured by a second show, so the afternoon was spent absolutely enthralling and fascinating the crew with deep, technical questions such as, "What are you doing?" and, "Why?"

Any semblance of sensible interviews were lost beneath a barrage of noise created deliberately to distract interviewees and buggery up all chances of recording their answers. First of all, an industrial road sweeper careered madly up and down the aisles, whirring its brushes and grinding its grabbers like some manic prehistoric monster, its driver merrily conducting the soundchecking band as he passed, whilst a sort-of-JCB seemed intent on pointlessly but noisily raising and lowering its bucket. Next, a posse of carpenters decided to build a nice wooden Wendy House for the TV crew with sledgehammers and chainsaws, and finally, if that wasn't all too much, some rowdy bunch of hooligans up on stage began to crash around the drum kit and create screaming, howling feedback on guitars, whilst intermittently yelling the repetitive lyric, "One Two, One Two." Later, upon checking the interview tape, all that could be heard above the cacophony was, "Sorry?" Bang! "What?" Crash! "Oh sh.." Kerrang! Therefore, the interviews elsewhere in these pages could possibly contain a few, er, spelling mistakes!

The evening's performance was again superb, and this time, the band were joined onstage by a troupe of male dancers dressed as TV cameramen. There must have been at least eight, or perhaps two of them ran around a lot. Whatever the number, there was very nearly one less as Kelly swung his

ERIC WANTS A GUITAR FOR CHRISTMAS

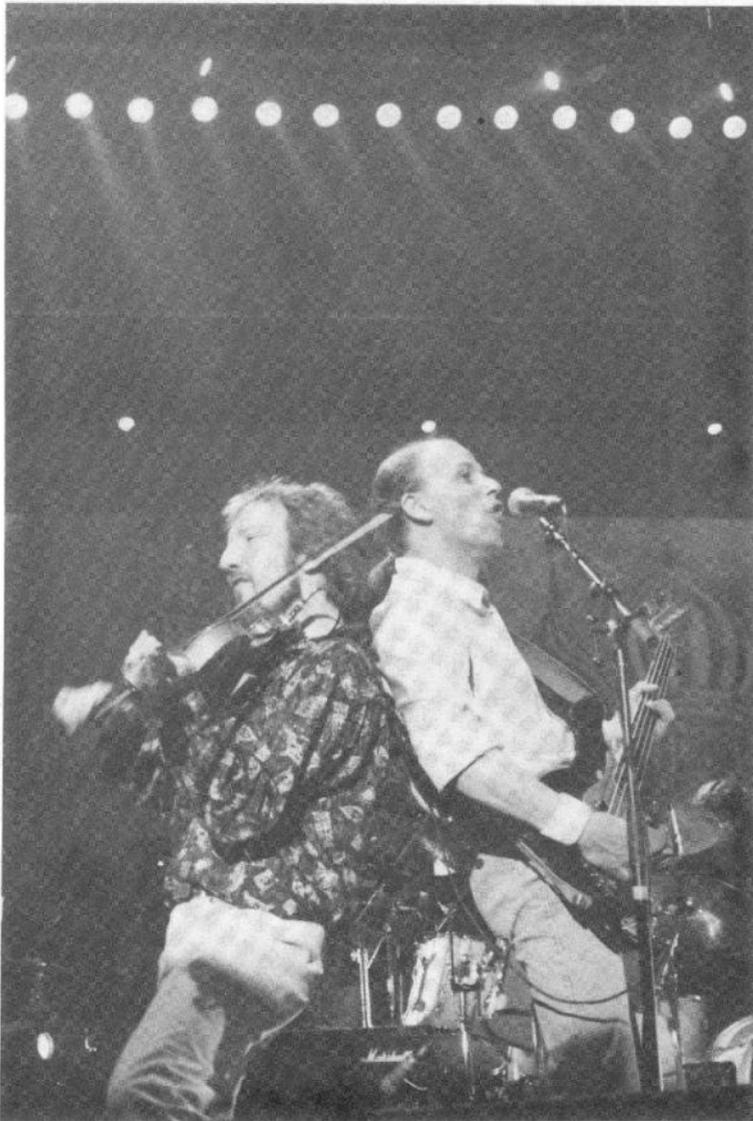


Face The Music

bass around and almost decapitated one of them. Mik played up to the camera, dramatically arching his back in a thrillingly photogenic pose then, just as the cameraman managed to focus, Mik mischievously leapt out of range. He has it down to a fine art - he's been practising in front of my camera for years! Louis and Eric could be seen waving and pointing at themselves just to make sure they were on the video, and even Pete decided to venture in from his preferred position as an orthodox left-winger who loves to lurk around the corner flag, sending in spot on crosses from which his team mates are certain to score! By the time the band reached Edinburgh, he was almost playing centre-forward! It was actually most endearing to watch Pete's stage presence grow with his new band, and hear his guitar breaks expand and explore further as the tour progressed. A fine exponent of the instrument, and a great asset to ELO Part II.

Particularly notable at this stage were the vocal harmonies in which the voices of Neil, Eric, Kelly and Pete had gained the freedom of confidence through experience and soared sweetly across the classic songscapes of **WILD**

KELLY AND MIK PROVE THAT TWO HEADS ARE BETTER THAN ONE



WEST HERO, TWILIGHT and **TELEPHONE LINE**. The construction of the latter has held eternal fascination and enchantment since the day it poured from the newly-released LP like molten platinum from a pot of gold. Following Kelly's wonderfully effortless impression of a female opera singer, Neil's tongue never tripped once over the fiendishly fast lyrics of **ROCKARIA!** In fact, throughout, Neil delivered a rock-solid performance as his stage personality also grew in stature and his enthusiasm radiated. For only the second time on the tour, the inimitable Mr McDowell and The White Cello buzzed through **FLIGHT OF THE DIDDLEY-DUM-DE-DEE**, and again Konstantin and his MSO delighted the audience. The first violinist's excursions from his orchestral place to steal Mik's Blue Violin solo became increasingly bolder as he learned to please the crowd, and Konstantin's podium appeared to rise higher, and his laser baton seemed to flash more vividly each night. Musically, any complaints would be absolutely pedantic, but maybe just



BEHIND YOU!

a sprinkling of jingly 12-string guitar would have benefitted some numbers.

Party time again at the Metropole, this time in a suite of rooms high above the fountain where the band and the picnickers ended up sitting around a table beneath a crystal chandelier passing the stuffed olives and swapping stories concerning the wonders of modern photography, the blueness of sunglasses, the complications of Hugh's computer programme for music, and the good old days of ELO. Neil went happily off to bed with a good book to read all about it - Bev's book, in fact.

Just up the road from Brum, one may find a rainy old town called Manchester; not the sort of spot one would ideally pick for a picnic. On approaching the venue, The Apollo, it was apparent that all was not well. In a back street behind the stage door, many crew members scratched their heads, shrugged and muttered and wandered aimlessly amongst bits'n'pieces of spaceship which lay scattered across the cobbles. No, the craft had not completely missed the stage and crash-landed in the street, it was much sillier than that. As was suggested many moons ago at the Press Launch (by those of us who had inside knowledge of The Apollo!), the venue was simply too small for the extravaganza! Told you so! The lasers were also missing, probably due to the danger involved with an auditorium which incorporates balcony-level seating, but that which was lacking visually certainly did not detract from the show as a whole. The band's performance was as good as any other gig, but it must be disappointing for the musicians when they give it everything and the audience return so little. It was not a case of not being entertained, it was simply

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that, other than polite and instinctive applause, they couldn't be bothered to show the kind of appreciation which required any exertion whatsoever. However, FTM is happy in the knowledge that, somewhere out there, a ten-year-old called Daniel had a wonderful time at his first gig, in which case the whole thing was worthwhile!

At the hotel bar gathering, later in the evening, Pete made a swift and unique appearance - not the party-going type, our Pete, whilst Bev expressed his pleasure at the proceedings so far, and Eric looked forward to Europe, America and the Universe! Louis left early explaining that, during the free night between Manchester and Edinburgh, he was flying to Dublin to conduct a HOOKED ON CLASSICS gig. Workaholic! Mik's mum was guest of honour, so there was none of the usual "swinging-from-the-chandeliers" party tricks from her extrovert, outrageous son. Oops, that's blown it, Mik!

Edinburgh is a bit of a bike ride just for a picnic, but it's more Scottish than Bradford, so we decided to risk it. Guess what? The spaceship had been

LOUIS ATTEMPTS TO MAKE SHADOW PICTURES ON ELO PART
II'S BACKDROP!



completely reassembled and skilfully landed upon the stage of the Edinburgh Playhouse. Outside, beneath the sunny skies, a somewhat conspicuous Russian conductor was spotted wandering through the streets of this grand city.

"Hello Konstantin. What are you doing? Shouldn't you be soundchecking?"

"Aha - booteeful day, booteeful ceetee, booteeful peeples. I am varry happee!"

"Oh good! Just don't get lost, then. That's a very smart jacket you're wearing."

"Aha, I buy in Eengland. Varry good, huh? I like eet."

No-one had the heart to mention that the custom in Britain is that one has the security tag removed from the sleeve before wearing the jacket! It also leaves one wondering how he made it out of the shop in the first place!



So to the gig - a bit of an unknown quantity, really, playing the last night of the tour in Scotland with a band whose concessions to the host nation have never even included wearing tartan turn-ups in '73! However, none of the Manchester apathy was displayed tonight, as the truly fantastic Scottish audience rose to their feet after the opening number, and remained there for the whole gig, giving back as much as the band gave them, thus creating an awesome atmosphere. Tributes were paid by Mik, who incorporated SCOTLAND THE BRAVE into his solo, whilst Pete introduced HEARTBREAKER with a quick skip through AMAZING GRACE. Pete also later stepped into an evasive spotlight and dedicated THE SKYE BOAT SONG to placate a slightly miffed audience who had had to endure an innocent, though somewhat insensitive romp through England's pompous, unofficial anthem LAND OF HOPE AND GLORY. Poor Konstantin was totally perplexed as to why it did not receive the same ecstatic response as south of the border, and someone, somewhere down the line should have provided him with an appropriate alternative. However, the Scots were generous-minded enough to forgive quickly, and received the magnificent 1812 OVERTURE, cannon, fireworks, et-al, with enthusiasm. It's strange, but have you noticed that, to whichever concert you may go, there is always the same guy of about six foot seven, standing right in front of you? How does he do it? Why does he follow you around? Why can't he stand at the back? Why is he standing in front of me right now?

"I'm going to sort him out," brave words muttered in the heat of the gig.

"Oi you...oh! Erm, hello Fish" (for it was he). "Ah...what do you think of the gig, then?"

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"Well, in my present state of mind, I'd say it was a bit of a garden party! It's not just another Chelsea Monday, and they are destined not to be forgotten sons for much longer. And you don't have to take my word for it, ask the Jester - he knows, you know!"

"Oh right. Well, sorry to bother you. I'm afraid I had a very misplaced childhood!"

Elated on ending on such a high note, Bev added to the trail of discarded drumsticks he had left across the country and, thanking the audience for their special effort and appreciation, the band retired to their hotel. Due to the large number of rooms required, the MSO took a separate hotel, and the last we saw of them was when the coach set off several string players short. Whilst those on the bus cheered and shouted out of the windows, those unfortunately left behind had to go Russian after them (sorry about that. It's been coming on for absolutely pages!). Hopefully, their hotel was more friendly than the one at which the band stayed, which possessed the snottiest doorman ever to stand on the wrong side of the revolving doors. No stars! However, Uncle Kelly bought the far-travelled picnickers pop and crisps from the bar, and the band bid their temporary farewells.

"Oh you must come round to my place and see my computer program," insisted Hughie, brightly, "Erm...it's very nice," he added sweetly, as though assuring us that no danger would be involved! It was then that the ELO Part II entourage were made aware of the strangest of anomalies. According to the posters and fly leaflets scattered around the city, the ELO had been double-booked to play both the Playhouse and the Queen's Hall on the same night! Only a closer inspection revealed that the ELO booked at the Queen's Hall were actually the Edinburgh Light Orchestra, playing selections from Gershwin and Rodgers. The band nearly fell over the bar in mirth, whilst Mik hoped that no-one had got their tickets muddled up!

Bev approached. "Thanks for coming all this way. All this touring is real hard work. It's no picnic." Well, no. Not so far anyway. The sandwiches have gone all crispy.

This was the point at which Kelly decided to hold his own private picnic in his room with Mik, their manager, Peter, and the picnickers. Hughie desperately wanted to come too, but he was pushed out of the lift, and left to wander the 3rd floor, whilst the rest continued to Cucumber Sandwich Land on the 5th floor. Much later, a rubber plant on Hughie's corridor was spotted having sprouted something most unusual and most unmentionable! Anything to do with you, Hugh?!!

It was a relief to finally realise the purpose of the trek, and whilst the feast was being munched, our host, the Incredible Kelly G(!) juggled two balls and impressively dropped the third, as Mik looked on, stroking his beard and saying, "Hmm," thoughtfully, as sagacious Blue Violinists do.

Somewhere around the Scottish/English border, new plans for another picnic were made.

"Don't tell 'em where we're going this time. We may have to share our sandwiches with all those hungry Russians. Kelly can come though. He brings his own!"

**TOM PETTY & THE HEARTBREAKERS -
"Into The Great Wide Open"
(MCA MCD 10317)**

A review by John Van der Kiste



Good as it was, **FULL MOON FEVER** sounded too restrained in places, and flawed by the often clumsy, contrived lyrics. **GREAT WIDE OPEN** is much better; the sound is fuller, Tom isn't straining at the leash this time. If it has a fault, it's that Jeff Lynne (producing, playing on and co-writing again, surprise surprise) and Roger McGuinn (guesting on backing vocals) have rather overshadowed the project in places, leaving Tom sounding more like them than Tom Petty himself.

For all that, I enjoyed this set. **LEARNING TO FLY** made it straight onto the Radio 1 playlist; with its cheerfully crisp acoustic, gutsy lead solo, soft vocal harmonies and no-nonsense drumming, it sets the pattern for much of the rest. Tom sticks to this blueprint for two of the other tracks on Side One, **KING'S HIGHWAY** and **TWO GUNSLINGERS**. The title track is one of the weakest; opening with a very George Harrison-like vocal and guitar sound, the narrative lyrics try to emulate Bruce Springsteen, but it sounds too half-hearted and doesn't get out of bottom gear until the chorus. Thankfully, Tom redeems himself on **DARK OF THE SUN**, with some superb melodic lead guitar, and best of all on the last track of Side One, **ALL OR NOTHING**. Not the Small Faces oldie, but a fierce number on the poor little rich girl theme ("Your daddy was a sergeant major") that used to be the Stones' stock-in-trade, with passionate vocals and blistering guitar to match.

Side Two opens with **FOR ALL THE WRONG REASONS**, a gentle number with prettily-plucked 12-string, but suspiciously like **FREE FALLING**. **TOO GOOD TO BE TRUE**

Face The Music

picks up with another good guitar break, before the insistent OUT IN THE COLD. There again, a little too close to RUNNING DOWN A DREAM, but just different enough not to sound like a mere retread. TILL YOU AND I MEET AGAIN is the most obviously Byrds-influenced, but it works, not least because of the manic guitar solo at the end. MAKING SOME NOISE is another high point, with the rocky guitar riff, joyful celebratory lyrics, and it sounds much more spontaneous than the rest - if they didn't write this in the studio and commit it to tape there and then, I'd be surprised. A good little burst of exuberance before the poignant closing track, BUILT TO LAST, with its echoes of STAND BY ME in the basic structure. The lyrics suggest a love song - "The world is changing fast, but our love was built to last", although the obvious inference from the title is that Tom, like his mentors, fellow-Heartbreakers and TW's, is a survivor.

CHANGES TO THE SUPPLEMENT SCHEME

Once again, FTM has become a victim of its own success. After the Tour, I no longer had time to run the Supplement Scheme due to the increase in FTM's readership. Rob and Serena stepped in to take it over, and I must admit, they've completely transformed the Scheme. Rather than photocopied A4 sheets, the Supplements are now colour A3 leaflets. The special offers run in them have also broadened: recently we've obtained ELO Part II posters not available in this country, as well as discounted copies of the "ELO - EARLY YEARS" double CD compilation. All this, in addition to prize competitions, plus of course all the latest news and gossip, and reviews of things we don't normally get a chance to cover due to lack of space (!) in FTM.

Our aim is to provide more and better discounts, but this obviously depends on you: - the more people who take part, the more discounts we are able to secure. As the Supplements are nearly always colour now, and are ever increasing in length (No. 15 was 10 pages long - practically a magazine in exile!), our costs have obviously increased, and so we unfortunately have to raise the fee to £2, but we are confident that you will still find the scheme great value for money. Please make cheques/P.O.'s/I.M.O.'s payable to FACE THE MUSIC FANZINE.

In order to help us speed up delivery, and also to make sure your colour photos don't undergo death by creases (you should try getting 8 sides of A3 folded into an envelope the size of a postage stamp!), we now insist that the minimum size envelope you can send is A5 (and preferably A4).

So, to recap: In order to join the Supplement Scheme, simply send £2 and 3 A4 stamped self-addressed envelopes to the following address:

Serena Torz
769 Eastern Ave
Newbury Park
ILFORD
Essex
IG2 7RX

Our overseas readers are also welcome to join, but instead of SAE's, you must enclose International Reply Coupons (IRC's) with your envelopes.

Not The Roy Wood News Page

By Gill

Well, actually there *is* a spot of news. The word, straight from the lips of the Man Himself, is that there is no news! There have been rumours a-plenty that Roy has been rehearsing a band, that he has visited the USA and finally the Birmingham Post and Mail reported that he has "*something up his sleeve for Christmas*"! Not an outrageous claim when one considers that much of Roy's recent work has taken place during the festive season. In an attempt to clarify what was becoming akin to the view through a chip shop window on a frosty night(!), telephone communications were made and a jolly little chat revealed that the band is a figment of someone's overactive imagination, the trip to America (possibly to sort out a record deal) will be undertaken in January and there is a "maybe" on a on a short appearance at Malcolm Stent's annual Christmas Charity bash at Birmingham Town Hall.

Woody also tells us (through a mouthful of lunch) that his album, recorded in his own studio, is coming on really well and that he has "loads" of tracks, as yet unmixed. So you see; it's not a completely newsless page after all. Enquiries as to exactly what he was eating were not made; a little mystery always adds to the spice of life! One of these days, I'll phone when you are not cultivating your culinary habits, Roy. That would make a nice change, wouldn't it?

Anyway, in the absence of any live performances, here we have a very lovely photo of our Main Man giving his guitar some stick just before he takes a tea break (*shouldn't that be lunch break? - Facetious Ed*) break. Obviously displaying the "fashion guru" aspect of his character, Woody is sporting the latest in flower - power shirts and, of course, a stunning pair of shoes. But (as someone should tell Slowdive), why gaze at your shoes when you can stare at the stars?

Finally, over to Information City, where we pose the awkward question, "How much Woody music has been converted to aluminium?" Yes, you are quite correct - lots! (but not enough as yet, although the Japanese are working on it). Lets start at the beginning, as all good musicals do.



LENNY KRAVITZ - WHO HE?

Face The Music

ORIGINAL ALBUM FORMATS

| <u>TITLE</u> | <u>LABEL</u> | <u>COUNTRY OF ORIGIN</u> |
|--|------------------|--------------------------|
| FLOWERS IN THE RAIN <i>(first album and Shazam issued as a double CD set)</i> | Teichiku Records | Japan |
| LOOKING ON | Teichiku Records | Japan |
| MESSAGE FROM THE COUNTRY <i>(UK sleeve)</i> | EMI | Japan |
| MESSAGE FROM THE COUNTRY <i>(US sleeve)</i> | One Way Records | USA |
| BOULDERS | Teichiku Records | Japan |
| MUSTARD <i>(as UK LP plus Oh What A Shame and Rock N' Roll Winter)</i> | Jet/Line Music | Germany |
| STARTING UP | Teichiku Records | Japan |
| ANNIE IN WONDERLAND <i>(although this LP is credited to Annie Haslam, no-one but the most awkward pedant would agree that this is a Roy Wood album in all but name)</i> | Teichiku Records | Japan |

COMPILATION ALBUMS

| | | |
|-------------------------------------|-----------------------|------------|
| YOU CAN DANCE THE ROCK N' ROLL | Harvest | UK |
| THE BEST AND THE REST OF | Action Replay | UK |
| THE DEFINITE ALBUM | B.R. Music | Belgium |
| THE MOVE COLLECTION | Castle Communications | UK |
| ON BLACKBERRY WAY | Cube | Germany |
| THE BEST OF THE MOVE | A&M | USA |
| THE BEST OF THE MOVE | MCI | UK |
| WHEN THE 60'S COME BACK TO THE 80'S | Document Records | Luxembourg |

CD EP

| | | |
|---|--------|----|
| ARE YOU READY TO ROCK/ROCK N' ROLL WINTER/2 SLADE | Trojan | UK |
|---|--------|----|

If anyone out there knows of anything else on CD, please feel free to send in an arrogant letter complete with a list of omissions. No-one likes a smart-arse, you know!

THE VERY BEST OF ELO - TELSTAR TVE 1033

A Review by Serena Torz

I was going to start this article by saying: "Oh no it's not!" but unfortunately, some hack from Vox got there first! Was he right? Well, I don't think it's as bad as some have made it out to be - I actually think that it's hysterical in places!

It must be remembered that all these promo's were made before the dawning of the video age, when *everybody* made 'em. Back in those dim and distant days which are covered by this compilation (1976-1979), the only bands who made what were then called 'promotional films' were those who were too big or famous to appear on Top of the Pops, i.e. ELO, Abba, Bee Gees etc. These films were not the budget stretching flights of fancy that we know as videos today, but usually strictly functional shots of the band miming to their record in some anonymous studio.

The video kicks off with LIVIN' THING, featuring some incredibly inept camera work: skew-wiff angles, wonky closeups, and a cameraman who suddenly realises halfway through that he can move his camera. Hence, the first half of the film is dominated by lopsided closeups of Jeff, until a slow, wobbly pan gives us an equally uneven view of Kelly, before swinging back to Jeff again. The rest is brightened up by multiple images (how very Seventies!) of Mik and The Blue Violin, and fleeting shots of the rest of the band, showing off some wonderful examples of period clothing: shiny shirts, flares, etc.!

MR BLUE SKY, benefits from being 'live' (ha!). At least the band look as though they're enjoying themselves, and Jeff for once is without his shades. I find it difficult to be objective about this one, as it fills me with nostalgia every time I watch it - it being the first film I saw of ELO after I became a fan. That "Mr Blue Skyyyyy..." gets me every time! Another point of interest is that the song ends before it would on the album. On good old Top Of The Pops you see, they would always fade in the audience applause before the end of the song, so the director didn't bother to finish it properly! Obviously, Mike Mansfield (for it was he!) never realised that they would ever be collected together for hyper-critical fans to dissect at leisure!

There are more "live" japes with WILD WEST HERO. This time it's interspersed with clips of all the corniest scenes of old Western movies, and the band all appear in cowboy costumes - at least giving this film a 'concept' feel that is absent from what has come previously.

There's not much to say about NEED HER LOVE and WISHING, both are duff studio-bound affairs. The band look bored silly and totally out of place. NEED HER LOVE is only notable (to me!) for the fact that Kelly is missing. If anyone can find him in this film, let me know. I think he was swallowed by the set!

Unsurprisingly, TURN TO STONE goes back to the live format seen in MR BLUE SKY and WILD WEST HERO. In fact, together with SWEET TALKIN' WOMAN (which appears on some initial copies of this compilation), they were originally linked together as a promo film in their own right. In between tracks, there was a brief animation of laser beams shooting out of the night sky forming the ELO logo, which in turn changes to the OOTB spaceship, complete with shuttle craft coming out of the side, all to the accompaniment of a snatch of THE WHALE.

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This was taken one step further in 1979 with the DISCOVERY videos. The whole album was filmed, not just the singles (so why didn't they release the whole thing?). Most are deadly dull, but there are a few exceptions. CONFUSION features a "live" enactment of the LP cover, with the Arabian boy sneaking out of the linen basket to "discover" the ELO logo.

Similarly, THE DIARY OF HORACE WIMP sees the band superimposed over some stylish animation depicting various verses of the song, e.g. at the beginning, Horace gets up (very clever, this, as his 'duvet' is the landscape that opens the video), and later, there's a sequence of Horace and his bride (altogether now - aah!). Possibly the best of the bunch.

The other notable promo is LAST TRAIN TO LONDON. This one amuses me because of the dry ice (*everywhere* on the DISCOVERY videos - there must have been a lot of cold feet and clogged throats at the end of shooting!). On this particular song, the dry ice appears as a thick carpet in which ELO stand, up to their ankles. The flashing on-and-off lights (which give the illusion of a train passing at night) reflect off the dry ice, making it look like the lads are actually up to their ankles in a huge vat of shaving foam!

The remaining films are from A NEW WORLD RECORD (which makes me wonder: were this album's vids thematically linked in the same way as OOTB and DISCOVERY?). Once again, drunken cameramen are in abundance, particularly on TIGHTROPE. The film begins with Richard Tandy lying flat on his back playing the piano...naah! Of course it doesn't! It's the *cameraman* that's on his back, not Richard! Kelly spends the whole of this film looking somewhat distressed - well sort of worried, anyway. It's only halfway through that you realise why: some overambitious (or drunk!) cameraman is obviously lying on his back between Kelly's legs, obtaining some 'unusual' (to say the least) camera angles of the poor man - no doubt to compensate for the lack of special effects in those days! All this results in are some unflattering shots of the underside of Kelly's chin. Very strange!

ROCKARIA! sees ELO dressed in white tail-suits, impersonating a chamber orchestra. So we get the spectacle of Bev abandoning his full kit in favour of tympani, while the opera singer sings from a balcony above. This is interspersed with split-screen shots of The Electric 'Chamber' Orchestra (no bass or guitars in *this* lineup!), hence we get Kelly, Jeff and Richard all playing the same grand piano! Great mickey-take, great video.

The main flaw with this compilation is that the films aren't in chronological order. Also, in their original form, the DISCOVERY videos followed the LP's track listing, but were linked by 'narrative' animations, e.g. the railway line at the end of LAST TRAIN TO LONDON turns into the 'lonely road' at the beginning of MIDNIGHT BLUE. This is clever stuff, but the effect is totally lost here, with fleeting glimpses of the cartoons before something completely different comes on - it's a great shame that the opportunity has been missed to release the DISCOVERY video in its entirety. Finally, why does the compilation only cover 1976 to 1979? What about 1972-75 and 1980-86? From 1980 onwards, the video age began in earnest, and with few exceptions (ROCK N'ROLL IS KING springs to mind!), ELO's video appearances improved significantly. Remember SECRET MESSAGES and HOLD ON TIGHT - both good (and in the case of the latter - hilariously hammy!) examples of ELO on video - or CALLING AMERICA and SO SERIOUS? Then, maybe this compilation could *legitimately* have been called "The very best of..."

"ELO Part II In Concert with the MSO"
(TELSTAR VIDEO TVE 1037)

A Review by Rob Caiger with AW

"At the NEC, Birmingham, on May 28th 1991, ELO Part II and the 80 piece Moscow Symphony Orchestra created a rock event of spectacular proportions. The power of the music and the sensational light and laser show has to be seen to be believed".

So runs the blurb on the back of Telstar's latest VHS offering. However, whilst it's not bad, once again the video presentation fails to do the concert justice. This time though, the blame has to be divided between director Mike Mansfield (him again!) and Telstar themselves. Those who were at the gigs will know that the *whole* show was filmed, not just the tracks which appear here. Major highlights have been discarded, despite FTM advising Telstar on a number of occasions what the average ELO fan would want to see.

The NEC dates were the only time Hugh performed his party piece of FLIGHT OF THE BUMBLE BEE, and one would have thought this would certainly have been a major selling point. Whilst HEARTBREAKER, complete with Bev's drum solo has also been left out, the exclusion of the stunning ELDORADO OVERTURE/CAN'T GET IT OUT OF MY HEAD (which is where the MSO first appear and a major set-piece of the show), DON'T BRING ME DOWN (a proven crowd pleaser), STRANGE MAGIC (a *tour de force* for the lasers, and which even manages to tempt Bev out from behind his drumkit!), BACK IN THE USSR (the first encore) and STANDIN' IN THE RAIN/MR. BLUE SKY (surely *the* ELO song) is beyond comprehension.

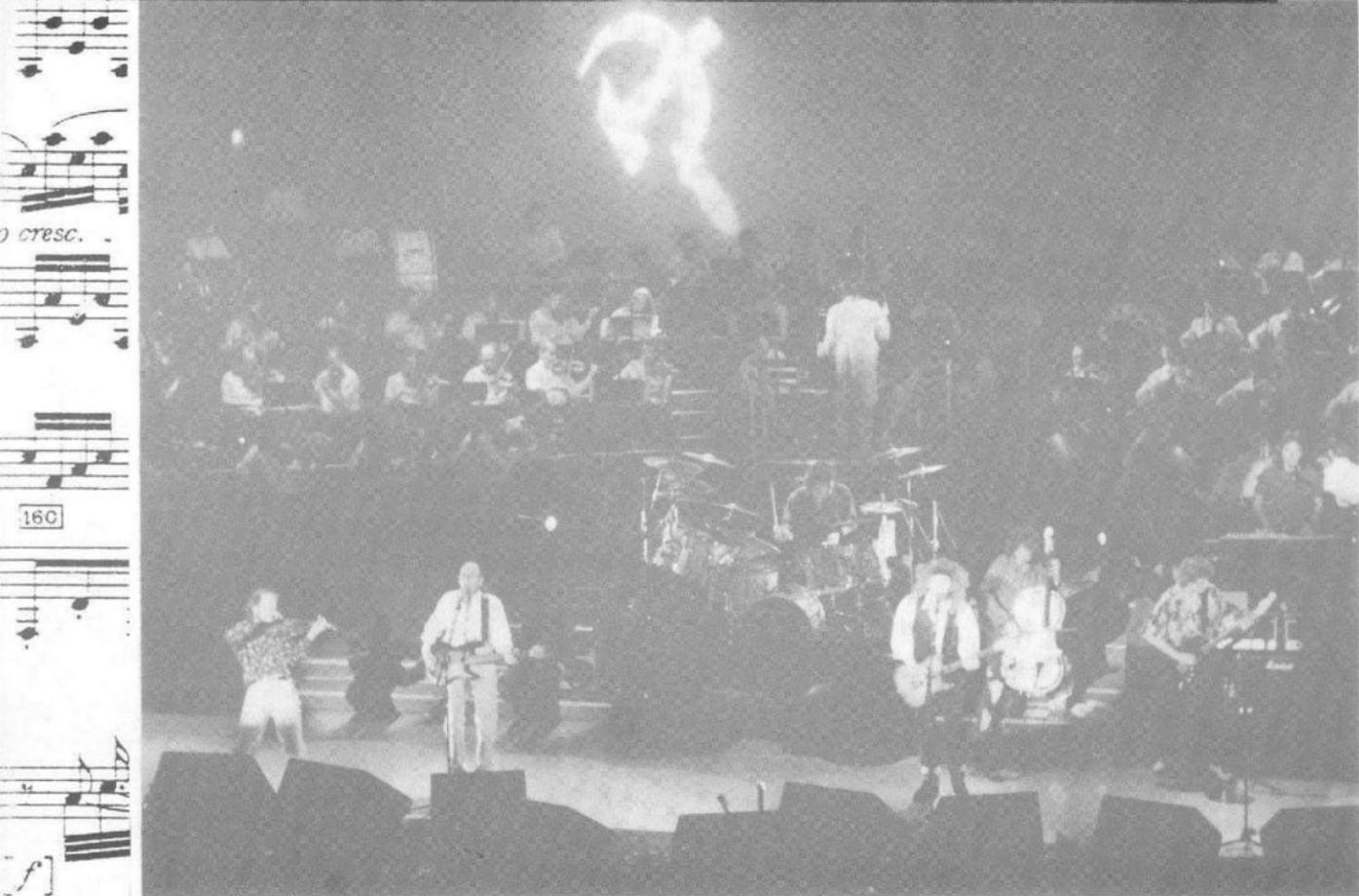
The unbalanced track selection is not the only serious flaw, the *order* of the songs also gives cause for concern. The lack of the ELDORADO OVERTURE means that the MSO appear from nowhere for POMP AND CIRCUMSTANCE. If you popped out for a cup of tea during HOLD ON TIGHT (not a bad idea, actually!) on returning you'd be forgiven for thinking that someone had switched tapes!

Whilst the cameramen themselves are unobtrusive (they took a while working out their positions during soundcheck), Mansfield once again takes us on a headache-inducing roller-coaster ride of images. Whilst this suits BEETHOVEN's fast and hectic pace, most of the time it simply does not allow you time to take in what's happening (the man should never have been allowed near a vision mixer!). What's the point of having such a stupendous production when you can't even look at it properly? Also unforgiveable is the blatant mixing in of the encore crowd shots and applause after certain songs to give the impression that everyone was completely out of their box with joy for two-and-a-half hours. Crowd noise gets pushed up before, during, and after songs, and it's amusing to see the crowd on their feet cheering wildly, and the next instant cut to an overview of the (seated!) NEC.

And I'm not even going to *mention* the cover....!

Despite all this, the concert manages to transcend the video's shortcomings. The lights come over well, the sound is excellent (overdubbed applause notwithstanding!), and ELO Part II themselves show just what a brilliant *live* band they are (were?). The performances of their own material and ELO's songs are the most faithful (and yes, even *definitive* at times) that you'll ever hear. It's a pity the video does not live up to their own standards.

Musical score, top system, measures 153-155. Includes a treble clef, a key signature of one sharp (F#), and a 3-measure triplet.



Musical score, middle system, measures 156-158. Includes a treble clef, a key signature of one sharp (F#), and a 4-measure phrase.

Musical score, lower middle system, measures 159-161. Includes a treble clef, a key signature of one sharp (F#), and dynamic markings: *[f]*, *[cresc.]*, and *[ff]*.

Musical score, lower middle system, measures 162-164. Includes a treble clef, a key signature of one sharp (F#), and a 4-measure phrase.

Musical score, bottom system, measures 165-167. Includes a treble clef, a key signature of one sharp (F#), a dynamic marking of *p*, and fingerings: 4 2 1, 1, 3, 5, 5, 3, 3, 4.