

# FTM

FACE THE MUSIC

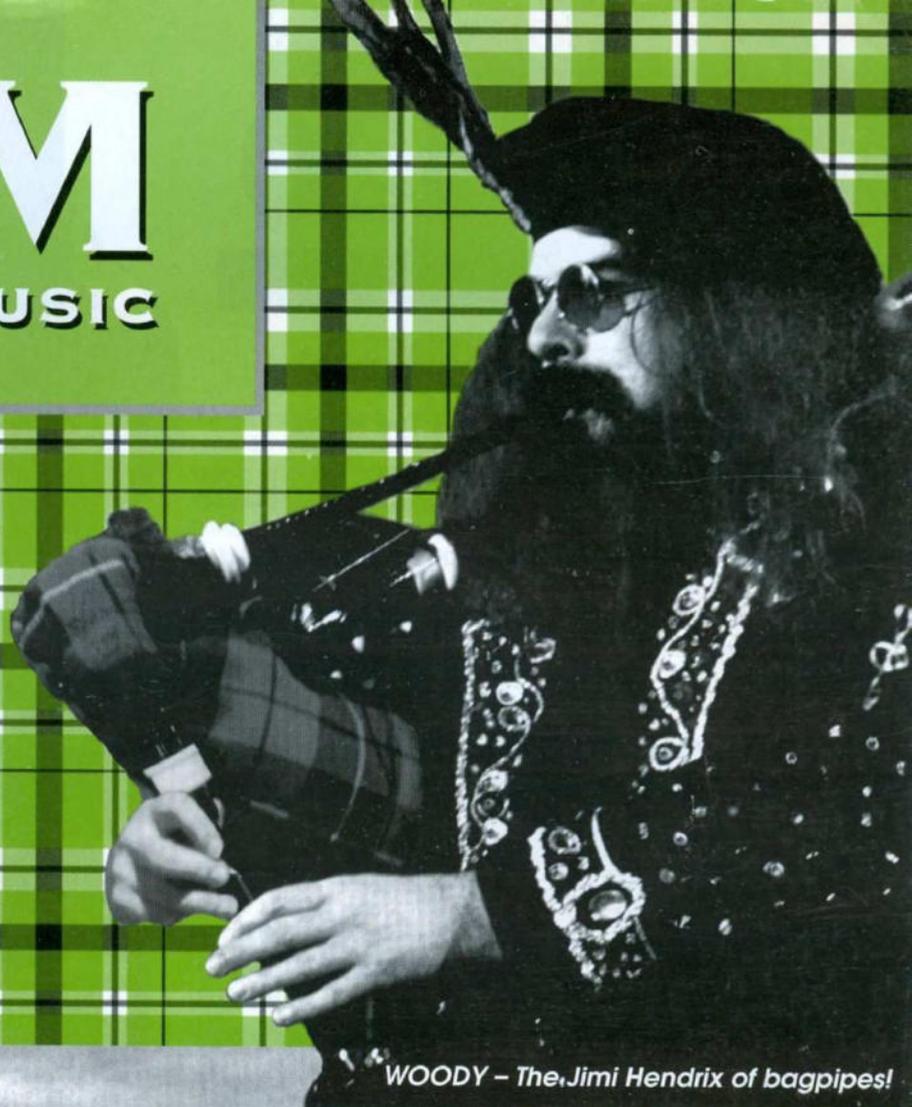
## WOODY

At The Symphony Hall

ELO Compilations

ELO Part II

Live In Scotland



WOODY - The Jimi Hendrix of bagpipes!



Issue 20

# FTM 20

March 1995

Editorial Address:

87 Dryfield Road  
Edgware  
Middlesex  
ENGLAND  
HA8 9JW

Editor

Andrew Whiteside

Cyberman

Rob Caiger

On To Better Things

Anna-Maria Bialaga

999 Red Balloons

Gill

Snowman

Mat

Maracas

Serena Torz

Busy Bee

Jules McNab

Magic Tarts

Gill & Mat

FTM Germany

Marc Haines

Patrick Guttenbacher

Alexander von

Petersdorff

FTM Germany:

Wiener Platz 6  
78048 Villingen  
GERMANY

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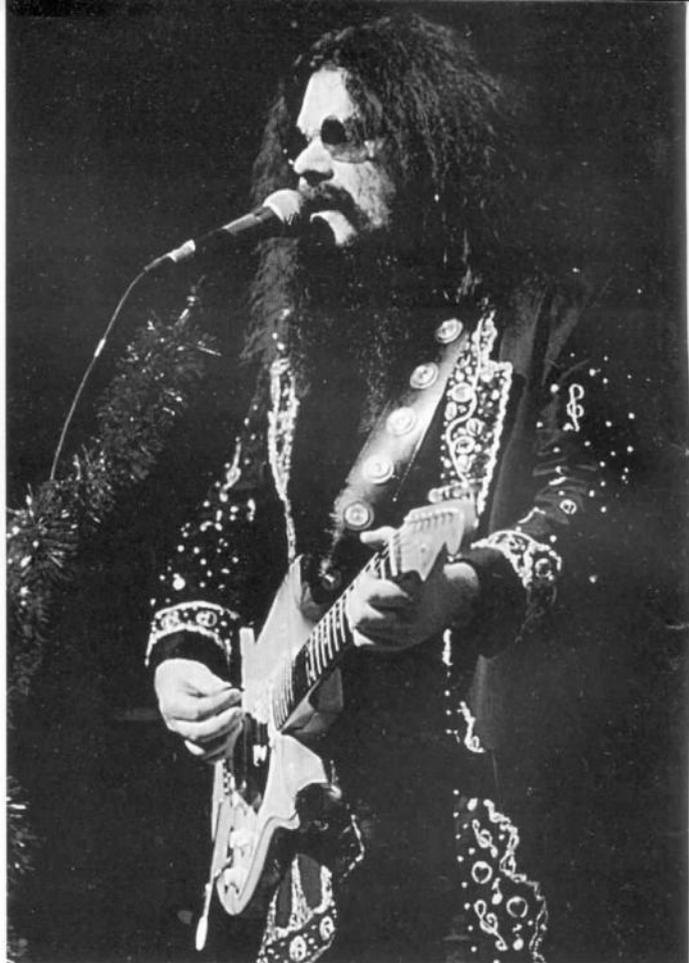
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Knit your own PART II logo (that's quite enough - Ed)



His Woodyness - not this issue's Editor

Dear All

Welcome to Issue 20, hope you enjoy it.

The PART II Tour that never ends continues to wind its merry way around the world. And every time they tour, FTM gets requests from readers for backstage passes or for us to help them to meet the band. Flattering though it may be that some of you believe we have such god-like powers... we don't! We are mere terrestrial beings with a job to do and are grateful for the access given to us by the artists we cover. To earn our cherished position, we have spent years blending in to backstage shadows, gaining trust and generally not getting in anyone's way. Very rarely do the entire FTM staff attend any one gig, simply because its not on to expect the band to concentrate on their work with hoards of admiring spectators hanging around. Don't forget, we are working too, and need access to bring to you, the readers, the best photos and most fascinating tales from unique angles! FTM would be a pretty boring read without that access, which would soon be lost if we turned up at gigs with the world and his dog on tow! We cannot abuse the trust shown to us by the artists and management concerned, so please don't ask us for a helping hand through the toilet windows - we are honestly not in a position to do it!

On a similar note, we cannot oblige frequent requests for contact addresses etc. of the artists covered by FTM, as their personal privacy must be respected. However, we are quite happy to forward mail but please remember to enclose extra postage and leave envelopes unsealed as we need to check what we are responsible for posting on. 99% of people send sensible, interesting, harmless messages but there's always one... we don't want to upset anyone, do we? Hope you will understand our position.

Yours Truly 1995,  
Andrew Whiteside,  
EDITOR



# Here Is The News

## Tong Picks Up "Fire"

Aired recently on Radio 1's Pete Tong Show was an 10-minute plus track by Hard Kiss entitled **THROW YOUR GUNS**. Why the interest? Well, huge chunks of it feature samples from **FIRE ON HIGH**, with Richard's keyboards and Jeff's acoustic very much in evidence. The mix may be exclusive to the 1FM show, but if it is available we will let you know.

## THE LIGHT GOES ON DOWN UNDER!

**ELO PART II** are currently in the middle of a sell-out Australian tour having arrived there 13th March. The concerts featuring the 44-piece National Australian Symphony Orchestra (made up of the cream of Australian symphony orchestra players, according to Lou) are being recorded for a live album and video for release later this year.

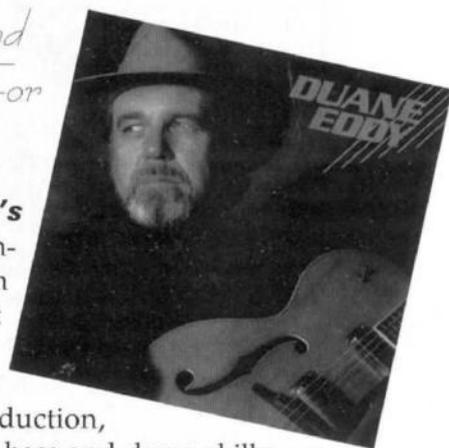
Massive press interest has seen the band in demand as soon as they stepped off the plane with TV, radio and in-store interviews. Bev and Lou were interviewed on 11am, a national news programme, and clips from the MSO NEC gig. Interviews are lined up for national news programmes Today Show and Today/Tonight, and the latter will be airing a Part II Special, covering rehearsals, press conferences etc. Unfortunately, a lot of the journalists are concentrating on the "where's Jeff Lynne?" angle which is pissing the band off severely! this is not affecting ticket sales though, but as in the UK it is the "original" hits being played on Australian radio, and not **MOMENT OF TRUTH**. This does look set to change with promotion for the album being geared up to coincide with the dates and a "radio-play" only release of **BREAKIN' DOWN THE WALLS**. The album itself was pressed in Australia and released on 3rd March 1995 (Sony 009 6102) on both CD and cassette formats.

After the Australian tour, Part II will be performing at the 7,600 capacity Singapore Indoor Stadium on March 29th. This show will also feature the Singapore Symphony Orchestra. Potential dates for Hong Kong, Bangkok and other far eastern climes look unlikely at press time as according to the promoters, everything is now booked up. The cries of disappointment from ex-pats over the Internet was not a pretty sight...

*Duane And  
Jeff See For  
Miles*

### Duane Eddy's

self-titled and rather brilliant album from 1987 has just been reissued by See For Miles. Jeff's production, guitar, keyboard, bass and drum skills feature on **THE TREMBLER**, **THEME FOR SOMETHING REALLY IMPORTANT** and **ROCKABILLY HOLIDAY** (the last two of which he also wrote). The tracks star the usual collection of suspects, namely Jim Horn, George Harrison and Jim Keltner. The album reads like a veritable Who's Who of the music biz (Ry Cooder, Paul McCartney, Anne Dudley, The Art Of Noise) and is a worthy addition to anyone's collection.



## More Oz News

Staying with the land of Oz (and very possibly a clash of interests) Sony are issuing their own **THE VERY BEST OF ELO**, released on 17th March 1995 (477962.2). The sleeve features the traditional ELO juke box design but on a blue background, with the legend, "All Songs Written By Jeff Lynne" underneath. Track listing as per the UK **Dino VERY BEST OF**. We'll hopefully be able to reproduce the sleeve next time.

# FTM IN 2000 A.D.

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No, not a trailer for what will be appearing in our pages five years hence, but a reference to the galaxy's greatest ELO fanzine appearing in the galaxy's greatest comic, 2000 A.D. Issue 914's **Bix Barton (Master of the Rum and Uncanny)** strip featured a nerdy type called **Nigel - The Napoleon of East Finchley**, whose anorak (natch!) was festooned with patches (his mum must have been pretty busy sewing them all on for him, as they seemed to be constantly changing from frame to frame, but anyway...). Alongside the likes of the **Bay City Rollers** and **Styx** were patches reading **ELO**, **Roy Wood's Wizzo**, **ELO PART 56 (!)** and (ahem!) **Face The Music**. If you hadn't guessed by now, the artist responsible for depicting us cool and hip FTM folk as parka-wearing NHS speccy-types is none other than **Move** fan extraordinaire and guest FTM contributor (see Issue 13) **Jim McCarthy**. Don't worry Jim, we can take a joke (you'll be hearing from our lawyers in the morning...).

## Xanadu Revisited

The profile of Olivia Newton-John on Channel 4 recently was quite interesting. Asked about XANADU, she said (near quote):

*"I knew something was wrong when I asked the director what type of music he liked, and he replied he didn't like music."*

Various other quotes showed how bad the production of the film was.

## Sony's Strange Legacy

Exciting news from Sony/Legacy in the USA regarding ELO's back catalogue. First up is **STRANGE MAGIC: THE BEST OF ELECTRIC LIGHT ORCHESTRA**:

CD #1:

**10538 OVERTURE, ROLL OVER BEETHOVEN, SHOWDOWN, DAYBREAKER, MA-MA-MA BELLE, CAN'T GET IT OUT OF MY HEAD, BOY BLUE, EVIL WOMAN, STRANGE MAGIC, LIVIN' THING, DO YA, TELEPHONE LINE, ROCKARIA!**

CD#2:

**TURN TO STONE, SWEET TALKIN' WOMAN, MR. BLUE SKY, IT'S OVER, SHINE A LITTLE LOVE, DON'T BRING ME DOWN, CONFUSION, LAST TRAIN TO LONDON, HOLD ON TIGHT, TWILIGHT, RAIN IS FALLING, ROCK 'N ROLL IS KING, FOUR LITTLE DIAMONDS, STRANGER, CALLING AMERICA, SO SERIOUS.**

As you may have realised, these are all of ELO's original U.S. singles, from start to finish. We don't yet know if they are the single edits though. The set will have comprehensive, career-spanning liner notes and detailed track information, and is scheduled for an April U.S. release. This compilation is very nice from a completist point of view, as the U.S. is the only country where such a set could be released; everywhere else the songs are owned by different record companies.

Rumours are that ELO albums will be re-released and remastered as part of the **Sony Mastersound** series, as per the recent successful **Floyd/Zeppelin** back catalogue relaunches. FTM are in communication with Sony and have suggested a few ideas, namely the complete **SECRET MESSAGES** and **THE NIGHT THE LIGHT WENT ON IN LONG BEACH**. We will keep you posted.

### "Behind you, Mr. Blue!"

**MR. BLUE SKY** made it to No. 484 in a poll of the Top 500 records of all time, as chosen by readers of London's **Evening Standard** newspaper. Whereas I suppose we ought to be grateful that an ELO record made it there at all, it was rather galling (to these ears at least) to find that that topping the poll was **George Michael's** quite dreadful **CARELESS WHISPER**. Still on **MR. BLUE SKY**, it appeared in the pantomime **Babes In The Wood**, which ran at London's **Sadlers Wells Theatre** over Christmas. "Oh no it didn't! (oh yes it did, etc)!"

## Jeff Brings Out 'The Best' In Dave



Okay, so it's the worst pun we've ever used in FTM, what of it? A very welcome reissue at a budget price and thoroughly recommended is **THE BEST OF DAVE EDMUNDS** (Arista 74321 12540 2). Included amongst other excellent tracks are the Jeff Lynne-produced **SOMETHING ABOUT YOU, INFORMATION, BREAKING OUT, S.O.S. and SLIPPING AWAY**. Both Jeff and Richard Tandy play on all the above. Also available on CD and recommended are 1983's **INFORMATION** (Arista 74321 12541 2) and 1984's **RIFF RAFF** (Arista 74321 12543 2).

## So You Wanna Be A Rock 'N' Roll Star...

Jeff was interviewed on US TV recently as part of a 10 hour documentary on **The History of Rock 'n' Roll** (made by Warners, with lots of music, interviews, that sort of thing) shown in 2 hour segments. Jeff featured in a twenty second or so clip talking about the artistic freedom (or rather, lack of it!) given to groups in the 70's. "They wanted hits and I had to cater to the fuckers... it was a fuck-in' drag." They also showed a bit of ELO in concert (lasers drawing the ELO circle above the band - **ROLL OVER BEETHOVEN** at Wembley 1978 we presume). Apparently, there is a ten video set available in the States, and further information is available via the Internet on the **World Wide Web** on <http://www.hollywood.com/rocknroll>.

### Jeff Lynne News

Jeff is still Beatling at Paul McCartney's studio with the remaining Fabs, although the smoke signals are that the "new" song **FREE AS A BIRD** will not be out until the end of '95 (or at least until sales of **THE BEATLES AT THE BEEB** die down!).

*Thanks for news this ish go to the (lovely) Andrea Brothers, Mark A. Morris, "Geffer", Paul, Ken Greenwell, Gerard Bennett, Euan Wilson.*

## Wilf does Whatever

**He's been at it again! Early ELO violinist Wilf Gibson was one of the string players on Oasis' recent No. 3 hit WHATEVER. Talking of that (rather wonderful) single, has anyone else noticed the uncanny resemblance between it and the string part on The Move's SOMETHING (B-side of BLACKBERRY WAY). No? Well off you go and compare them then.**

## Richard Tandy's "Birmingham Blues"

As promised last issue, thanks to the Internet FTM recently had a chat in cyberspace with Mr. Richard Tandy. He is currently playing live with ex-Move man Trevor Burton, and gave us the following update on his current activities:

"I'm having a great time playing with Trevor. He mainly plays in the pubs around Birmingham, and at the moment uses two different line ups, depending on the venue. I play with him on Monday nights at the **Railway Lounge (O'Neils)** in Curzon Street, and on Wednesdays at **The Adam and Eve** pub in **Bradford Street**. The music is mainly blues and R & B, the atmosphere is very laid back, and nothing is pre-planned. Trevor is a very exciting guitar player now, and the set at the Adam and Eve last Wednesday was truly magical. I hope that I can work more closely with him, to get his music to a wider audience. At the moment I'm using a **Roland EP5** Electric piano, which gives a pretty good piano sound (also has the virtue of being easy to carry around) but later on I hope to introduce more keyboard sounds and maybe even play guitar. Something else on the horizon is the possibility of some old Birmingham groups doing a show on the 26th April, with talk of an Ugly's reformation."



## Black Country Rock Revisited

Windsong have released The Move's **BBC SESSIONS** on CD (Windsong BOJCD011). It will be released in the UK on 27th March 1995 and covers the period 1967-68 (therefore none of the Jeff Lynne sessions are included). Tracks as follows:

**YOU'D BETTER BELIEVE ME, NIGHT OF FEAR, STOP, GET A HOLD OF MYSELF, KILROY WAS HERE, WALK ON THE WATER (sic), I CAN HEAR THE GRASS GROW, MORNING DEW, FLOWERS IN THE RAIN, SO YOU WANNA BE A ROCK 'N ROLL STAR, STEPHANIE KNOWS WHO, CHERRY BLOSSOM CLINIC, HEY GRANDMA, FIRE BRIGADE, WEEKEND, IT'LL BE ME, USELESS INFORMATION, KENTUCKY WOMAN, HIGHER AND HIGHER, LONG BLACK VEIL, WILD TIGER WOMAN, PIECE OF MY HEART, BLACKBERRY WAY, GOIN' BACK, CALIFORNIA GIRLS, CHRISTIAN LIFE.**

Disappointingly, the CD is merely a legal version of **BLACK COUNTRY ROCK**, the bootleg reviewed in these pages a couple of issues back. Nor is it even complete; somewhere along the way **THE SOUND OF SILENCE** has been lost. The release has not been remastered and contains quite brief sleeve notes. Must try harder! (See Page 30 of FTM shop to get your copy)

### Send It On The Wires

You may recently have heard a lot of hype about the Internet (or information superhighway), well if you have the appropriate equipment (a computer and modem) then you too can join with other ELO fans in cyberspace.

To subscribe to the ELO list, send a message as follows:

To : majordomo@club.cc.cmu.edu

Subject : subscribe to ELO list

(Type): subscribe elo-list

This is a totally automated list. Once you've subscribed to this list, you will receive an introductory message with instructions on what to do to mail to the list. The administration behind the Move list is currently being handled by Euan Wilson (Move@soc.staffs.ac.uk). If you have problems e-mail him at cmtedw@soc.staffs.ac.uk

There are a number of music related news groups, for instance we suggest you look up alt.music.elo. This is a very friendly newsgroup with fans worldwide helping to answer every imaginable ELO query. Recent topics have ranged from The Idle Race, ELO CD Bootlegs, backwards lyrics, and Kelly's solo work. Remember access to the Internet is all at Local rate and that sometimes you never know who's reading the News-groups.

Thanks to Euan Wilson: cmtedw@soc.staffs.ac.uk

You can contact FTM via Rob Caiger: [Corinthian@cityscape.co.uk](mailto:Corinthian@cityscape.co.uk)

### Paul Harris Spins Away

The Paul Harris Band (featuring ex-ELO bassist **Martin Smith** on guitar) have reached the final of **A Song For Europe '95** with their ballad **SPINNING AWAY**. They will be appearing on **Top Of The Pops** on 24th March and on **A Song For Europe '95** on 31st March. **SPINNING AWAY** will be released on Fly Records (CD Flea 21) on 27th March, and if you want to catch the band live, they are regulars at the **Half Moon in Putney**.



Tony Secunda

Two of the most important figures from the early days of The Move died in February within just over a week of each other. **Tony Secunda** was the band's first manager who steered them to their early successes via a series of outrageous publicity stunts, the most notorious being the infamous **FLOWERS IN THE RAIN** publicity postcard of then-Prime Minister Harold Wilson in the bath. This led to the band appearing in court, **Roy Wood** having to give all the song's royalties to charity, and the end of the band's association with **Secunda**. **Denny Cordell** was the producer of all the band's singles from **NIGHT OF FEAR** to **WILD TIGER WOMAN** and also their eponymous debut album.



Denny Cordell

# Dear Diary...

Saturday,  
17th December  
1994

Symphony Hall,  
Birmingham.  
The Roy Wood  
Big Band

*FTM has reviewed gigs from all sorts of angles – front stage, backstage, sober, drunk, hanging from the lighting rig... You name it, we've tried it – and all for the sake of our lucky reader(s)! Now, for the first time, we have a completely different view; an exclusive excursion into the pages of the concert promoters' diary! The promoters, who shall be known hereafter as "Harvey" and "Mel", kept a timetable of events of the day. An adaptation is therefore reproduced here, interspersed with comments from FTM's on-the-spot reporters.*

**11am** – Arrive S. Hall Loading Bay C to locked gates. Spend 15 minutes explaining to security who we are.

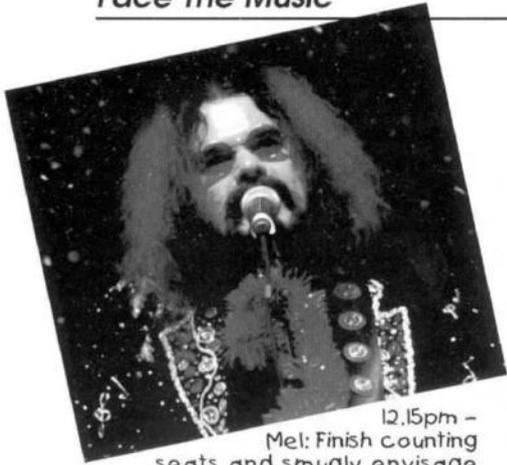
**11.15am** – Sweep majestically into S. Hall, meet staff and are shown to Concert Management office on 4th floor. Hang up brown, mohair coats, fight over nice big boss's chair (Mel wins), sit down, feet on desk and have a cigar.

**11.30am** – Check out vast, very posh backstage area. Up and down in lift. Up and down, up and down etc. Get completely lost. Nice man in uniform explains general layout and points us in right direction. This man could be useful!

**11.45am** – Mel: Make quick plan of building. Don't want to spend all day getting lost and looking foolish.

**11.50pm** – Harvey: Check out stage. PA engineers already arrived. No gear as yet. Should be here any minute. Have a cigar.

**12pm** – Harvey: Meet S. Hall Technical Manager. "I thought load-in was at 11am" he comments. "It'll be here any minute" I reply, confidently. Mel joins me on expansive stage. "Cor!" we exclaim. Share a cigar.



12.15pm – Mel: Finish counting seats and smugly envisage every single one with a bum on it. The gig is a total sell-out. Not a ticket left. Worry that, if Lord Mayor Of B'ham were to arrive ticketless at last minute he'd have to stay in the bar.

12.20pm – Mel: Balloon Man arrives with van full of inflated rubber (ooer!). Harvey is fascinated! Much more balloon inflating goes on to fill giant net for balloon drop during show's finale. Closely inspect several balloons for printed Woody logo. Nick some for dressing room. Begin to seriously consider whereabouts of PA gear. Harvey starting to sweat now! Have a cigar.

12.30pm – Mel: Risers for drums, brass section and backing singers magically appear on-stage to my precise specifications. Very nice. Nods sagely and strut around them importantly. Man arrives to dress risers. "Where's all the gear?" he asks. "Erm..."

12.35pm – Harvey: Sweating buckets now. No gear. Message to say truck is stuck in massive traffic jam on M6. Oh deary me. Roy due to arrive any second. What do we tell him? What do we tell S. Hall Tech. Manager who is now becoming concerned – very concerned indeed. Offer slightly soggy cigar.

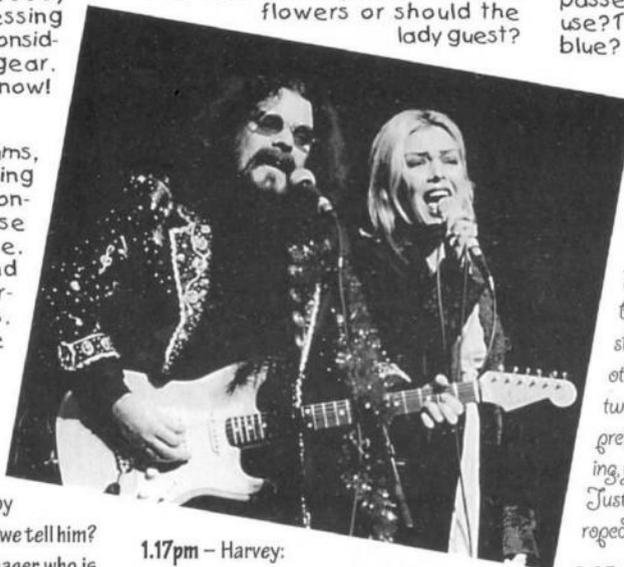
12.40pm – Mel: Can't stand stressful situations. Hide under table in office making nice little signs for dressing room doors (as once seen on Blue Peter).

12.45pm – Harvey: Balloon Man finishes suspending net full of a thousand balloons high above auditorium. Mr. Tech. Manager and I need to inspect net and check release mechanism. Mr. T. M. leads way into lift. Suddenly remember my acute fear of heights. Don't panic! Up to top floor of building. Along corridor. Up flight of stairs. Up another flight of stairs. Mouth becoming dry now.

12.50pm – Enter small room with ladders. Palpitations! Ascend ladders to door. Mr. T. M. opens door, revealing concrete ledge which appears to be The Very Edge Of The Universe. Head spinning. Must be 150 feet sheer drop. Desperately try to look cool as Balloon Man and Mr. T. M. stroll nonchalantly along ledge to balloon net. Back against wall, I shuffle along to join them, eyes tightly closed against vast, vacuous space gaping before me. Balloon Man explains how to lean precariously over edge to cut string attaching net. Instant decision! This is definitely job for delegation!

1pm – Harvey: Knock back stiff drink. Have a cigar. Have another stiff drink...

1.15pm – Mel: Wander off to check out dressing rooms. Get lost. Find Nice Man to help read my map. Big band rooms in basement. One for boys, one for girls... 4th floor has smaller posh dressing rooms. Have trouble choosing one for Roy, one for Nigel Kennedy, one for Kim Wilde (Super, Secret, Surprise, Special Guests!). Should Roy have room with flowers or should the lady guest?



1.17pm – Harvey: Gear arrives. Oh joy. Oh thank you God, thank you. I will come to church next week, I promise...

1.17.01pm – Mel: Load-in begins. Ramps clatter into place and roadies scurry back 'n' forth. Hernias abound as Harvey joins in with the humping (as usual), forgetting all about promoters' general rule of standing around smoking cigar, shouting "Get a move on", his head filled only with cherished aspirations to roadiedom he'd held until at least last week. Manage to sneak off back to office.

1.25pm – Stick lovely handmade nameplates on dressing room doors, finally deciding upon flowers for the lady, bunch of balloons for

Roy, room with a view for Nigel. Run back 'n' forth between rooms. Check which looks most welcoming – all lights on, table lamps on or just those rather exciting bulbs they put around the mirror. Difficult one, this, but plump for the mirror lights. Most theatrical.

2pm – Harvey: No sign of Roy yet. Good job really, as gear is still being set up. Man attempting to trim risers gives up and goes off to do shopping. Roy's equipment co-ordinator, Mr. Vince O'Malley strides on stage, his mighty reputation towering above all. "Mr. O'Malley, your dressing room, sir. I trust it is to your liking".

2.05pm – Jules & Andy (Merchandisers): Find Mel & Harvey and get passes and tickets for show. Admire pretty nameplates on doors and wonder why Harvey looks green... and if it's anything to do with the overpowering smell of cigars.

2.10pm – Mel: Safe in office again. Start to write out stick-on guest passes. Mmm, which pen should I use? Thick one or thin one? Black or blue? Ooh, too many choices. Unfold important-looking seating plan to designate guest tickets. Should man from Central TV sit next to woman from Radio WM, and if so, would they be best in stalls or circle? Sigh. Ponder. Can't decide. Have a cigar.

2.15pm – Jules & Andy: Led into back room to pile of boxes containing t-shirts, badges, programmes, posters, and other Woody paraphernalia. Spend next two hours counting everything, making gretty piles, knocking piles over, re-counting, yelling at each other, and folding posters. Just glad some other poor ba\*\*ard has been roped into stuffing badges into crackers.

2.27pm – Mel: Rather disappointed that phone has not rung yet. Start to mess around with handset and press a few buttons. Almost jump out of skin when voice says "Hello, International Convention Centre. Can I help you?"

2.30pm – Harvey: Mr. Tech. Manager is strolling around snow machine, stroking chin and making dubious noises. Is it safe? Will it make stage slippery and dangerous? Hold breath. Snow machine is my piece de resistance. Promised to get one for Roy. And hiring a snow machine at this time of year is like trying to stuff a turkey wearing boxing gloves. Mel: Why is the turkey wearing boxing... ouch!

**2.33pm** – Harvey: Mr. Tech. Manager informs me that snow machine can be used only at promoter's risk. Mixture of relief, tempered by horrible visions of Roy, Kim and Nigel spending Christmas in hospital, after ending show in far more spectacular way than planned.

**2.45pm** – Mel: Take snapshots of dressing room doors with lovely handmade nameplates. Go for several different angles on door which reads "Symphony Hall Concert Management – Harvey and Mel".

**3pm** – Mr. O'Malley appears in office. Quickly remove feet from desk, hide fish'n'chips in drawer and waft away cigar smoke. Pick up phone and pretend to talk to someone Very Important. Damn! Left copy of Beano on desk. Mr. O'Malley suggests "restrained distribution" of alcohol before performance. Hide some in filing cabinet, drink quite a lot.

**3.10pm** – Harvey: Gear in place but not yet wired up. Lots of frantic uncoiling, hoisting and plugging of leads. Roy has yet to put in an appearance. Just as well, really.

**3.5pm** – Mel: Still sorting out guest tickets and sticky passes. Carefully write names on envelopes and put tickets inside. Change mind. Start again. Run out of envelopes. Search entire International Convention Centre for envelopes. Or Tippex.

**3.20pm** – Jules & Andy: Sounds emanating from holding room, reminiscent of Batman "Yes I've already counted that pile." (BIFF!), "Look, if you can't do this properly then don't do it" (KAPOW!) (ZONK!) .....

**3.45pm** – Mel: Whiteboard needs filling in with dressing room details and on-stage times for artistes. Not easy. Wobbly, up hill writing! Do a few Rolf Harris doodles instead.



**3.59pm** – Woody's extremely wicked, well-pointy, heavily chained, winklepicker boots arrive on stage.

**4pm** – Woody arrives.

**4.10pm** – Nigel Kennedy's smart, pale blue Jag purrs into car park... well, it would be smart if it wasn't for claret-coloured aerosol graffiti all over it proclaiming "Up The Villa". Nigel is an Aston Villa supporter. Nigel later produces claret and blue electric violin. Hmm. Nigel's hair, somewhat disappointingly, is *not* claret and blue.

**4.12pm** – Roy and Nigel exchange polite greetings. "MONSTERRRR!!!" they roar at each other.

**4.15pm** – Harvey: Politely offer Nigel's assistant drinks for dressing room. Confidently claim to pander to any whim – beer, lager, spir-its, mineral water, coke (that's coca cola!) etc. Nigel likes lime juice. Lime juice? Where on earth do we get lime juice from? Desperately rush off in search of a aforementioned tippel.

**4.20pm** – FTM's Ed is lured to show on the promise of a free ticket, but on arrival Wicked Promoters throw him in dungeon (well, the instrument storage room actually). Tell him he will only see show if he undoes sphincters of a million Christmas crackers and stuffs Woody badges in every one – a nigh on impossible task, as they well know. "Bloody 'ell", says he, "I'll never finish in time!"

**4.25pm** – Mel: Band begin to arrive. Can't wait to give them super new fluorescent pink laminate passes I made at Laminate Pass Making Evening Classes. Ooer! Problem. Band have between them seven cars. Car park has room left for one. Harvey!!

**4.30pm** – Jules & Andy: Relocate pretty piles to merch. stand. Get creative with the blu-tack and sellotape and finally agree on what is stuck where – not all suggestions are constructive...

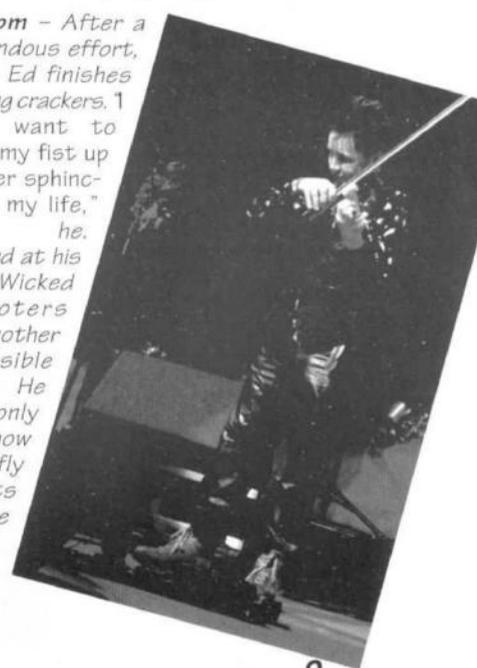
**4.35pm** – Mel: Support band arrive. Ask for dressing room. Ooh dear. Forgot all about them. Dash off to find broom cupboard.

**4.44pm** – Man returns to trim risers. "Erm, can you come back after sound check?"

**4.45pm** – Sound check – two hours later than planned – not bad really... Roy and band run through a few songs – brilliantly! Nigel Kennedy joins them to rehearse Blackberry Way and all work stops to listen. Stunning! Nigel's violin sounds like it's been possessed by Jimi Hendrix. Roy is delighted and initiates complicated handshaking session with Nigel lasting several minutes

**5pm** – Jules & Andy: Hungry. No time to eat. More pressing things to do. Fite argue about whether the stand is pretty enough.

**5.45pm** – After a stupendous effort, FTM's Ed finishes stuffing crackers. "I never want to shove my fist up another sphincter in my life," says he. Amazed at his feat, Wicked Promoters set another impossible task. He can only see show if he fly leaflets entire venue.



## Face The Music

Andrew stands, back to stage and looks up at seats... and up... and up! "Guess I'd better get cracking then".

**5.50pm** - Jules: Check out hall. See strange looking bloke closely inspecting every single seat, leaving a trail of litter behind him... don't like to ask!

**6pm** - Sound thoroughly checked, band wander off stage. Man returns (again) to trim risers. Roy does not like risers over there. He would much prefer them over here. Much untaping of leads and dragging of stage furniture.

**6.14pm** - Mel: Man grasps desperately at last chance to trim risers. Brings box full of lovely red paper, gold bows and sparkly stars. Very impressed! Run away to get crimping shears and offer help. Man refuses.

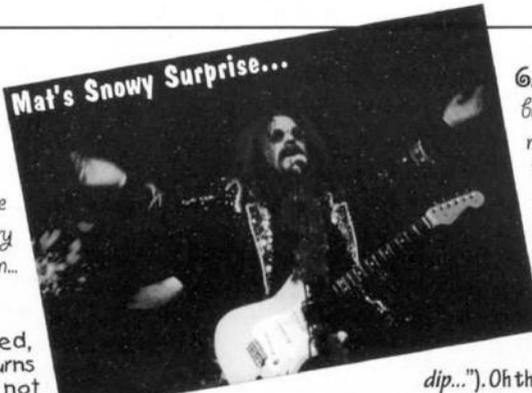
**6.15pm** - Support band begin sound check. Man trimming risers sighs and carries on amongst saxes and keyboards.

**6.20pm** - Jules & Andy: Stress City! Where did all these people come from? Was that two t-shirts, three programmes and five badges, or five programmes three t-shirts and two badges??? If it was three t-shirts and two programmes, you can have an extra programme for just a bit more dosh with our supa mega deal...

**6.30pm** - Harvey: Begin to feel rather strange. Too much running around? Too much stress? Aha! Not eaten all day. Must check out food rider. Stagger down to backstage bar to find rider, ordered for 6.30pm, already completely scoffed. Order same again. Blow expense! Order even more.

**6.45pm** - Mel: Pile of towels appear in office for use of band. All bear initials S.H. Can't find any with R.W. You'd have thought they could have had some done for him. Ah well... Sort out really nice fluffy ones for Roy and take to dressing room. Am confused when he says, "Thank you Nurse".

**6.50pm** - Andrew finishes fly leafletting seats! Silently fuming. Wicked Promoters have one last task for him. "Go out and sell Woody merchandise or there's no show for you, young man!" they cackle. Andrew takes to his task like a born again Arfur Daley.



**6.55pm** - Jules & Andy: Who is that bloke with armfuls of posters doing his Barra Boy thang: "Sit your posters here - show Woody just how much you love 'im". Well, nothing to do with us...

**7pm** - Harvey: Hall Manager asks if I'd like the house doors open. (Good job he didn't ask Mel - "Ooh, shall we? Shan't we? Can't decide. Let me think. Dip dip dip..."). Oh the power! The excitement! Check watch dramatically and coolly reply, "Yeah, why not?" Secretly consider fact that support band only finished sound checking thirty seconds ago.

**7.15pm** - Mel: Ask Roy for his guest tickets and passes to take down to Box Office. "What was I supposed to write in the white space on the passes?" he inquires. "Well, Guest or After Show or something like that. Why, what did you put?" "Bollocks!" he replies, innocently.

**7.20pm** - Mel: Notice, "Up The Villa" scrawled across Whiteboard. I wonder...

**7.30pm** - Mel: Roy decides to go out for walk with Nigel. "Erm... you will come back won't you?" "Ha ha" he says. Leaves me playing with mobile phone. Have trouble switching it on. Have trouble switching it off again. Funny, Roy doesn't have that trouble.

**7.50pm** - Harvey and Mel: Peep out at auditorium. Ooer! Support band in full swing. Rows of people right up to rafters. As someone said, "Promoting a concert at the Symphony Hall? Its not big and its not clever." It might not be clever, but bloody hell, when you're in charge, its BIG!

**8pm** - Top Boss of S. Hall could not contain curiosity at Local Hero who sells out venue in advance and has come to see show. Best behaviour tonight, then!

**8.05pm** - Serena, FTM: Support band, *I Want Your Sax* profered set of slick, soft jazzy pieces - most uninspiring. Brightened up considerably towards end with rendition of Sade's *Smooth Operator* during which volunteers from audience were invited on stage to help out on various percussive instruments. Fame at last! Yours truly played a mean maraca...!



8.30pm – Gill, FTM: Sort through camera gear. Am very excited. So excited that I load up films all wrong, get them stuck and have to start again. Cool, huh?

This is a special gig for me. Always wanted to photograph the world's most spectacular-looking Rock Star in one of the world's most spectacular concert halls! Must go check out that snow machine.



8.35pm – Mat, FTM: This is my big night. I get to operate the snow machine! Had a little practice earlier and almost got it right. Good job Roy has a sense of humour! Also, might get to meet Kim Wilde. Wow! She's a bit of all right! Spoke to Nigel Kennedy this afternoon. He's a decent bloke, really friendly and easy going. Hope I remember when to start spraying snow. Halfway through Fire Brigade would not be appreciated! Gill, I've told you before, stop sniffing round that snow machine!



8.40pm – Jules & Andy: Panic. Suddenly realised that we've got to shift all

the remaining merch. back to the holding room so we can watch the 007aster at work.

8.45pm – Harvey: R.W. Big Band due on stage. Band is ready. Roy is... erm, nearly ready!

8.58pm – Mel: Mr. Wood's Dressing Room. Roy, now fully attired in stage gear, straps on guitar then suddenly remembers he is one guitar solo short of a full song. Calmly sits on sofa and, in the time it takes most people to tune a G-string (!), works out terrific run. I lean against wardrobe, humbled in the presence of genius.

9pm – Mr. O'Malley checks Roy's radio mic. Roy checks hair. I check bus timetable. Roy considers telling very naughty "Man At Dentist's" joke to audience. Have heard Roy tell this joke before and teeter on edge of nervous breakdown. Roy decides against naughty joke but refuses to promise not to say rude words like "shit", "bastard" and "poo". Everyone remembers presence of Top Boss and suffers nervous breakdown.

9.03pm – Leave dressing room. Squash into lift, guitar headstock poking in right ear. Up, down, up, down etc. Find stage. Theme music playing, tum tiddle tum. Band are waiting in wings. All a-buzz and excited, they take stage. Roy takes can of lager. Band launch into intro riff. Roy awaits his cue, hopping about, boots jingling, adrenaline flowing. "Good Luck". "Cheers, mate".

Round about 9pm-ish – Gill: Waiting by side of stage. Fantastic atmosphere. Everyone in festive mood



and really up for it tonight. House lights dim and Thunderbirds Theme suddenly spills out over PA. Electric surge rolls across audience. Shadowy figures of band mount risers and explode (not in Spinal Tap sense of word!) into Brontosaurus Intro. Powerful or what?! Dazzling "object" blazes its way, comet-like to centre stage, all silvery sparkly and fluffy red. Thunderous roar of 2,000 voices as a hero is welcomed by his home crowd. Masses leap out of seats and rush stage... and they're all taller than me! Oh well, that's bugged up my chances of stunning photos tonight!



9.04pm-ish – Serena: Hmm, where's the sax player then? Where's that Terry Bean? I liked him.

9.04pm – At last, Andrew the gallant FTMEd completes his merchandise quota and, seething with fury, Wicked Promoters hand him crumpled envelope containing Woody ticket. Delighted, he skips to front just in time to see Woody take stage. "Woody, Woody," he cries, "Let down your crimson hair!" (Erm... are we not getting your fairy tales a little confused here?)



## Face The Music

**9.05pm** – Neil Hardie (Guest Reviewer): Woody makes his entrance and launches into traditional opener, California Man. Immediately gets those seated on their feet, where they stayed until end. New brass intro to Ball Park Incident sounds incredibly complicated. Has people thinking its a new song until it thunders into well-known pattern. One of night's many highlights is a new Woody song, House Of Love, with its soul-type feel and delicious horn work from girls. If ever a song deserved to be heard by a wider audience this is it!

*Serena: Oh yes, House Of Love! My favourite new one!*

**Neil:** Anyway... Back on familiar territory with Fire Brigade, given reggaeish tinge by horns before segue takes us effortlessly through Angel Fingers, Forever and Flowers In The Rain. How many artists could tuck away a No. 1 hit in a segue?. Next, another new song, Kiss Me Goodnight Boadicea, a rollicking rocker with very witty lyrics. Horn section evident again on 1,2,3 – perhaps weakest song in 90 minute set. Back to top of charts moments later with See My Baby Jive, again a polished performance proving everyone on top form. Roy then hands vocal duties to Naylor Twins who turn in particularly fine version of Santa Claus

Is Comin' To Town, as indeed, he was getting ready to do! Back on mic, Roy keeps hits coming through I Can Hear The Grass Grow to new no. Lion's Heart with stunning fanfare opening by horns. Half expect Ivanhoe to charge across stage! Special guest treat in shape of Nigel Kennedy playing brilliant classical piece to earn standing ovation. Nigel stays on stage adding violin to Blackberry Way, joining audience in singalong bit, then taking solo spot on R.U. Red E 2 Rock along with three Thunderbirds who come down to centre stage to add their party piece. Woody adds final touch with bagpipes suitably attired in Christmas tinsel! Yet another surprise in store when Kim Wilde fronts band for old Fontella Bass song Rescue Me, given wonderful arrangement by Roy.



**10.15pm** – Mat: Ooh, it's nearly time for my bit. I'm going to be a star! I'm going to stand on stage with Woody, Nigel Kennedy and (tremble) Kim Wilde!

**10.16pm** – Santa: *Bloomin' Christmas shows! Bloomin' Woody! Always gets me out early, every bloomin' year since 1973. Got to throw bloomin' crackers at the audience. Bloomin' silly idea if you ask me. Hmm, she's not bad though. Might have a little walk with her. What's your name, darling? Kim? That's a nice name...*

**10.17pm** – Mat: "Well I wish it could be Christmas..." Sodding snow machine! Its going mad! I've nearly drowned 'em all. Kim's not going to even speak to me, let alone go out to dinner with me! Hang on. Ah, that's it. Just about controlling it now. "Why don't you give your love for Christmas". Oh! It's finished!

**Neil:** If I may continue... Christmas Everyday (complete with Nigel, Kim, Santa, crackers and snow machine) has everyone shouting for more... and more there is, as Roy encores with new album-to-be title track, Electric Age before whole ensemble re-group for another bash at Christmas One.

**10.20pm** – Serena: Well, what a rip-roaring rendition of Christmas Everyday! What on earth is Mat doing down on his knees with that dust pan and brush? Oh, he's sweeping up that dreadful mess he made!

**10.32pm** – Jules & Andy: Never seen a Woody concert before (amazingly!) and ashamed that we actually said, "Oooh, did *HE* do that one?" once. Not telling which one. Sang along to most, and thought the whole thing was brilliant. Very impressed with the twins' voices. Get carried away and only just remember to leave concert during The Christmas One to re-set up the merch stand. Just make it in time for floods of people exiting concert hall.

**10.33pm** – Serena: What a wonderful way to kick off the Christmas week. Next time, can I have a go on the snow machine?

**10.34pm** – Neil: On the evidence of this performance, Roy still has so much to offer. If the Big Band come your way in 1995, do yourself a favour and go see them. You won't be disappointed!

**10.35pm** – Gill: *Its all over. Seemed to pass really quickly, as all the best things do. Highlights – Roy's red hot guitar solos (every one a winner!) and his vocals mixed right up front, where a great voice should be. Sharron and Michelle's wonderful performance as lead singers on Santa Claus Is Coming To Town. Roy's emotional reaction to Nigel's beautiful solo intro to B. Way. The brass section splendidly swinging and swingingly splendid. Nigel's violin weaving inventively around Roy's guitar, and later duelling with the bagpipes. Kaye's terrific trumpet solo in R.U. Red E 2 Rock. Roy's stunning arrangement of soul classic, Rescue Me and him joining in on chorus. Kim's fine vocal delivery of aforementioned song. Roy and Kim getting mobbed on stage. The "Christmas One" with Mat's Amazing Snow Show! Santa Claus-In-Shades dancing with*

*Kim. A thousand Woody balloons floating down from above and half the audience fighting over them. Woody being very naughty and getting away with, "Me coffee takes like shit... not that I've ever tried..." along with other threatened unmentionables, on stage, in front of posh people. He's a rebel and he don't care. He's also the best this country has ever seen. And probably the world.*

Thanks to Neil Hardie and John VdK at Keep On Rocking fanzine where you will find Neil's full and unabridged gig review. (KOR address on pg 38). Also of course to Mr Wood.

**Special Guest Photographers:**  
Rose Holmes and Jules Holmes

**Artistic license and messing about by**  
Gill



# ACROSS THE BORDER

## **ELO PART II IN SCOTLAND**

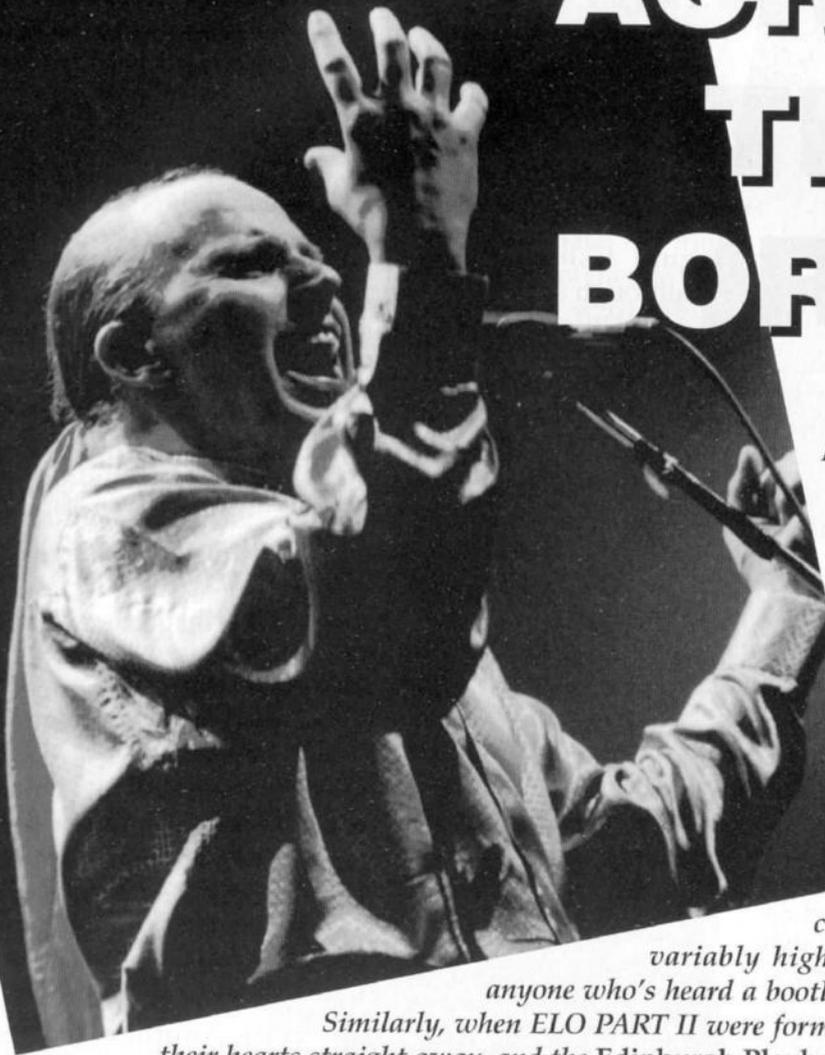
*Scotland has always been a special place for ELO. Perhaps even more so than their Midlands home base, the Scots are a fanatically devoted crowd, and gigs there are invariably highlights of any tour – ask anyone who's heard a bootleg of the TIME Tour show.*

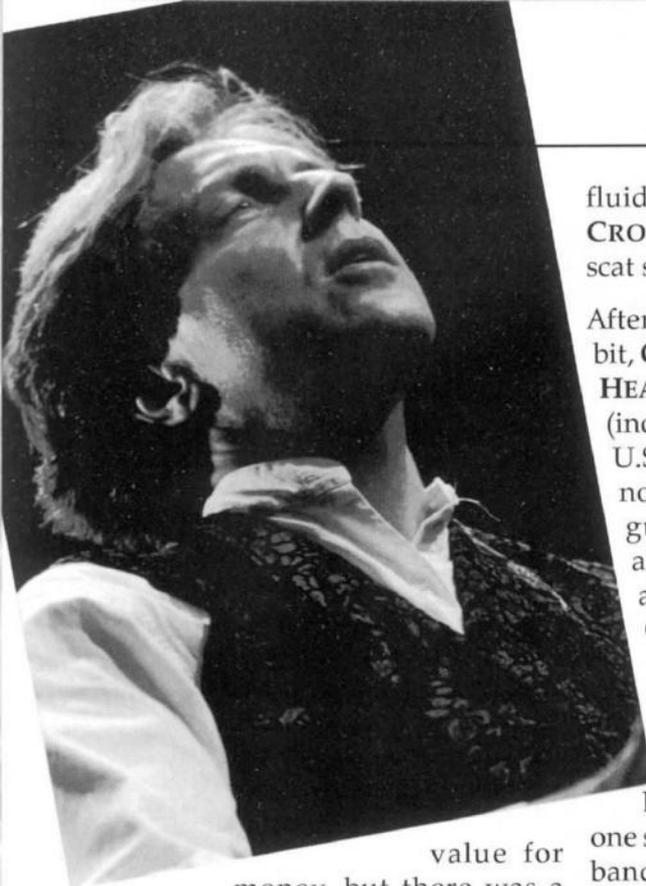
*Similarly, when ELO PART II were formed, Scotland took them to their hearts straight away, and the Edinburgh Playhouse gig with the Moscow Symphony Orchestra was undoubtedly the zenith of that now legendary tour. There were a lot of disappointed people when the first leg of the MOMENT OF TRUTH Tour didn't reach Scotland, but the band partially made up for it during February and March with a brace of gigs north of the border.*

Quite apart from righting that wrong, there were solid practical reasons for the shows too: the band had to be on top form for the forthcoming Australian mega-tour, due to be recorded for a live album and video, and what better way to warm themselves up than on a guaranteed great crowd? The shows also allowed three new songs to be "broken in" before an audience, so the Scottish fans were unknowingly to be guinea pigs, not that they seemed to mind.

Edinburgh is one of Britain's most beautiful cities, dominated by its imposing historic castle with its commanding views of the city and the **Firth of Forth**. Not that you could see much of either when the FTM battlebus pulled into town on a rain-drenched Tuesday on the last day of February. The **Usher Hall** is an impressive domed venue not unlike **The Royal Albert Hall**, but made entirely out of stone, which meant only one thing – lousy acoustics! With

much experimentation in mind, this show was to be the band's longest ever gig – 34 songs and two and a quarter hours long! Great





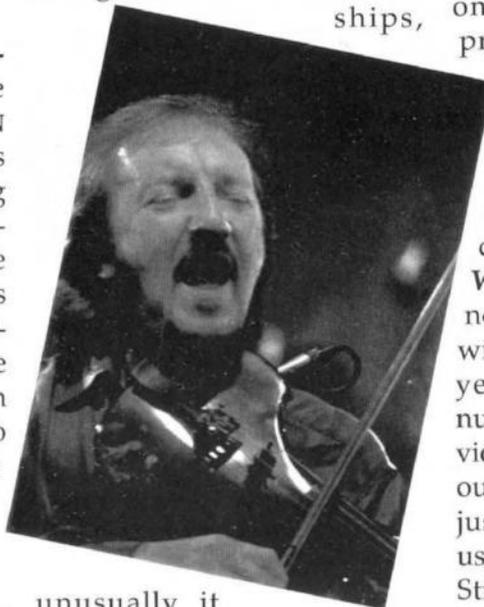
value for money, but there was a price to pay, as we'll see.

Following Lou's **MOT OVERTURE**, the band opened to the familiar strains of **STANDIN' IN THE RAIN**, as impressive as ever with the harmonies being particularly strong. They've obviously been buying new stage gear too; FTM thought Mik's crowned waistcoat rather fetching, although there were complaints from a well-known Yorkshire photographer (who shall remain nameless) that the demon violinist's new black trousers made him disappear into the background!

One of **ELO PART II**'s greatest strengths is that they are always prepared to add new touches to familiar songs, thus keeping the interest flowing. For instance, **EVIL WOMAN** featured several tasty new drum fills from Bev, whilst **DON'T WANNA** saw Eric tear a leaf from Kelly's book of naughty lyrical additions, to wit "don't wanna do fuck all." Similarly, Phil used **SHOWDOWN** as a showcase for his increasingly

fluid soloing, along with his **CROSTOWN TRAFFIC**-esque scat singing.

After Bev's "Hello Edinburgh!" bit, **CAN'T GET IT OUT OF MY HEAD** wafted its dreamy head (incredible to think it hit the U.S. Top Ten *twenty* years ago now!) over the strangely languid Usher Hall crowd, although some of them got a bit lively for **WHISKEY GIRLS**. It's a shame in some ways then that this was the point to introduce the first new number of the night, Eric's **ALL FALL DOWN**, as inevitably everyone sat down again (no, not the band!). A moody, bass-heavy song about human relationships,

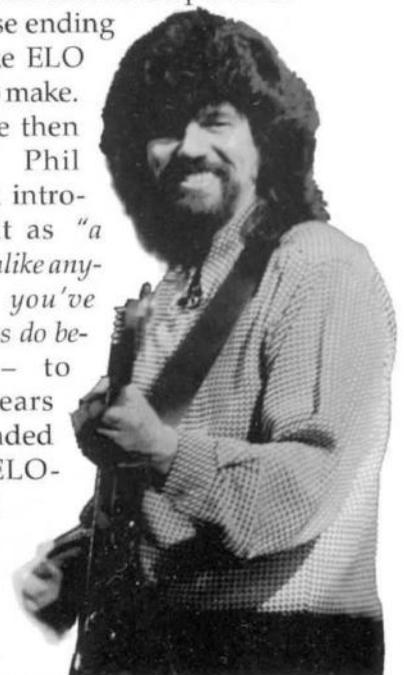


unusually it featured Eric on guitar and Mik on keyboards (by Glasgow, Eric switched to acoustic which it had to be said, suited the song much better). The pace was raised again for the first of the night's two medleys. The awesome **10538 OVERTURE** blended seamlessly into **FIRE ON HIGH**, although the segue into **ALL OVER THE WORLD** did sound somewhat incongruous by comparison. **WILD WEST HERO**

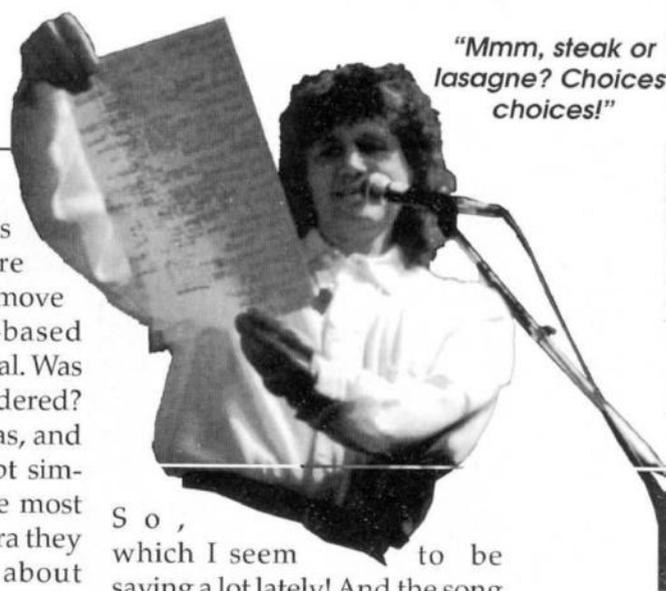
was received with open arms by the crowd, and the euphoria carried over through **1000 EYES**. **HOLD ON TIGHT** was also given the rearrangement treatment, with Phil's guitar finally recreating the wonderful buzzsaw effect of the original, whilst **TURN TO STONE** was simply perfection.

Now that the audience was nicely warmed up, Bev took the opportunity to introduce the band, wrongfooting Mik in the process, who started his solo before realising that it was scheduled for later in the set! Bev turned the confusion to his advantage by joking that most of the band were at the age where forgetting things was only too common(!), and promptly introduced **ONE MORE TOMORROW** as likely to be the band's next single (let's hope it doesn't go the same way as the others!). Phil remained on vocal duties for the second newbie, **WITNESS** (a.k.a. **FREEDOM**; it's not quite certain which title it will eventually end up with yet!). Another guitar-based number, it features a delightful violin solo and an acapella cut-out false ending just like **ELO** used to make.

Strange then that Phil should introduce it as "a song unlike anything you've heard us do before" - to these ears it sounded very **ELO**-esque!



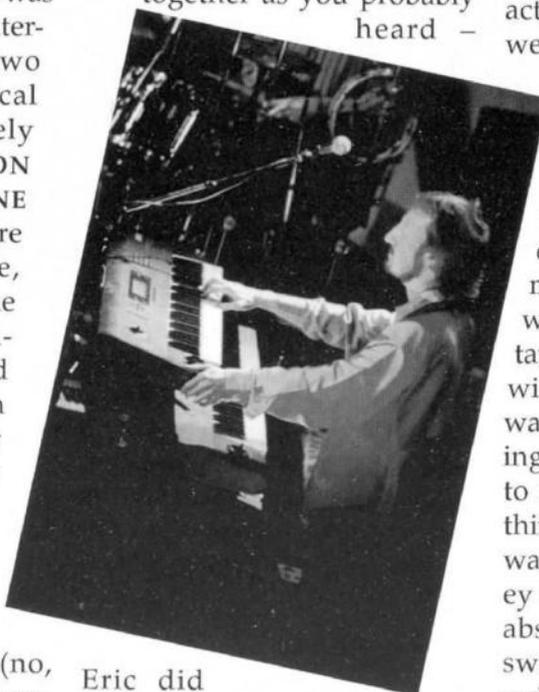
"Mmm, steak or lasagne? Choices choices!"



Every once in a while you get one of those unexpected and wonderful moments that makes a gig really special. Mik came on to play his solo, and instead of **ORANGE BLOSSOM SPECIAL** went straight into **LIVIN' THING** – a totally inspired combination, and yet so blindingly obvious that you wonder why it had never been thought of before. I must confess to being so excited that **BREAKING DOWN THE WALLS** and even **MR BLUE SKY** had been and gone before I was really aware of them. An interesting combination of two songs with similar lyrical themes followed, namely **POWER OF A MILLION LIGHTS** and **TELEPHONE LINE**. First night nerves are perfectly understandable, but Kelly chose to mark one particular fluff by an unnamed member of the band (whose name rhymes with Derek) on the latter song by saying "Do you remember that song? I wish we did!"

The third and last of the new songs performed that evening was Phil's **IT AIN'T NECESSARILY SO** (no, not that one!). A bluesy, nonsense

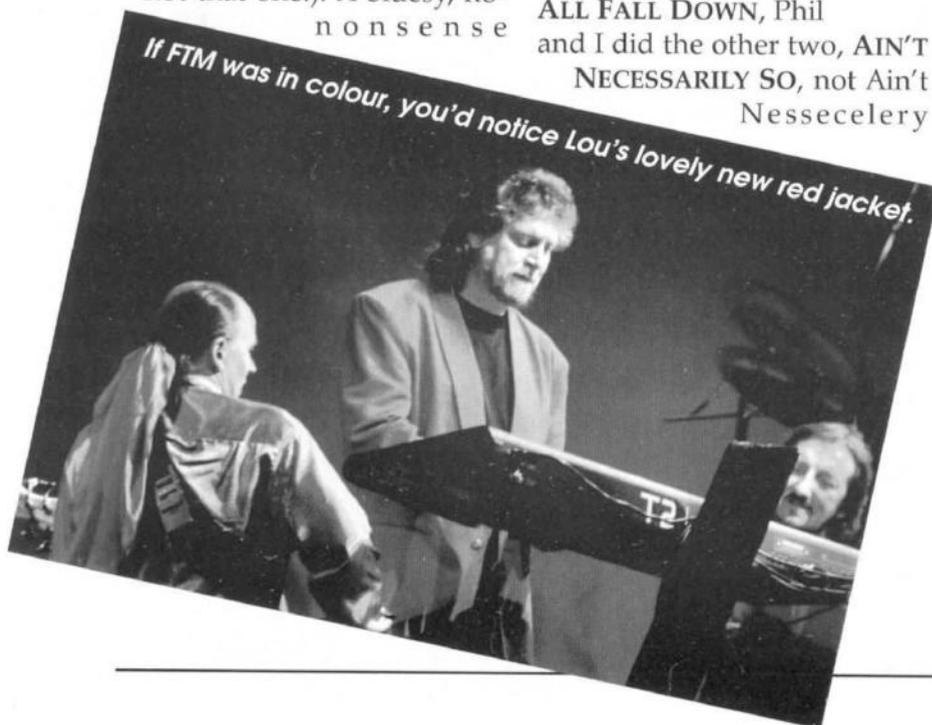
rocker, the Edinburgh crowd took to it as if it was an old favourite. There seemed to be a deliberate move away from keyboard-based songs on this new material. Was this deliberate, we wondered? Bev confirmed that it was, and that the songs were kept simple in order to make the most of the Australian orchestra they will be touring with, about which more later. "We very hurriedly put three new songs together as you probably heard –



Eric did **ALL FALL DOWN**, Phil and I did the other two, **AIN'T NECESSARILY SO**, not Ain't Nessecelery

So, which I seem to be saying a lot lately! And the song which Steph (Stephan Galfas) always calls **FREEDOM** which is actually called **WITNESS** and we put those together quickly last week. They've come together pretty well. Actually, there's a bit of a story behind the lyrics to **Witness**. In some respects it could be seen as deep and meaningful but I actually wrote it sitting outside a restaurant in Spain one evening with some friends. We were watching a line of ants crawling up the wall and we started to feed them. We tried a few things but what they liked best was honey, so we spread honey on the wall and soon it was absolutely covered in ants – swarms of 'em! **Witness** was written about watching the ants climbing up the wall, but of course it can be taken on different levels, any way you like really. I gave it to Phil to do the music and he came into the studio saying, "Sorry guys, I haven't had time to do much but I think it should go something like this" and he just played it on an acoustic guitar and it sounded great! Usually, people come in with a demo – Eric normally has something like a 48 track tape with a full orchestra (joke!), but this time even he came in with just a guitar. Its a much simpler approach for a change."

*If FTM was in colour, you'd notice Lou's lovely new red jacket.*





We'd learnt to expect the unexpected at this show, but what came next came was a total surprise. As a track on **MOT, THE FOX** came under fire from many quarters, but live it is nothing short of a revelation. The band have decided, quite rightly, that the song works much better stripped down, and Bev's drum arrangement is far closer to the OrKestra version, giving it a dramatic edge that didn't quite come across on **MOT**. The nail-biting tension of the song's narrative soaked into the crowd, and one could hear the proverbial pin drop as the powerful, emotive ring of Kelly's voice receded following the final line, "I've won, I've won, I've won!". For his troubles he got a well-deserved standing ovation.

Into the home straits now and the second medley of the night. Kicking off was a gorgeous **TICKET TO THE MOON/**

**STRANGE MAGIC**, sounding even crisper than its debut on last year's tour. **SWEET TALKIN' WOMAN** has been re-jigged with a new violin intro which sounded unnecessarily fussy, but Eric's keyboard frills and the return of Bev's tom-tom verse punctuations on **CONFUSION** more than made up for it. Bev also did himself proud on **DO YA**, restoring his blistering military-style tattoo before the last verse, leaving only the ever-popular **ROCKARIA!** to bring things to a heady climax.

The inevitable **BEETHOVEN** ended the main body of the show, and it must be said that it was a wise move to change its position in the set; the band seem to enjoy playing it a lot more these days.

The encores commenced with a chugging **ROCK AND ROLL IS KING**, never a great single although it does work well live. Already the band had been on-

stage for almost two hours, but incredibly there were still more surprises to come. When **PART II** played **Argentina** back in December, there was an unusual last-minute addition to the set, which Bev explained to us just prior to the Glasgow gig:

"We got there ready to do our usual set that we performed all last year (which you know and love and got fed up with!) and I happened to be talking to the promoter and asked what had been a hit over there. He said "Oh a few songs – but of course there was that real big one" and I said "What are you talking about?". "**LAST TRAIN TO LONDON** was number 1 for 13 weeks" he said, as if I was supposed to know! When I explained that we don't do that disco crap any more, the guy looked really shocked and said it would cause a riot, so we actually just did a short version of it – Kelly remembered the words to one

verse and that was it! When the bass started, I don't think I've ever heard a reaction like it to the start of a song. It's the biggest number one hit in the history of Argentina – even out of Argentinean artists. We were going down well anyway and it was a very lively South American passionate sort of crowd but as soon as that song started, everybody was up and it was the full fiesta – brilliant! And we didn't think we'd like doing it – we thought it was very dated, the **John Travolta** bit, you know, but actually it's alright wherever we've done it. We've tried to give it more of a groove now, and it's not sounding quite the same as it was in '79 or whatever. It's good fun."

The Edinburgh crowd thought so too, dancing in the aisles, with even the circle giving it loads, **Saturday Night Fever** – style poses, the works! The band were on a roll by now and **DON'T BRING ME DOWN**

brought things to a sweaty climax.

After such a great show FTM were far too excited to go to bed, and repaired to a local hostelry to sample both the eminently sensible Scottish licensing laws and also the legendary "pint o' heavy" (!). We have vague recollections of staggering home about 2am. We think!

On the way to Glasgow the following afternoon, the FTM battlebus ran into a heavy blizzard which delayed our entry into Scotland's biggest city. By the time we arrived at the **Royal Concert Hall** the band were already soundchecking and the interview we had hoped to get looked doubtful. The venue itself is Tardis-like in appearance, as from the outside its angular, almost art deco architecture suggests the 1930's, but inside it is very obviously a modern building. A classic example of contemporary urban regeneration that nonetheless acknowledges the city's past traditions, it highlights why Glasgow was chosen European City of Culture a few years back.

Ever wondered what the band do at soundchecks? FTM can now re-

*Look out Bev, there's a...  
OK, we've done that one!*

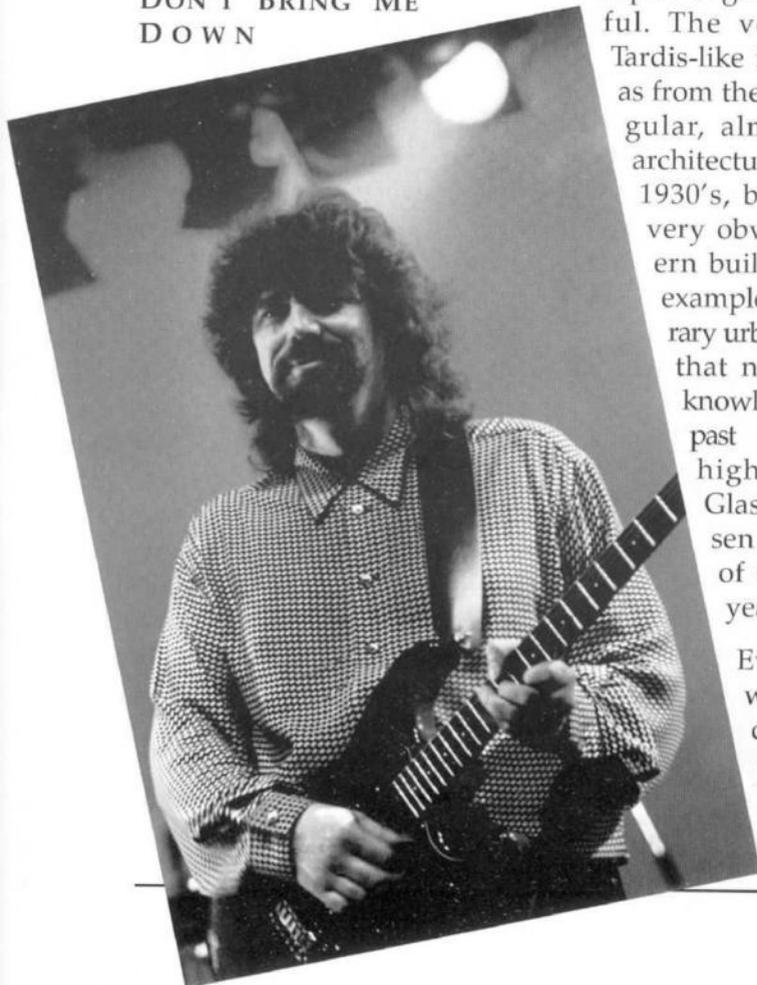


veal all.

At one point, in the same fabulous basso voice that first graced **ZING WENT THE STRINGS OF MY HEART**, Bev gave an off the cuff rendition of **BIG BAD JOHN** that had all present in stitches!

From the stage the previous night, Bev had announced that the band would be recording a new LP whilst in Australia. So Bev, why Australia, we asked?

"Well we've got an orchestra with us – the **Australian National Symphony Orchestra**. It's something we haven't done since the **Moscow Symphony** days. Last year, we said if we were going to do a live album we wanted to do it with an orchestra, but last year we only did two dates with orchestras – Poland with the **Polish Symphony** and one in Atlanta with the **Atlanta Symphony** – but they were both one offs. So this gives us a chance to do a cou





ple of nights with the orchestra and then start recording it and do it over two or three nights so we should be able to get a really good recording. And we're going to video it as well. So we will have to wear the same clothes for three nights (*Phew! Rock n'Roll! - FTM*) for when we do the edits and things... so we shouldn't need to go

into the studio and re-do any of it - it should be good enough."

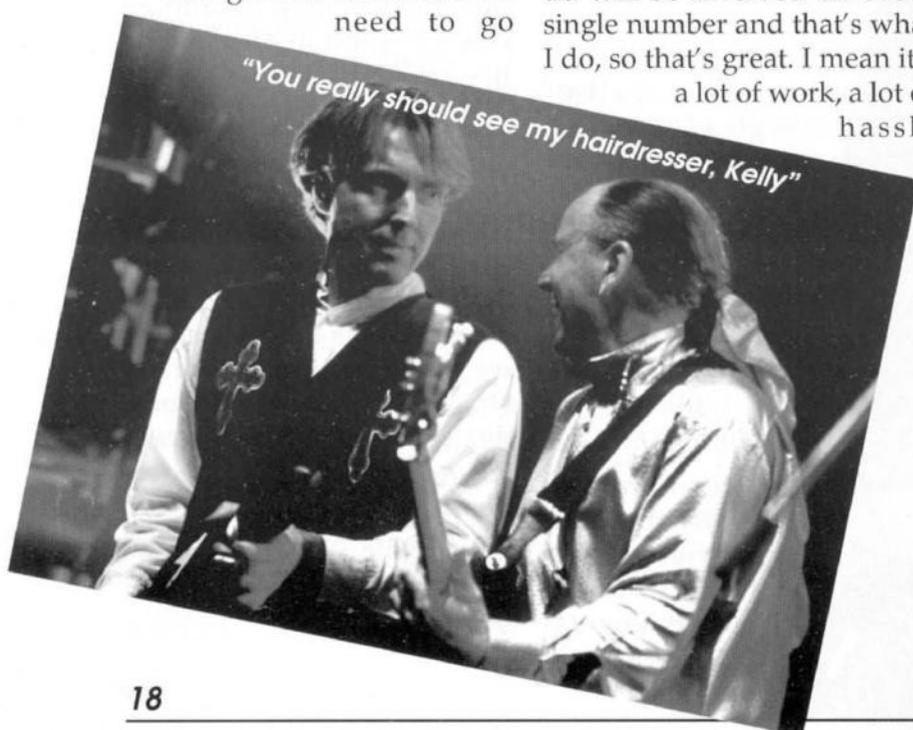
An extremely exciting prospect. But what of the man who'll have to mastermind the strings? Step forward, Sir Lou Clark.

"This is the first time we've done a tour where the orchestra will be involved on every single number and that's what I do, so that's great. I mean it's a lot of work, a lot of hassle

and a lot of worry and I'm shitting my pants, cos I don't know what they're gonna be like or anything. It's going to be different every night. I'm always on the phone to Australia. In fact the arrangements keep changing. At the moment we're only carrying a very small part of the orchestra and picking the others up every night, which means every single day we'll need to have a three-hour rehearsal. The plan was originally to have one orchestra all the way through but it's bloody expensive. It's like with the Moscow thing, it just doesn't work. But if you have a nucleus and just use that name, that seems to be the way to do it."

FTM wondered how the presence of the orchestra would affect Lou's role in the band, particularly relating to his string synthesisers.

"They're not going to be set up on this tour, which will be



strange. I like playing keyboards but I also like conducting. Its a different thing, and I've never done this with ELO before. Its going to be strange. What we're doing on this little mini-tour is just trying out the running order. Basically, we're juggling them to see how they're gonna work. They (the orchestra) are playing on everything, and I've written extra stuff because obviously the visuals are important as well, as its going to be videoed."

The packed Glasgow crowd were extremely lively from the word go, and the show had all the makings of a classic. Unfortunately, there were various reasons why the best efforts of both band and audience couldn't raise it to that plateau. The first was the venue itself, or rather the staff. The Glasgow crowd were all for having a great time from the kick off, but kept being told to sit down by the venue's staff. The problem was that the Royal Concert Hall has a very low stage, and when people got up there was no way that those who wanted to remain seated could see anything. If there was a rock'n'roll equivalent of the "Fantasy Football League", I'd have chosen the Glasgow crowd but at the Edinburgh venue, where the staff didn't mind at all if people got up and enjoyed themselves, but very few actually did. A no-win situation really. Also, an unwelcome development of the previous evening's marathon gig was that Phil's voice, strained for some time, was now near breaking point. The show was shortened to try and contain the problem, with **MIK'S SOLO/LIVIN' THING,**

**BEAN  
DOWN  
THE  
WALLS,  
MR  
BLUE  
SKY,  
POWER  
OF A MIL-  
LION  
LIGHTS, IT  
AIN'T NEC-  
ESSARILY SO  
ad ROCK  
AND ROLL IS**

**KING** all being dropped, but the damage was already done. As early as **WHISKEY GIRLS** it was apparent that Phil was having real problems, and by **ROCKARIA!** Kelly was having to deputise. The fabulous Glasgow crowd lapped it all up regardless, but it was obvious that the band were very disappointed. After the show it was reluctantly decided to cancel the Aberdeen gig scheduled for the following night, as there is too much riding on Australia to risk Phil's voice.

Appropriately enough, it was to Australia that we turned our last questions to Bev and Stephan. The last time ELO were out there was on the Big Night Out Tour back in 1978. As Stephan handed out raw carrots belonging to Eric (don't ask!), the obvious question, through mouthfuls of munching – was Bev looking forward to taking **ELO PART II** out there for the first time?

"Yeah – we liked Australia a lot – it was one of the highlights of ELO's touring career. In the last few years people have said "In all the places you've been what's the nicest place?" and for ages I said that **Sydney**, Australia, was the



"Get off Bev. Its my turn"  
"Shan't"

best place I'd ever been. In the last couple of years I've also been to **Capetown** and **Buenos Aires** and they both rate up there as well. But certainly Sydney – Australia in general, really is excellent."

Stephan's enthusiasm and creativity has once again unleashed itself, this time upon the unsuspecting Down Under. Apparently, the show will be a massive production with lasers and pyrotechnics like the world has never seen! Public response has been excellent and we wondered if Bev had any thoughts as to why things are taking off so big over there?

"I can't believe how it's taken off to such an extent – it's quite remarkable. I think Stephan here has had a lot to do with it – he's given them the full Gal-fas treatment – they've fallen for it."

Stephan:- "They did fall for it! 62,000 tickets sold so far. Mind you, it's only 10p a ticket..."

Enter tall, lean American with *nice* haircut. "Anyone seen my carrots?"

By Andrew Whiteside (erm, will this do?)

Photos and interference by Gill and Mat

# ELO PART II

# All Over The World

ELO Part II are currently globe trotting like frenzied hams where they are and where they are going. So if you have then may I suggest Bali with me! No, seriously though, if you have a date and venue before you make any travel arrangements. to all the time, so don't take this as *the* definitive list. If you appear in an insert or as part of a Supplement. We

## USA

The dates listed below are only provisional and they may not all happen. It's also possible that other dates could be added, but hey, that's the crazy world of rock 'n' roll for you!

- June '95
  - 9 Chicago, Illinois
  - 10 St. Louis, Missouri
  - 15 Louisville, Kentucky
  - 16 Lexington, Kentucky
  - 22 Holmewood, Illinois
- July
  - 7 Dallas, Texas
  - 8 Houston, Texas
  - 13 New Orleans, Louisiana
  - 14 Vinton, Louisiana
  - 20 Pittsburgh, Pennsylvania
  - 21 Erie, Pennsylvania
  - 22 Lancaster, Pennsylvania
  - 28 Daytona, Florida
  - 29 Orlando, Florida
  - 30 Tampa, Florida
- August
  - 4 Watertown, Wisconsin
  - 5 Sheboygan, Wisconsin
  - 6 Decatur, Illinois
- September
  - 1 Cleveland, Ohio
  - 2 Toledo, Ohio
  - 3 Chicago, Illinois
  - 4 New York, New York

It's a wonderful town...

**Denmark**  
27/5/95 &  
1,2,3/6/95

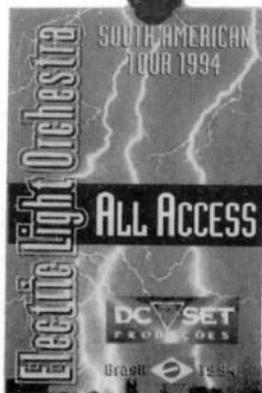
**Scotland**  
28/2/95 Usher Hall, Edinburgh  
1/3/95 Royal Concert Hall, Glasgow  
Capital Theatre, Aberdeen  
rescheduled for 19/4/95

**England**  
Minehead, 4-5/3/95

**England**  
Charter Hall,  
Colchester, 18/4/95

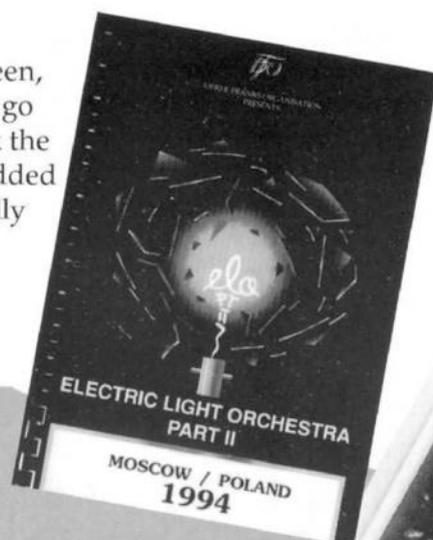
**France**  
29-30/6/95  
Apparently.

**South America**  
Well known for the samba, and exciting Latin beats, South America has another favourite in Last Train To London. It was one of the most popular No. 1 hits that there has ever been in Argentina. In fact, they liked it so much they named a radio station after it! Kelly's bass riff can regularly be heard as the station theme. ELO Part II drove the audiences crazy (as only Latin Americans can) and there were scenes of mobbing as the fans tried to meet their heroes.  
9/12/94 Teatro Gran Rex, Buenos Aires, Argentina  
10/12/94 Olympia Theatre, Sao Paulo, Brazil  
11/12/94 TV shows and Teatro Gran Rex, Buenos Aires, Argentina



# The World!

sters in a wheel. We illustrate here where they have been, a round the world ticket and want to know where to go you do plan to go to any of these gigs, please do check the The band's touring schedule is changing and being added e have any further announcements, they will hopefully re going to Colchester. Where will you be going?!



**Singapore**  
Playing the Singapore Stadium (cap. 7,600) with the Singapore Symphony Orchestra on 29/3/95.

**The Land of Oz**  
Wizard-like ELO Part II have conjured up massive audiences and have a magical show planned in venues across Oz. Accompanied by the 44-piece Australian Symphony Orchestra. A live album and video should hopefully be forthcoming from this tour, as will a report from our readers there in the next FTM!



*ELO Part II in front of the twin peaks of Mount Kilimanjaro!*

**South Africa**  
For one night only. Could be the title of this leg of the tour as that is all Part II are playing. 14/4/95 Johannesburg

- The band are playing at:-
- 16/3/95 Brisbane Entertainment Centre
  - 17/3/95 Newcastle Entertainment Centre
  - 18-19/3/95 Sydney Entertainment Centre
  - 21-22/3/95 Melbourne Flinders Park Centre
  - 23/3/95 Adelaide Entertainment Centre
  - 24&26/3/95 Perth Entertainment Centre

# The Very Best...and the rest

As promised, this issue concentrates on ELO's European compilation releases. I'm sure there will be some you won't have seen before (indeed there are some that I hadn't seen prior to writing this article!), and a special thanks goes to Marc and Patrik of FTM Germany for very kindly entrusting their sleeves to me. Sorry about the tea stains and cat paw prints lads... Two things before I go any further. It wouldn't take a supersleuth to notice that the sleeve masquerading as Dino's THE VERY BEST OF in last issue's article was in fact ELO'S GREATEST HITS; also, the "Must Have" rating system shouldn't have read as stars, but as Mr Smiley's; these were due to gremlins creeping into the works, apologies! *Next issue: Worldwide releases.*



**Title:** Masters Of Rock Vol. 12: Showdown  
**Cat. No.** EMI Electrola 1 C 054-05 698 (not released on CD)  
**Country of Origin:** Germany  
**Track Listing:** 10538 Overture, From The Sun To The World, Whisper In The Night, Queen Of The Hours/Roll Over Beethoven, First Movement, In Old England Town, Showdown.  
**Anything of interest:** Basically a German issue of the UK SHOWDOWN LP in a different sleeve. Features unintentionally hilarious sleeve notes; "...the request to roll over Beethoven in four-four time beat and to tell Tchiakovsky about this (song-text)."  
**Release date:** 1974  
**"Must have" rating:** ☹ ☹

**Title:** Electric Light Orchestra: Collection  
**Cat. No.** EMI Electrola 1C 028-05 698 (not released on CD)  
**Country of Origin:** Germany  
**Track Listing:** Roll Over Beethoven, Whisper In The Night, Queen Of The Hours, 10538 Overture/Showdown, From The Sun To The World, In Old England Town (instrumental), First Movement.  
**Release date:** 1981  
**"Must have" rating:** ☹ ☹ ☹ ☹



**Title:** Electric Light Orchestra  
**Cat. No.** Music For Pleasure 4M036-05698 (not released on CD)  
**Country of Origin:** Belgium  
**Track Listing:** Roll Over Beethoven, Whisper In The Night, Queen Of The Hours, 10538 Overture/Showdown, From The Sun To The World, In Old England Town (instrumental), First Movement.  
**Anything of interest:** Belgian re-issue of COLLECTION.  
**Release date:** 1982  
**"Must have" rating:** ☹ ☹ ☹ ☹

**Title:** Electric Light Orchestra  
**Cat. No.** CBS 1113 3098 (not released on CD)  
**Country of origin:** Czechslovakia  
**Track Listing:** Livin' Thing, Do Ya, Turn To Stone, Sweet Talkin' Woman, It's Over, Telephone Line/Shine A Little Love, Mr. Blue Sky, Don't Bring Me Down, Confusion, Last Train To London.  
**Anything of interest:** Sleeve is a still from the HOLD ON TIGHT video.  
**Release date:** 1982  
**"Must have" rating:** ☹ ☹ ☹





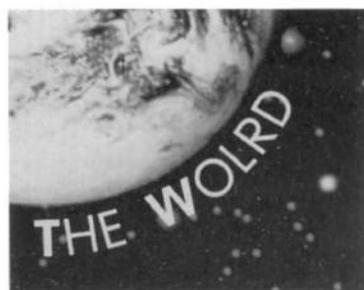
**Title:** A Perfect World Of Music  
**Cat. No.** Jet 24 043  
**Country of origin:** Germany (also issued in Holland, Spain and on CD in France)  
**Track Listing:** Roll Over Beethoven, Confusion, I'm Alive, Shine A Little Love, Twilight, Livin' Thing, Do Ya, All Over The World//Hold On Tight, Rockaria!, Can't Get It Out Of My Head, Mr. Blue Sky, Turn To Stone, Don't Bring Me Down, Telephone Line, Rock And Roll Is King.  
**Anything of interest:** The vinyl versions feature the edited U.S. single version of MR. BLUE SKY, but the CD has the full length version.  
**Release date:** 1985  
**"Must have" rating:** 😊 😊 😊

**Title:** From The Sun To The World  
**Cat. No.** Platinum PLP 7 (not released on CD)  
**Country of origin:** Germany  
**Track Listing:**  
 In Old England Town, Roll Over Beethoven (8.04 version)//Momma (wrongly credited as Mama), From The Sun To The World.  
**Anything of interest:** Curious incomplete re-issue of ELO 2. Nice early 70's live shot on the cover.  
**Release date:** 1985  
**"Must have" rating:** 😊 😊



**Title:** All Over The World  
**Cat. No.** Arcade 01 0246 21 (also released on CD: 01 0246 61)  
**Country Of Origin:** Holland  
**Track Listing:**  
 Roll Over Beethoven, Confusion, I'm Alive, Shine A Little Love, Twilight, Livin' Thing, Do Ya, All Over The World//Hold On Tight, Rockaria! Can't Get It Out Of My Head, Mr Blue Sky, Turn To Stone, Don't Bring Me Down, Telephone Line, Rock And Roll Is King.  
**Anything of interest:** The inside of the gatefold sleeve shows the band performing at the 1986

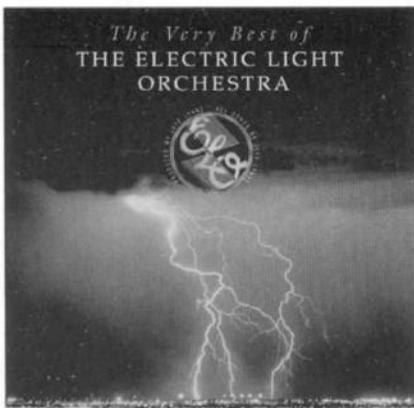
**Detail of misprint cover**



Montreaux Pop Festival, featuring Martin Smith on bass. Of interest to collectors iare editions with a misprinted sleeve (see right).  
**Release date:** 1987  
**"Must have" rating:** 😊 😊 😊



**Title:** Heroes Of Pop Music  
**Cat. No.** Arcade 01 3620 21  
**Country of origin:** Holland  
**Track Listing:**  
 Roll Over Beethoven, Confusion, I'm Alive, Shine A Little Love, Twilight, Livin' Thing, Do Ya, All Over The World//Hold On Tight, Rockaria!, Can't Get It Out Of My Head, Mr. Blue Sky, Turn To Stone, Don't Bring Me Down, Telephone Line, Rock And Roll Is King.  
**Anything of interest:** Dutch re-issue of A PERFECT WORLD OF MUSIC in a different sleeve, taken from a video still from HOLD ON TIGHT.  
**Release date:** 1988  
**"Must have" rating:** 😞 😞 😞

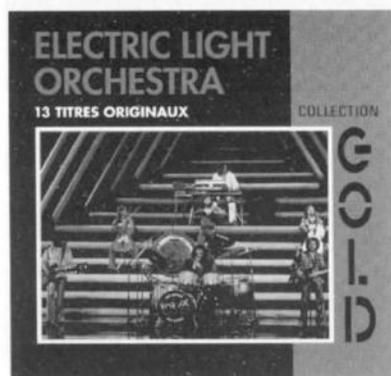


**Title:** The Very Best Of  
**Cat. No.** Epic 466558 1  
**Country of origin:** Germany  
**Track Listing:** Evil Woman, Livin' Thing, Turn To Stone, Can't get It Out Of My Head, Rockaria!, Telephone Line//Mr. Blue Sky, Sweet Talkin' Woman, Confusion, Rock And Roll Is King, Strange Magic, Calling America//Don't Bring Me Down, So Serious, Getting To The Point, Do Ya, Hold On Tight, Secret Messages//Wild West Hero, Here Is The News, Shine A Little Love, I'm Alive, All Over The World, Roll Over Beethoven.  
**Anything of interest:** The first Euro double compilation. Used the same artwork as AFTERGLOW.  
**Release date:** 1990  
**"Must have" rating:** ☹️ ☹️ ☹️

**Title:** The Very Best Of ELO  
**Cat. No.** Arcade 01 4290 22 (also released on separate CD's, 01 4291 61 & 01 4292 61)  
**Country of origin:** Holland  
**Track Listing:** Prologue/Twilight, Mr Blue Sky, Heaven Only Knows, All Over The World, Showdown, Tightrope, Rockaria!//Calling America, Hold On Tight, I'm Alive, Do Ya, Don't Bring Me Down, Shine A Little Love, Rock 'N' Roll Is King, Roll Over Beethoven//Eldorado Overture, Can't Get It Out Of My Head, Telephone Line, Evil Woman, So Fine, Livin' Thing, Last Train To London//Sweet Talkin' Woman, Turn To Stone, Strange Magic, Confusion, Shangri-La, Bluebird, It's Over.  
**Anything of interest:** Interesting artwork and a track selection that betrays the influence of someone with a knowledge of the band's music make this one of ELO's best compilations. Also unusual is the fact that the vinyl release was a double set but the CD's were sold separately.  
**Release date:** 1990  
**"Must have" rating:** ☹️ ☹️ ☹️ ☹️



**Good compilation shock horror!**



**Title:** Collection Gold  
**Cat. No.** CBS 4713762  
**Country of origin:** France  
**Track Listing:** Can't Get It Out Of My Head, Rock And Roll Is King, Shine A Little Love, Last Train To London, Don't Bring Me Down, Ticket To The Moon, Hold On Tight, Telephone Line, It's Over, Mr Blue Sky, Getting To The Point, Boy Blue, Eldorado Finale.  
**Anything of interest:** The cover photo shows Jeff playing a twin-necked guitar.  
**Release date:** 1992  
**"Must have" rating:** ☹️ ☹️ ☹️

**Title:** Livin' Thing  
**Cat. No.** Zounds CD 27200460  
**Country of origin:** Germany  
**Track Listing:** Roll Over Beethoven, Don't Bring Me Down, Turn To Stone, Livin' Thing, The Way Life's Meant To Be, 10538 Overture (sic), Rockaria!, Showdown, Evil Woman, Confusion, Here Is The News, Hold On Tight, Rock And Roll Is King, Shine A Little Love, Twilight, Telephone Line, I'm Alive, Calling America, All Over The World.  
**Anything of interest:** OK, so maybe FIRST MOVEMENT wasn't the worst after all! Despite there being no mention of ELO PART II in the booklet, there are photos of both Pete Haycock and Eric Troyer! Only redeeming feature is the excellent sound quality.  
**Release date:** 1992  
**"Must have" rating:** ☹️ ☹️ ☹️ ☹️ ☹️ ☹️ ☹️ ☹️

**The pits - official!**



**Title:** The Definitive Collection  
**Cat. No.** Epic 4724212  
**Country of origin:** Holland  
**Track Listing:** Showdown, Eldorado Overture, Can't Get It Out Of My Head, Evil Woman, Strange Magic, Livin' Thing, So Fine, Rockaria!, Sweet Talkin' Woman, Turn To Stone, Mr Blue Sky, Don't Bring Me Down, Shine A Little Love, The Diary Of Horace Wimp, All Over The World (from Xanadu), Twilight, Rock And Roll Is King, Hold On Tight, Secret Messages.  
**Anything of interest:** An entertaining use of collage on the sleeve. Also like the totally unnecessary reference to XANADU after ALL OVER THE WORLD.  
**Release date:** 1992  
**"Must have" rating:** 😊 😊 😊



**Title:** The Very Best Of  
**Cat. No.** Epic EPC 472986 1  
**Country of origin:** Italy  
**Track Listing:** Evil Woman, Livin' Thing, Can't get It Out Of My Head, Twilight, Rock And Roll Is King, Showdown, Last Train To London//Turn To Stone, Telephone Line, Calling America, Shine A Little Love, Roll Over Beethoven, Tightrope, Confusion.  
**Anything of interest:** Another dire sleeve. The logo looks like it was faxed!  
**Release date:** 1993  
**"Must have" rating:** 😞 😞 😞 😞 😞 😞

**Title:** The Very Best Of  
**Cat. No.** Versailles VER 4744872  
**Country of origin:** France  
**Track Listing:** Last Train To London, Don't Bring Me Down, Evil Woman, Livin' Thing, Can't Get It Out Of My Head, Do Ya, Telephone Line, Turn To Stone, Sweet Talkin' Woman, Mr Blue Sky, All Over The World, Hold On Tight, Rock And Roll Is King, Strange Magic, Twilight, Showdown, Rockaria!, Roll Over Beethoven, Shine A Little Love.  
**Anything of interest:** Despite the over-reliance on the hits, the wonderful cover artwork make this a welcome addition to anyone's collection.  
**Release date:** 1993  
**"Must have" rating:** 😊 😊 😊 😊 😊



**Title:** The Chartsingles Collection  
**Cat. No.** Bellaphon 288 07 237  
**Country of origin:** Germany  
**Track Listing:** Roll Over Beethoven, Can't Get It Out Of My Head, Evil Woman, Livin' Thing, Do Ya, Rockaria!, Telephone Line, Turn To Stone, Mr Blue Sky, Shine A Little Love, Last Train To London, Don't Bring Me Down, Confusion, Xanadu (feat. Olivia Newton-John), Hold On Tight, Here Is The News, Rock And Roll Is King.  
**Anything of interest:** The sleeve artwork carries photos of Jeff, Bev, Richard... and Hugh McDowell (Wot? No Kelly!).  
**Release date:** 1994  
**"Must have" rating:** 😊 😊 😊

## Back Issues

Due to our recent influx of new readers, the following are the **ONLY** back numbers still available:

**9 Cover Photo: ELO PART II**

ELO PART II's first interview, album review and report on Press Launch.

**10 Cover: ELO PART II**

ELO PART II & MSO tour report, behind-the-scenes feature, ELO video reviews.

**11 Cover: Hugh**

Hugh McDowell interview, vintage interview with Jeff, OrKestra in Amsterdam, DISCOVERY feature.

**12 Cover: Bev**

Interviews with Richard Tandy & Dave Morgan, PART II on the road in Germany, XANADU feature.

**14 Cover: Woody**

Idle Race feature, Woody's live escapades, OrKestra LP review, Tandy Morgan Smith & Jeff's latest productions feature.

**15 Cover: Mik**

Bev's diary of US Tour, Eric's solo CD, Woody & Pt II live.

**16 Cover: Woody**

Exclusive Woody interview, Idle Race, Phil Bates in conversation, Jeff Lynne interview from 1991.

**17 Cover: Richard Tandy with gold disc**

Richard Tandy interview, Woody in session, BALANCE

OF POWER feature, Martin Smith, Hugh McDowell, ELO PART II & Woody News.

**19 Cover: The Roy Wood Big Band**

MOMENT OF TRUTH Tour photo special, Roy Wood Big Band photo profile, ELO compilation feature, Bev on The Move interview.

Please note that 13 and 18 are now **SOLD OUT**.

Each issue costs **£3.50** (UK price only, overseas readers enquire with IRC). Available from:-

**FTM Back Issues, PO Box 1120, ASCOT, Berkshire, SL5 9XD, ENGLAND**



### Australian Subscription Rates

FTM now has a Contact Office in Australia. A 4-issue subscription to FTM costs \$49 Australian Dollars (or \$14 per single issue). Please make cheques/PO's payable to **FACE THE MUSIC FANZINE** and write to:

**Face The Music (Australian Contact Office), P.O. Box 543, Bentley, Western Australia 6102.**

## Supplement Scheme

*The Supplements are FTM's between-issue urgent news service. Usually produced as an A4 colour 4-page Newsletter, always packed with Tour dates, record releases, collectors information and lots of pretty pictures!*

Please note the Supplement address has changed again:

**Face The Music (Supplements), PO Box 1120 ASCOT, Berkshire, SL5 9XD, ENGLAND**

Price: £6 (UK), £8 (Eire/Europe), £10 (rest of world). Cheques payable to **FACE THE MUSIC FANZINE**, and **must** be drawn on a UK Bank. In addition, overseas subscribers can pay in currency so long as a realistic rate of exchange is applied and money is sent via registered post. FTM cannot take responsibility for any funds lost in the post.

This entitles you to four supplements delivered first class (air mail overseas)...

# Anna F\*#!s Right Off!

FTM Towers,  
Top Floor,  
High Enufftojump,  
Stress City

Dear Anna-Maria Bialaga,

FTM are very sad to accept your resignation as Subscriptions Supervisor. Reader Services will never be the same again! Nothing will ever be the same again. You have shuffled off this mortal magazine and gone to do something a lot more bloody exciting than stuffing poxy fanzines in envelopes and answering gormless letters about the price of fish.

Oh God, what will we do without you? How will FTM go on? How will I go on? I can't do it by myself. Oh Anna, please don't go, please oh please. You've held my hand for fifteen years now. You took me to all those concerts when I just dare not go alone. You wangled our way backstage. It was you who had the guts to knock on those dressing room doors and utter the immortal words, "Oi you, give us yer autograph or I'll kic k yer in the b@~!". It was you who brushed aside anybody (the bigger and bolshier the better) who stood in our way with an eloquent "F\*#! Right Off".

And when FTM's Ed was struggling and could no longer cope with the organised chaos that was our speedily expanding subscription system, it was you who came to the rescue. With a shrug of the shoulders and a "No Shit Sherlock" you dumped us firmly on our feet, where we've stayed, staggering only when pissed, to this very day.

You may be leaving FTM but you can't rid yourself of me that easily. Oh no! I know where you live and I'll be round next week to raid your biscuit bowl, drink your vat of Polish vodka (I wish!) and lurch dangerously toward your precious cacti.

So Anna, if you must, F.R.O. but whatever you do, have a groovy time.

Love Gill

and the Sad Remains of FTM.

XXX

SUEM & SCREWEM  
SOLICITORS  
10 BUNNY STREET  
CONEY ISLAND

FTM FANZINE

Dear Sirs

We are writing on behalf of our client Mr A Rabbit. Tony (as he prefers to be called) had been promised star billing by yourselves in the form of a back cover of your Face The Music magazine.

Imagine our client's crushing disappointment when on receiving his copy of said magazine his picture was nowhere to be found.

Unless this situation is rectified by yourselves we are under instruction from our client to seek damages for breach of contract.

Yours,

I. Suem

U. Screwem

Its true, we can't deny it. Despite the care and attention we always devote to FTM's layout, gremlins always creep in somewhere, and sometimes they are more noticeable than others.

Last issue's back cover was a case in point, and from the mess that appeared we doubt that anyone would have understood what it was all supposed to represent.

In order to make sense of it all (and to keep Tony the Rabbit's lawyers off our backs!), we've reproduced what should have appeared elsewhere on this page. So now you'll hopefully be able to make out that Mik was in fact supposed to be throwing a grenade, not what looked like an overgrown chip pan!

Does the joke make sense? If not, you'll just have to go back to the last issue and look at the PART II interview again, won't you?



### Woody And Martin – The Duel. Toothbrushes At Dawn!

*It was at Woody's Symphony Hall gig where I first heard about the "Superfan Quiz". I met up with the other Woody fans I know and they reminded me to watch Roy the following Saturday (Christmas Eve) on CHANNEL 4'S DON'T FORGET YOUR TOOTHBRUSH. They were all wondering who was going to be the 'Superfan'. I was probably the only one there who had never seen the show, let alone heard of the Superfan Quiz!*

The following morning, as coincidence would have it, I received a phone call from The Woody Info. Bureau.

**Them:** "The Toothbrush show have asked us if we know someone who will do the Superfan Quiz where the fan and the star have to answer questions about the star's career. Do you fancy it?"

**Me:** "What? ![laughs] I don't think so! I'm a bit shy for that sort of thing."

**Them:** "We think you'd be good. Can we give them your number?"

**Me:** "Well..."

Later, the phone rang again. "It's Clara from the TOOTHBRUSH office. Is that Martin?" "Yep."

"Can I interest you in buying some toothbrushes?"

No really, they asked if I would do the show and could I send a photo. "That's blown it!" I thought.

Next day, they rang to say they wanted me and could I think of a prized possession to give away if I lost? We made a short list of five things which I'd take

with me, to decide upon when I got there.

My chauffeur for the big day was a friend called Chris from the hospital radio at Stoke Mandeville Hospital where we both work. As soon as we arrived we were taken for a jolly cup of tea, and discussed the prize I would give away if I lost. It was decided we'd use my old 8-track cartridge machine c/w THE BEST OF THE MOVE cartridge. After being shown to my dressing room, it was time to go into the studio where the show was being put together. Had a quick chat with Roy, then it was time to run through the Superfan Quiz. This was just for us to get used to pressing the buzzer, and to check that they were working OK

(which they weren't!). The questions were on general knowledge and Roy won!

With that over, the next few hours went by very quickly as I watched the band rehearse their three songs, and Chris Evans went over some of his 'bits'. I remember feeling quite proud being surrounded by such professional people, and also at the thought of being on the same show as my all time hero... Roy Wood! Soon it was time for a break, and everybody involved in the show went either to the canteen or their dressing rooms. Everyone that is except me. The memory of sitting in that completely deserted studio is one of the strongest I have. It was completely silent. The cameras looked almost unreal without someone standing behind them. The week leading up to this had been quite hectic, and the next few days would be as well. I enjoyed the



peace and quiet, and as I soaked up the atmosphere of the studio, I felt very relaxed.

At about 6pm, people started to come back in. Time for the 'full dress rehearsal' – a complete run through of the show as near as possible to the real thing being broadcast live later on. This time, the Superfan Quiz was about Roy, but obviously not with the questions that would be used later on. Again, Roy won (he knew more about his career than I thought he would). I don't remember any of these questions, but it was very light-hearted, and the producers were happy with it, so it was time to retire to the bar for a swift half, a few mince pies and a general mingle.

It must have been about eight o'clock that I was taken to make-up. I must admit it was a strange feeling having a lady putting make-up on me (I usually do my own!). After that, it was time to meet the lady from the sound department. This was one of the best parts of the day! After clipping the microphone onto my shirt, the wires were pulled through inside my clothes until the other end appeared magically from my backside! The end was then plugged into a transmitter which the young lady tucked into my back pocket. While this was going on, I remember thinking, "What a strange way to spend Christmas Eve."

Before returning to the studio, I just had to pop into the Gents, and as I stood there (as we chaps do), I wondered if the sound dept. could hear me! There was no-one else in there, and I remember saying, "Sorry about this, chaps."

Back in the studio, it felt so different now. The audience were in, and they were being 'warmed up'. Backstage, **Jadene**, Chris Evans' assistant, was waiting to make her entrance, as were 330 frozen turkeys, the same amount of Brussels sprouts (its a weird show!) and enough vodka to keep The Roy Wood Big Band going 'til next Christmas! Jadene told me she was really pleased because she'd just had her picture taken with Roy!

It was 9 o'clock and the show was about to begin. We watched from backstage on a monitor, and it wasn't long before Roy and the band sent the audience wild with **CHRISTMAS EVERYDAY**. You'd be surprised at how loud the audience and the band are in the studio compared to the 'mix' you hear on TV. Anyway, it was time to get in position on the 'Superfan' set, which would revolve round just after the song ended. I found myself singing along to **CHRISTMAS**, until I remembered the microphone again. Soon I heard those famous words, "Why don't you give your love for Christmas," and after a few thumbs-up from various important-looking people with clipboards, the stage began to revolve.

The quiz got underway and we both gave a couple of silly answers, which I assumed everyone did as it is a 'silly' sort of show! At the time, I didn't know what the score was, but I knew it must be pretty close. The last question was, "What

school choir sang on **CHRISTMAS EVERYDAY?**". As soon as I hit the buzzer, **Stockland Green** went straight out of my head, and I could only say **Bilateral School**. Chris Evans gave it to me, and I won. Though, if I could change anything, I'd have liked Roy to have got it and it would have been a draw. But it was just a bit of fun, and I won a pair of Roy's pink glasses! Roy did two more live songs – his own number, **BOADICEA**, joined by **Jools Holland** (who leads the house band) and the show ended with their version of John Lennon's **HAPPY XMAS WAR IS OVER**.

After the show, it was back to the bar for a few more drinks, another chat with Roy, and also Chris Evans, who was very friendly. The production team came over and said they were very pleased with it.

On the way home, we went on a little sightseeing trip of London, past **Buckingham Palace** and **Big Ben** which I'd never actually seen before. Some would say it was a weird thing to do at midnight on Christmas Eve. Compared to the previous twelve hours, it seemed quite normal.

Written by Martin Kinch

Photos: Chris Long

**Singer**  
Television Productions

3 January 1995

Dear Martin

Just a quick note to say what a star you were on Saturday night. We so enjoyed having you on the show. You really did know your stuff about Roy Wood, and I'm glad that you were able to keep his special pink sun glasses! What a wonderful present. I hope you and your friends had a good time both on the show and in the bar afterwards, you certainly looked like you did. I hope your journey back to Oxfordshire went smoothly. Keep watching the show because we have got some other great guests lined up for the rest of the series.

Thank you once again for being one of the best SUPERFANS

Kind Regards

*Anna Mercury*

Clara Tuckey

# Rob's Supermarket

The promised revamp for the FTM Shop will appear next issue. By then we should have satisfied all outstanding orders on the now-deleted SOMETHING PECULIAR and GOOD GOLLY MISS MOLLY and also have more goodies with which to tempt you. Sorry about this, but once again you'll notice that there's an address change, this is to increase security on your mail. Rob will continue to administer the Shop however, so if you have any queries, please address them to him at the new FTM address. Closing Date by which time all orders for this issue must be received is May 31st 1995.

## THE BC COLLECTION

By Richard Tandy, Dave Morgan and Martin Smith. Eighteen track CD of previously unreleased material, exclusive to FTM. Please note that the limited edition autographed copies now completely sold out - all remaining copies of this outstanding CD are offered unautographed.

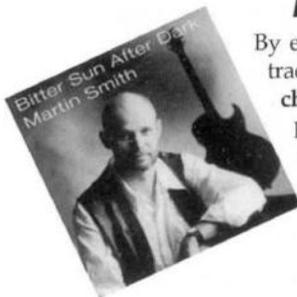
Price: £9.00 UK, £10.00 Eire/Europe, £11.00 Rest of world



## BITTER SUN AFTER DARK

By ex-ELO bassist Martin Smith. Twelve track CD of original material, includes Richard Tandy's DOWN IN G and features him on piano and guitar.

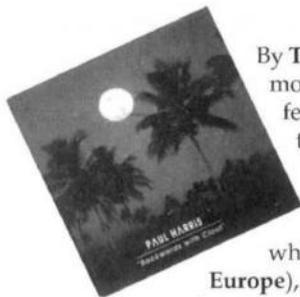
Price: £10.00 UK, £11.00 Eire/Europe, £12.00 Rest of world



## THE GREAT DIVIDE

By The Paul Harris Band. 14-track promo cassette album produced by and featuring Martin Smith on lead guitar. Also available as a rare 6-track CD sampler. Both cassette and CD feature the original version of SPINNING AWAY (the tune which reached the final of A Song For Europe), which is due to be remixed and re-released, so both of these are due to become collectors items.

Price: Each £6.99 UK, £7.99 Eire/Europe, £8.99 Rest of world



## MODEL CITIZEN

By Eric Troyer. Limited edition six track mini-album, last few autographed copies disappearing fast!

Price: CD £10.00 UK, £11.00 Eire/Europe, £12.00 Rest of world. MC £8.50 UK, £9.50 Eire/Europe, £10.50 Rest of world



## THE MOMENT TO BUY!

You demanded it! So bowing to popular request, we have on offer all the MOMENT OF TRUTH releases to date.

POWER OF A MILLION LIGHTS/  
POWER(Edit)/SO GLAD YOU SAID  
GOODBYE

Price: CD £4.99 UK, £5.99 Eire/  
Europe, £6.99 R.O.W.

BREAKIN' DOWN THE WALLS/  
BREAKIN'(Edit)/DON'T WANNA

Price: CD £4.99 UK, £5.99 Eire/Europe,  
£6.99 R.O.W.

## MOMENT OF TRUTH

Price: CD £11.99 UK, 12.99 Eire/  
Europe, £13.99 Rest of world.  
MC £8.99 UK, £9.99 Eire/Eu-  
rope, £10.99 R.O.W.



## Just in!

### THE MOVE – BBC SESSIONS

As reviewed on page 6 we have been able to obtain copies of this CD at below what the expected retail price will be. A must for all collectors of The Move.

Price: £10.00 UK,  
£11.00, Eire/Europe,  
£12.00 Rest of world



### ALL GOD'S BLESSINGS '94

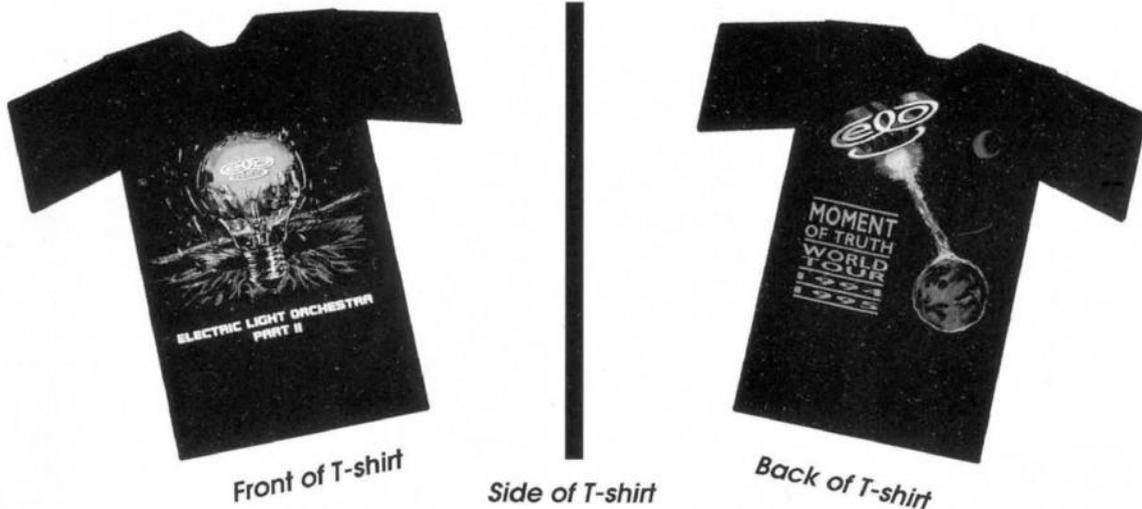
By Dave Morgan. This rare 16-track cassette showcases Dave's exemplary songs in the Christian music field. ALL GOD'S BLESSINGS '94 replaces BETHLEHEM TOWN and CHRISTMAS BELLS from the original 1992 release with two new tracks, ME AND THE LORD and RISE AND STAND. Martin Smith produces WRITTEN IN MY HEART, and a certain "Otis Wilbury" appears on and produces God's GOOD TIME!

Price: £6.00 UK, £7.00 Eire/Europe,  
£8.00 Rest of world.

# **ELO Part II T-Shirts!**

And now, by popular request... At last you can now buy T-shirts through FTM. As sold on the '94/'95 World Tour, these colour T-shirts are available in large only.

*Price:* (UK) £12 + £1 P&P, Eire/Europe £13 + £1 P&P, £14 + £1 P&P.



**If you are still waiting for goods or a reply, please write to Rob. In the meantime, here are some things that you can do to help us process your query/order quickly:**

- Cheques **MUST** be made payable to **FACE THE MUSIC FANZINE**. Unfortunately, "FTM", "FTM Shop" etc, will not be accepted by our bank and will delay your order. Incorrect cheques will be returned and will incur an administration charge.
- Overseas orders **MUST** be paid by a cheque drawn on a UK bank. Unfortunately, we cannot accept overseas cheques due to exorbitant bank charges now in force.
- PRINT** your name and address **CLEARLY**.
- DATE** all correspondence.
- INCLUDE** telephone No (all information is for the sole use of FTM and is not passed on).

## **HOW TO PAY**

**UK:** Cheques/PO's payable to *FACE THE MUSIC FANZINE*

**Overseas:** Bankers draft drawn on a UK BANK and in POUNDS STERLING payable to **Face The Music Fanzine**. You can also pay by CASH in POUNDS STERLING or the equivalent value in your own currency but **ONLY** if a realistic rate of exchange from sterling is applied. If sending cash, please use a registered envelope as FTM cannot be responsible for money lost in the post.

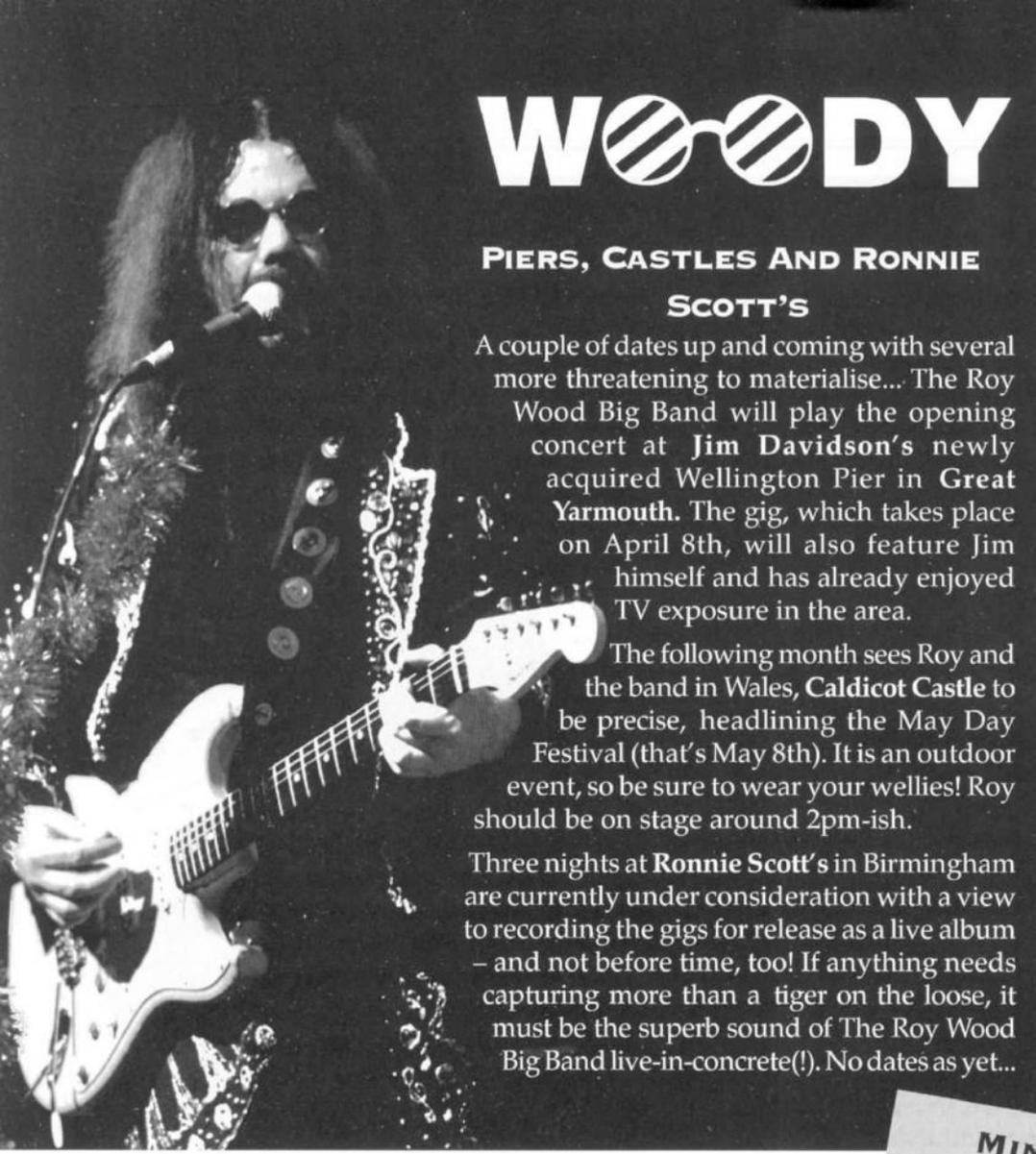
Due to new and/or increased bank charges, the above are now the **ONLY** forms of payment FTM can accept.

We aim to dispatch orders within 28 days, but this is not always possible.

*All prices include P&P.*

*To order the above write to:-*

**Face The Music  
(Rob Caiger)  
PO Box 1120  
ASCOT  
Berkshire  
ENGLAND  
SL5 9XD**



# WOODY NEWS

## PIERS, CASTLES AND RONNIE SCOTT'S

A couple of dates up and coming with several more threatening to materialise... The Roy Wood Big Band will play the opening concert at **Jim Davidson's** newly acquired Wellington Pier in **Great Yarmouth**. The gig, which takes place on April 8th, will also feature Jim himself and has already enjoyed TV exposure in the area.

The following month sees Roy and the band in Wales, **Caldicot Castle** to be precise, headlining the May Day Festival (that's May 8th). It is an outdoor event, so be sure to wear your wellies! Roy should be on stage around 2pm-ish.

Three nights at **Ronnie Scott's** in Birmingham are currently under consideration with a view to recording the gigs for release as a live album – and not before time, too! If anything needs capturing more than a tiger on the loose, it must be the superb sound of The Roy Wood Big Band live-in-concrete(!). No dates as yet...

## HOORAY FOR FAIRPORT!

Those gallant chaps are at it again! A less rockular (!) Cropredy 94 followed the extravagance of 93's magnificent event but this year, it is another mega-job with **Woody** and **Richard Thompson** already confirmed for the weekend of 12th August. (See ad for details). Cropredy really is the cream of the British music festival – none of your beer can chucking loutishness or nail scraping 250 zillion people shooting each other for a better place in the queue for the loos. This is the art of festival perfected!

### Joint Effort

FLOWERS IN THE RAIN was used as a backing track to psychedelic visuals on Channel 4's recent Marijuana Weekend Special, "Pot Night". Pity they were too stoned to remember I CAN HEAR THE GRASS GROW. Hey, fab idea! Why don't they release the latter track as a CD single and just to get you in the mood, each copy could have a free... lawnmower! Yeah, legalise gardening.

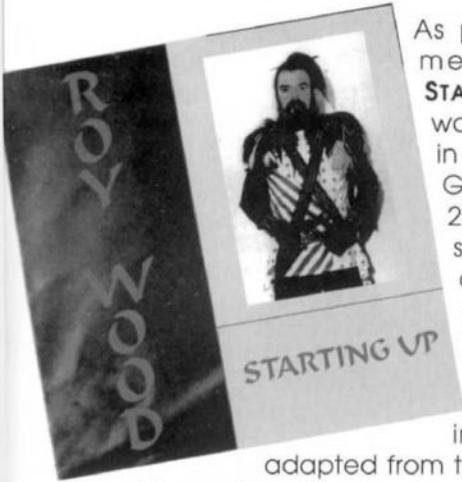
### Price Of Fame

Ex-Move and Wizzard bassman Rick Price recently returned to the Woody fold, this time in the guise of live sound engineer. Rick twiddled the knobs for the SODS, the Roadmender and the Symphony Hall gigs last December and looks likely to do the honours at future live outings. Cue shadowy Anoraks with Spanish pic sleeves of Angel Fingers furtively approaching mixing desk half way through particularly tricky bits of brass balancing.

### MINE'S BIGGER THAN YOURS!

Christmas Eve saw The Roy Wood Big Band join forces with **The Jools Holland Big Band** to form... yes, you've got the idea. Channel 4's **Don't Forget Your Toothbrush II** were the lucky hosts of this pretty special musical merger and the nation's viewing public heard the massive sound of **CHRISTMAS EVERYDAY** and **KISS ME GOODNIGHT**, **BOADICEA** with a difference. Lead vocals were shared on the latter by Roy and Jools, proving the song to be veritably versatile. The show ended with an "altogether now" version of **John Lennon's HAPPY CHRISTMAS, WAR IS OVER** (which pissed off the soldier completely 'cos he was just on the point of getting Boadicea where he wanted her...). Anyway, it was all totally terrific with the Twins and Thunderbirds looking all tinsely and lovely and Woody looking even lovelier. OK, it was Christmas Eve – I'd had a few! Full report elsewhere in this issue by someone else. Not me.

## Starting Upsadaisy



As previously mentioned, **STARTING UP** was released in the US on Griffin GCD-286-2 with a sleeve adapted from the original and a track listing

adapted from the original too! Lots of lovely mistakes on this one with a layout FTM couldn't out do even if they were on mind-reducing drugs. No remastering or anything useful like that.

Content wise, it's a strange affair. With the advantage of hindsight, it would seem fair to say that Dr. Rhythm should have been strangled at birth.

Carried along by the tide of mid-Eighties fascination with that horrendous toy, the drum machine, Roy sellotaped the unfortunate noise across the face of what were essentially very good songs. There is, as always, no shortage of creativity and innovation fighting their way out from beneath another fetish of the Eighties, the sampler. Although used here to most amusing effect, it tends to trip its way merrily and distractingly wherever it fancies. Rising above all are extremely



## YOUR MOVE NEXT

*Flyers have been circulating advertising a gig by The Move, but don't get excited! The gig, advertised for 10th March, never happened and did not involve the people who legally own the name, "The Move" – Bev Bevan, Carl Wayne and Roy Wood (nor did it involve Rick Price).*

Said Roy upon the matter:-

"This band has nothing to do with Carl, Bev or myself and I'm not too pleased about it. They're using the name under false pretences.

I left The Move in the Top Ten of the Charts with CALIFORNIA

MAN and I don't want the status and memory of the band being dragged down by someone who just wants to make a quick buck on the revivalist/cabaret circuit."

Well said, Roy.



clever lyrics which veer alarmingly between sharp witticism, dark paranoia and a clinical obsession with automobilia, set against some fine, complex guitar work and delightful sax playing. At the time of its original release in 1986, Roy was very disappointed with the final cut of the album, which gave it a harsh, top ended sound rather than the intended warmth and glow displayed on for instance, **ANNIE IN WONDERLAND**. It would be interesting to see how he would treat these songs today... Even so, worthwhile investigating the album in whatever format you may come across for all the genuine bits of timeless Woodyness or just for the little gem of **RAINING IN THE CITY**.

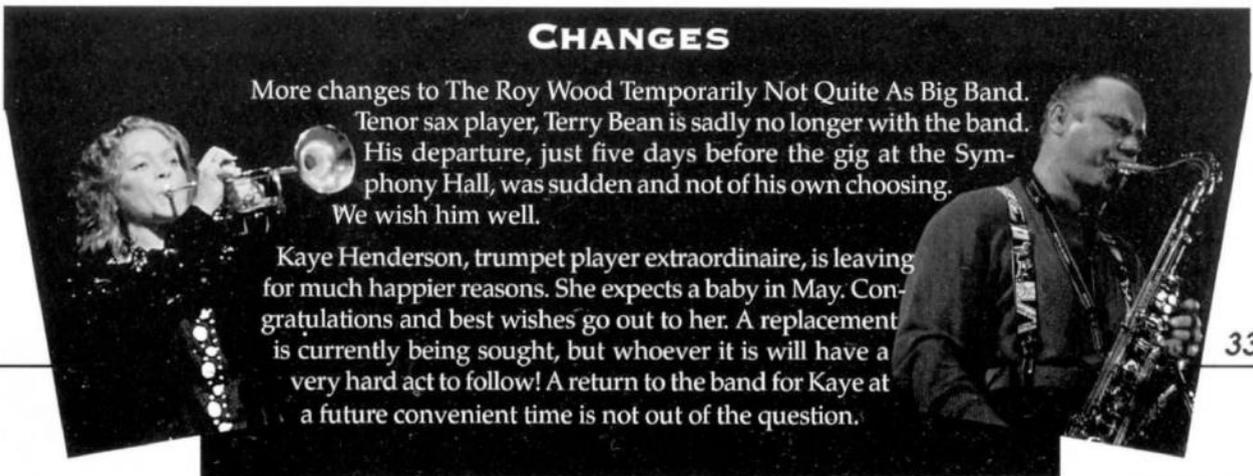
## Heart Doc

Central TV's **Heartland** series are checking out the possibilities of devoting a programme to Woody. Nothing yet confirmed, so watch this space... or better still, watch Central TV!

## CHANGES

More changes to The Roy Wood Temporarily Not Quite As Big Band. Tenor sax player, Terry Bean is sadly no longer with the band. His departure, just five days before the gig at the Symphony Hall, was sudden and not of his own choosing. We wish him well.

Kaye Henderson, trumpet player extraordinaire, is leaving for much happier reasons. She expects a baby in May. Congratulations and best wishes go out to her. A replacement is currently being sought, but whoever it is will have a very hard act to follow! A return to the band for Kaye at a future convenient time is not out of the question.



# Cropredy Festival '95

**Home Farm • Cropredy • Near Banbury • Oxfordshire**

Friday 11 August — Evening

**Procol Harum • Katherine Tickell • Eden Burning**

Saturday 12 August — 12 Noon onwards

## Fairport Convention

Plus Special Guests

**The Roy Wood Big Band**

**Richard Thompson**

**Richard & Danny Thompson • The Hamsters • Wild Willy Barratt Band**

**Tribute to Sandy Denny featuring:**

**Ralph McTell, Jerry Donahue, Gerry Conway, Vikki Clayton**

**The Poozies • Huw and Tony Williams • Waulk Electric**

### Ticket Prices

|                                   |             |              |
|-----------------------------------|-------------|--------------|
| Before July 1                     | Weekend £29 | Saturday £20 |
| Before August 1                   | Weekend £32 | Saturday £22 |
| After August 1 (at the gate only) | Weekend £35 | Saturday £24 |

Free camping on Friday and Saturday night with tickets. Accompanied children under 14 free.

### Tickets available from:-

**Woodworm Records Ltd.  
PO Box 37  
Banbury  
Oxfordshire  
OX16 8YN**

Send SAE with credit card details/cheque/cash/P.O.

## The WOODY Shop

**New! Improved Formula! Woody bits 'n' pieces available by mail order**

**T-shirts** – New design! Lovely, bright, super, smashing, multi-coloured Woody logo printed on top quality black T-shirt. Size XL, priced **£12.00** each plus p&p. UK **£1**, EEC **£1.70**, USA **£2.70**, Aus/Japan **£3**

**Badges** – New colour! Never before have you seen such a red shade of red! Hand-enamelled on a guilt base, shaped Woody logo lapel badges. Approx. 1" high, priced **£3.00** each plus p&p UK **50p**, EEC **75p**, USA **£1**, Aus/Japan **£1.25**

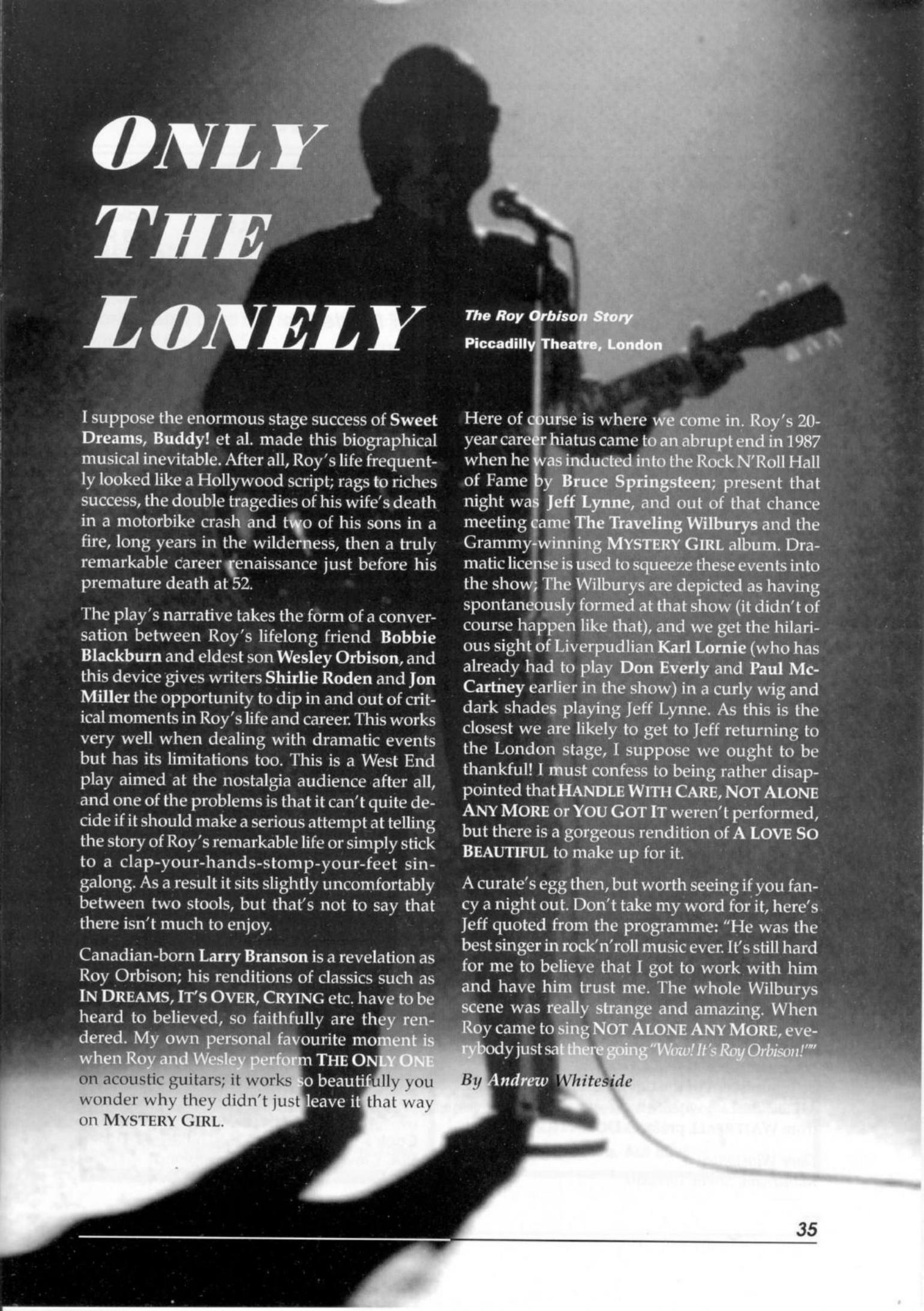
**Photo Posters** – Fab full colour photo of The Roy Wood Big Band! An absolute must for your bedroom or to fill that drab space on the office wall. Brighten up your life! Annoy your wife! Size, oooh, about 23"x16". Priced **£2** each plus p&p **folded flat** UK **50p**, EEC **75p**, USA **£1**, Aus/Japan **£1.25** or **rolled in a posting tube** UK **£1.00**, EEC **£2.00**, USA **£3.00**, Aus/Japan **£3.25**

**Gig Posters** – Limited Edition poster advertising The 1994 Symphony Hall Christmas Special in festive red, green and white. Size 20" x 30". Priced **£1.50** each plus p&p **folded flat** UK **50p**, EEC **75p**, USA **£1**, Aus/Jap **£1.25** **rolled in a posting tube** UK **£1.00**, EEC **£2.00**, USA **£3.00**, Aus/Japan **£3.25**

**93/4 Tour Programmes** – featuring many colour and black and white photos, information on the band and an introduction by Roy himself. Also includes the above photo poster **FREE!** priced **£3.50** each plus p&p UK **50p**, EEC **£1**, USA **£1.70**, Aus/Japan **£2**

**Overseas payment:-** See page 31. Please make cheques/P.O.'s/IMO's payable to **Face The Music Fanzine** and send to :-

**FTM (Woody), 27a Station Approach, Hinchley Wood, Esher, Surrey. KT10 0SR, UK**



# ONLY THE LONELY

*The Roy Orbison Story*  
Piccadilly Theatre, London

I suppose the enormous stage success of *Sweet Dreams, Buddy!* et al. made this biographical musical inevitable. After all, Roy's life frequently looked like a Hollywood script; rags to riches success, the double tragedies of his wife's death in a motorbike crash and two of his sons in a fire, long years in the wilderness, then a truly remarkable career renaissance just before his premature death at 52.

The play's narrative takes the form of a conversation between Roy's lifelong friend **Bobbie Blackburn** and eldest son **Wesley Orbison**, and this device gives writers **Shirlie Roden** and **Jon Miller** the opportunity to dip in and out of critical moments in Roy's life and career. This works very well when dealing with dramatic events but has its limitations too. This is a West End play aimed at the nostalgia audience after all, and one of the problems is that it can't quite decide if it should make a serious attempt at telling the story of Roy's remarkable life or simply stick to a clap-your-hands-stomp-your-feet sing-along. As a result it sits slightly uncomfortably between two stools, but that's not to say that there isn't much to enjoy.

Canadian-born **Larry Branson** is a revelation as Roy Orbison; his renditions of classics such as **IN DREAMS**, **IT'S OVER**, **CRYING** etc. have to be heard to be believed, so faithfully are they rendered. My own personal favourite moment is when Roy and Wesley perform **THE ONLY ONE** on acoustic guitars; it works so beautifully you wonder why they didn't just leave it that way on **MYSTERY GIRL**.

Here of course is where we come in. Roy's 20-year career hiatus came to an abrupt end in 1987 when he was inducted into the Rock N'Roll Hall of Fame by **Bruce Springsteen**; present that night was **Jeff Lynne**, and out of that chance meeting came *The Traveling Wilburys* and the Grammy-winning **MYSTERY GIRL** album. Dramatic license is used to squeeze these events into the show; *The Wilburys* are depicted as having spontaneously formed at that show (it didn't of course happen like that), and we get the hilarious sight of Liverpudlian **Karl Lornie** (who has already had to play **Don Everly** and **Paul McCartney** earlier in the show) in a curly wig and dark shades playing Jeff Lynne. As this is the closest we are likely to get to Jeff returning to the London stage, I suppose we ought to be thankful! I must confess to being rather disappointed that **HANDLE WITH CARE**, **NOT ALONE ANY MORE** or **YOU GOT IT** weren't performed, but there is a gorgeous rendition of **A LOVE SO BEAUTIFUL** to make up for it.

A curate's egg then, but worth seeing if you fancy a night out. Don't take my word for it, here's Jeff quoted from the programme: "He was the best singer in rock'n'roll music ever. It's still hard for me to believe that I got to work with him and have him trust me. The whole Wilburys scene was really strange and amazing. When Roy came to sing **NOT ALONE ANY MORE**, everybody just sat there going "Wow! It's Roy Orbison!"

*By Andrew Whiteside*

## Send It...

87 Dryfield Road  
Edgware  
Middlesex  
HA8 9JW  
ENGLAND

### PART II Where Are You?

Dear FTM

On receiving Issue 19 I was pleased to see the feature about **BREAKIN' DOWN THE WALLS** (**Here Is The News**, page 3). However, I must disagree about the sleeve, as I think it is BRILL! I liked the idea of the wall dividing the lands, a bit like Scotland and England. Please don't take this as a moan but why have ELO PART II forgotten about their fans in Scotland?

After all, the band must know what it is like to be forgotten (e.g. record shops - I rest my case!). If FTM could shed any light on this issue I would be very grateful.

*Stephen Spence,  
Paisley, Scotland*

**FTM: This is one of several letters we have received from North of the Border bemoaning the fact that the first leg of the MOT Tour never got as far as Scotland. Rest assured that PART II do not have anything against Scotland and hopefully the dates the band played there recently (mentioned elsewhere in this magazine) go part way to making up for it!**

### 21st Century Fan

Dear FTM

In the review of **TIME** (Issue 13) you mention "...a beautiful refrain that appears to be sung backwards by Jeff", which occurs as a link between **TWILIGHT** and **YOURS TRULY, 2095** and again between **21ST CENTURY MAN** and **HOLD ON TIGHT**. This is actually the inverted chorus of **21ST CENTURY MAN** (probably the extract that occurs in the **EPILOGUE**), which seems to me to be reminiscent of the device used on **FACE THE MUSIC** (the LP!), where a backward-running phrase from **WATERFALL** prefaces **DOWN HOME TOWN**.

*Dave Winstanley,  
Rotherham, South Yorkshire*

### MOT Mysteries

Dear FTM

I happened to be reading an old issue of FTM (I am a sad case!), Issue 9 in fact, and in the ELO PART II interview on page 22 I saw the following:

**Eric:** "...Hugh (McDowell) wrote a song called **ONE MORE TOMORROW**, a big ballad, which we're hoping will make the next LP."

The album credit does say Bevan/Troyer/Bates. Confused? I am more confused than Eric was on **CONFUSION** in **Basingstoke**.

*Malcolm Chiverton,  
Wareham, Dorset*

### Once Upon A Time

Dear FTM,

Continuing the saga of 'friends at an ELO concert', this one may be hard to beat.

I met **Martin Cory** at last year's ELO PART II **Butlins** weekend, and on April 8th 1995 we're getting married.

Good eh?

*Karen Wallendszus,  
London*

### Calling ELO Mad Fans!

Have you ever wished to meet ELO mad people? Well here's your chance (if enough people show interest, that is!). An ELO Convention in York over a weekend in Sept/Oct could take place! Watch videos, meet people, have some fun - if the answer is yes please send two SAE/IRC's to: **Andrew Ridley, 9 Captain Cook's Close, Staithes, SALTBURN-BY-THE-SEA, Cleveland TS13 5AW, England.**

# FTM Ed Clearance Sale

No, this doesn't mean you can buy FTM's Ed (*Oh yes it does - everyone else at FTM*) - Oi, gerroff, this is my bit. Anyway. I've been having a bit of a clearout of a lot of spare stuff that's built up over the years, so get your cheque books out and make an old hack very happy!

## RARITIES

### CD SINGLES

#### ELO PART II

- HONEST MEN/HELLO (German Promo) - £8  
 HONEST MEN/LOVE FOR SALE (UK Picture CD w/non-LP B-side) - £5  
 HONEST MEN/LOVE FOR SALE (UK Promo CD w/non-LP B-side) - £7  
 THOUSAND EYES/EASY STREET/HONEST MEN (UK - rare!) - £5

#### ORKESTRA

- DON'T YOU READ MY LETTERS/BRING ON THE DANCING GIRLS (Dutch) - £5

### CD ALBUMS

#### ELO

- FACE THE MUSIC (US ultra rare edited mix - now withdrawn) - £15  
 FIRST MOVEMENT (Japan - w/hilarious misheard lyric booklet) - £12  
 SECRET MESSAGES/A NEW WORLD RECORD (Dutch double set) - £14

#### MOVE

- ON BLACKBERRY WAY (German compilation) - £6

## BARGAIN BASEMENT

### CD's

#### ELO

- FIRST MOVEMENT (UK) - £5  
 GREATEST HITS (UK) - £5  
 THE VERY BEST OF (UK Telstar Double) - £8  
 OLE ELO (US) - £5  
 A PERFECT WORLD OF MUSIC (German) - £7  
 ELO CLASSICS (US) - £7  
 BURNING BRIGHT (US) - £7

### SINGLES (UK 7")

#### ELO

- STRANGE MAGIC/SHOWDOWN (live) - £3  
 TELEPHONE LINE - £3  
 MR. BLUE SKY/ONE SUMMER DREAM (remix) (Blue vinyl p/s) - £4  
 MR. BLUE SKY/ONE SUMMER DREAM (remix) (Black vinyl p/s) - £3  
 SWEET TALKIN' WOMAN (Mauve vinyl) - £2  
 ELO EP (p/s) - £3  
 SHINE A LITTLE LOVE (p/s) - £3  
 THE DIARY OF HORACE WIMP (rare p/s) - £3.50  
 DON'T BRING ME DOWN - £1.50  
 CONFUSION/LAST TRAIN TO LONDON (p/s) - £3  
 XANADU - £1.50  
 ALL OVER THE WORLD (p/s) - £3  
 TWILIGHT/JULIE DON'T LIVE HERE (non-LP B-side) - £2

#### ELO PART II

- HONEST MEN (p/s) - £3

#### VIOLINSKI

- CLOG DANCE (p/s) - £3  
 SILENT LOVE/CAPTAIN DANDY (promo) - £3

Alternately, I will sell all the above 7" singles as a job lot for £40.

## ODDS N' SODS

- FTM Issue 6 - Classic ANWR special, 60 pages long, out of stock for 5 years! - £10  
 SECRET MESSAGES (Dutch Chromium Dioxide Cassette) - £4  
 I DROVE ALL NIGHT - Roy Orbison (UK CD single) - £3

Sale closes on ..... Please make cheques/P.O's payable to FACE THE MUSIC FANZINE. P&P is extra.

## Pen Pals

"I would like to contact female ELO fans between 25-45 years old who live in the North London/Hertfordshire area. If you enjoy ELO music both old and new and would like to go to concerts and generally get together with like-minded ELO fans, please get in touch.

"I have several friends who would go to an ELO concert but I would prefer to go with people who really love their music as much as I do!"

Write to: Christine Liddy, 90 Crabtree Lane, Harpenden, Hertfordshire, AL5 5RW

## Fanzines

If you would like your fanzine mentioned in FTM, please send a copy to the Editorial address along with info on prices, etc. If replying to any of the above ads, please remember to quote FTM as your source. Thanks!

### **Keep On Rockin'**

(70's Rock 'n' Pop) from FTM's John Van der Kiste. The current issue features a great review of Woody's Symphony Hall gig by longtime FTM reader **Neil Hardie**. Recommended. Cost per issue £1.50 (overseas £2.25) from John Van der Kiste, Lavandou, Moorland Park, South Brent, Devon, TQ10 9AR.

### **Broken Arrow**

(Neil Young) Alan Jenkins, 2a Llynfi Street, Bridgend, Mid Glamorgan, CF31 1SY. UK Subscription: £10

### **"Where's Eric?"**

(Eric Clapton) Tony Edser, 74 Lowbrook Drive, Woodlands Park, Maidenhead, Berkshire SL6 3XR. UK Subscription: £6

### **The Shine On Newsletter**

(Procol Harum) 4 newsletters for £5.00, payable to Henry Scott-Irvine, 7 Shamrock Street, Clapham, London, SW4 6HF, UK.

### **The Company**

(Fish) The Company, PO Box 3, Haddington, East Lothian, EH41 3TA, Scotland. UK Subscription: £12.50 plus 2 recent passport sized photos. Cheques/P.O.'s payable to: **Fish Information Service**

### **The Wizard's Knob**

(Terry Pratchett) John Penney, 50 Sunnybank, Kirkham, Preston, Lancashire PR5 2JF. UK Subscription: £7

## Subscribe!

PLEASE NOTE! FTM Subscriptions has moved. As Anna makes her way into the great wide open, Jules McNab has stepped in to take her place. The prices below are for all world subscriptions EXCEPT Australia; see page 26 for Australian details.

#### For 4 issues:

UK - £12.00

Eire and Europe - £18.00

USA and Canada - £20.00

Japan - £22.00

Elsewhere: please enquire with IRC.

#### Write to:

**FTM Subscriptions**

**PO Box 1120**

**ASCOT**

**Berkshire**

**ENGLAND**

**SL5 9XD**

### **How To Pay**

**UK:** Cheques/PO's payable to **FACE THE MUSIC FANZINE**.

**Overseas:** Bankers draft drawn on a UK BANK and in POUNDS STERLING payable to **FACE THE MUSIC FANZINE**. You can also pay by CASH in POUNDS STERLING or the equivalent value in your own currency but ONLY if a realistic rate of exchange from sterling is applied. If sending cash, please use a registered envelope as FTM cannot be responsible for money lost in the post.

Due to new and/or increased bank charges, the above are now the ONLY forms of payment FTM can accept.

## Classified Ads

Rates are 20p a word. Simply count up the number of words and send your text, along with a cheque/P.O. made payable to **FACE THE MUSIC FANZINE** to the *Editorial* address.

### ELO PART II

For one of the best lists ever (!! ) of ELO PART II and some group called ELO, send an SAE to:

**Andrew Ridley**  
**9 Captain Cooks Close**  
**Staithe Saltburn**  
**Cleveland**  
**TS13 5AW**

Hi to Billy, Peter, Mark and Andrew!

### German Translation

FTM is available with a German Translation enclosed. Subscription rate is 44.- German Marks, payable to:-

**FTM Germany**  
**Wiener Platz 6**  
**78048 Villingen**  
**Germany**

### Thanks this issue...

Go to Stephan Galfas, FSR Management, Richard Tandy, Andy McNab, Ken Greenwell, Vince O'Malley, Andy Burman, Rose Holmes, Jules Holmes, Dave Allen, Arthur Sharp, Dave Ciano, Bill Carter, Euan Wilson, Mark Paytress, Jessica Sowin (Sony/Legacy USA)/ Sue Osbourne (Strange Fruit)/Chris Welch, Andrew Ridley for the fly leafletting and finally, **DeNnis**

## ELO Fanzines

### STARLIGHT

c/o Michael Osinga, Achterwerf 117, 1357 BP ALMERE, The Netherlands. Cost: £10.00 for 5 copies.

### LIGHT

c/o Steve Rifkin, 7421 Kathydale Road, Baltimore, Maryland 21208, USA.

### DESTINATION UNKNOWN

c/o Ewan Wilson, PO Box 365, Stafford, ST18 0RY, UK. Cost: £10.00 for 6 issues.

## S.O.S!

"Seeing the ad for the FTM Germany Fan Convention in Issue 19 finally spurred me and my girlfriend Heidi to see if we could organize a similar gathering over here.

"Before we make any definite plans, we would need to do a bit of "market research", as it were. Could any interested parties contact us to give us an idea of the numbers involved, suggestions for a meeting place, whether people want an overnight stay, etc."

Contact Mark and Heidi at:

**26 East Park Way**  
**(Off Willenhall Road)**  
**Wolverhampton**  
**West Midlands**  
**WV1 2DN**

or phone 0902 832330

### FTM Germany Newsletter

FTM Germany run their own independent supplement service. Called **Newsletter**, it is a full colour German language bulletin and features many rare pictures and reproductions of foreign single sleeves. A collectors dream! An English translation is available. If you are interested, please write to:

**Patrick Guttenbacher, Postfach 1211, 76746 Jockgrim, Germany.**

**"How DO they do that?"**

