

# FTM

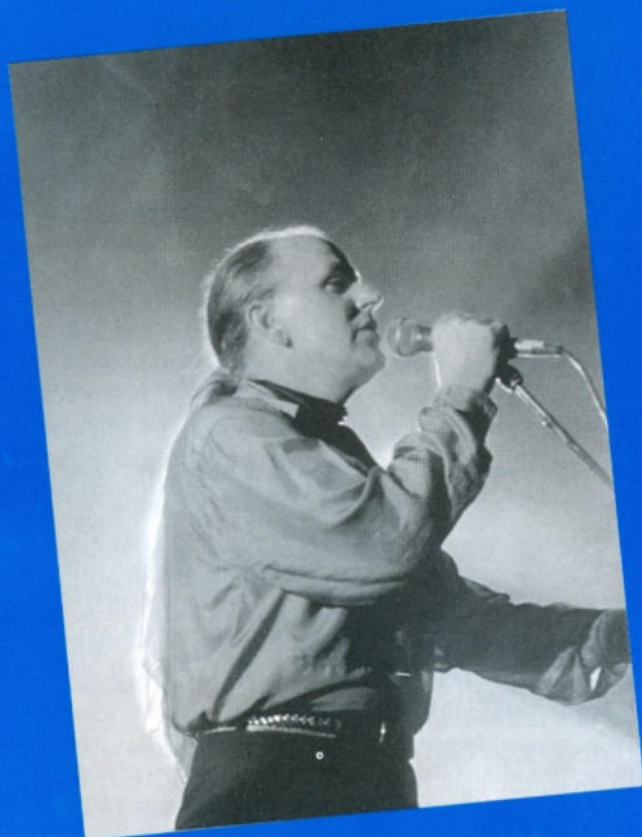
FACE THE MUSIC

## BEV AND ROY

Compare Rock Family Trees

### ELO PART II

Live In Oz!



### The Death Of THE IDLE RACE

**PLUS**  
**Absolutely Nothing**  
**To Do With**  
**P A M E L A**  
**A N D E R S O N**  
**A n y w h e r e**



July 1995

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## CONTENTS

### 3 Here Is The News

### 7 Rock Family Trees

Jeff, Bev and Roy at the Beeb

### 10 Coming Soon/Back Issues

Forthcoming attractions to FTM. Don't miss out!

### 11 The Idle Race

...tell FTM how to sell a million copies and STILL not make any money

### 16 FTM Shop

### 17 Moment Of Stewth

(sorry!) ELO PART II's adventures in the Land Of Oz

### 23 Oz Prize Competition

Win Ayers Rock - no, sorry, a signed Kangaroo... no er, where *did* I put that bit of paper...?

### 24 The Very Best...And The Rest

It's alright Mat, it's the last part, so I won't have to chain you to your scanner for two days anymore

### 27 FTM Supplements

### 28 Woody Live

Lots of pretty pictures from Caldicot Castle

### 30 Woody News

### 32 Woody Shop

### 33 Running Down A Dream

...or how FTM's Ed nearly didn't get to the German Convention!

### 36 Send It

FTM's Letters page

### 37 Classified Ads/Fanzines

### 38 UK Convention Ad/FTM Subscription Rates

### 41 FTM Problem Page

FTM's Dr. Mat sorts out your love life (*You're fired* - FTM Ed)



Bev in the garden - not this issue's Editor

Dear All

Hello again and welcome to Issue 21, hope you enjoy it. The extended "ELO family" was recently given national prominence on primetime TV via the BBC's **Rock Family Trees** programme. Jeff, Bev, Roy and other Birmingham alumni were featured in separate interview clips, and the latter two were also at the press launch, full report follows inside. The show provides an ideal backdrop for this issue, which we've worked hard to ensure has got "something for everyone". In any case, we certainly can't be accused of not being broad-based; this time round we go right back to the post-Jeff Idle Race through to Roy's and ELO PART II's latest activities.

It's to ELO PART II that our major feature is devoted, an on-the-spot report from their recent Australian mega-jant. Take it away Ken Greenwell!

The international theme continues through a report of FTM Germany's recent Convention (with any luck there'll be a write-up of the forthcoming UK Convention in November - any volunteers?), and the final part of our popular feature on ELO compilations, which this time round concentrates on worldwide releases.

Anyway, enough of my yakkin. Whaddya say - let's BOOGIE!

Yours Truly 1995,  
**Andrew Whiteside,**  
EDITOR



# Here Is The News



## Antipodean Antics

*ELO Part II* have taken Oz by storm. The Australian tour saw them play to ecstatic sell-out crowds who acclaimed the spectacular shows as hitting the same heights as the legendary "Big Night Out" Tour. See our feature later this issue for a full report.

At all the gigs the band were accompanied by a 44-piece Australian Symphony orchestra. The shows were recorded and the band have spent time in Trinidad mixing the results for a video and live album release later on this year. Regarding the latter, there are rumours that a limited edition gold CD may also appear. Watch this space!

On the back of the tour, *MOMENT OF TRUTH* made No. 88 in the Australian charts, whilst the Sony "Best Of ELO" compilation reached No. 13. Similar in many ways to the UK's Dino label release, where this one scores points is the quality of the re-mastering (take a bow **Andrew Vaitoudis**, who "restored" the original tracks using the "Sonic System", whatever that is!). Not only are these tracks clearer, they are much, much **LOUDER!** See the shop for an opportunity to judge for yourself.

It's not only Part II that have been making a splash in Oz. *Inpress*, the Australian music trade paper recently carried the following write-up of FTM:

"...a bunch of very passionate (*how do THEY know?* - *FTM Ed*) ELO fans are spreading the word of all things Electric with 'Face The Music' "a magazine devoted to the *ELO Family*, a family which stretches long and wide". It's glossy, it's big (*it's clever - oops, sorry - FTM Ed*), it's beautiful, and it contains interviews, reviews, gossip and lots of pictures with really bad captions."

What can we add to that?

**Missing from** last issue's ELO compilations feature was a peculiar release from Holland entitled *THE BEST OF ELO* (Epic EPC 4780662). Dating from 1994, it's basically the entire *ANWR* album (*ABOVE THE CLOUDS* is not listed but is included as part of *LIVIN' THING*), supplemented with a handful of cuts from *OOTB*. Full track listing as follows:

**MR. BLUE SKY, LIVIN' THING, TURN TO STONE, ROCKARIA!, SWEET TALKIN' WOMAN, TELEPHONE LINE, SO FINE, STANDIN' IN THE RAIN, BIG WHEELS, SUMMER AND LIGHTNING, TIGHTROPE, MISSION (A WORLD RECORD), DO YA, SHANGRI-LA.**

As you can see, the songs are mainly scattered in random order, so those tracks that naturally run into each other (*SO FINE/LIVIN' THING* or *SUMMER AND LIGHTNING/MR. BLUE SKY*, for instance) feature some rather brutal edits. The cover is simply a standard ELO logo on a black background and there aren't any sleeve notes or anything else of interest. No stars!

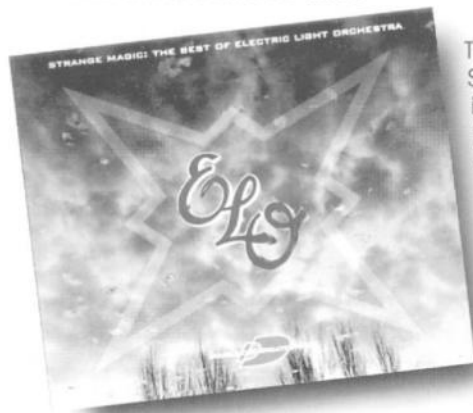
THE BEST OF  
ELECTRIC LIGHT ORCHESTRA



MR. BLUE SKY • LIVIN' THING • TURN TO STONE •  
SWEET TALKIN' WOMAN • ROCKARIA and many others

## Strange, Not Much Magic

Trailed last issue as potentially very interesting, now that we've seen it Sony's *STRANGE MAGIC* sadly does not live up to expectations. For a start, it's not going to win any prizes in the packaging department. The CD features a dull purple cover that doesn't so much jump out from the shelves as bury itself deep in the "E" section. Similarly the 16-page booklet is culled from *AFTERGLOW* with b&w photos (the rear sleeve shot is from a soundcheck in either Germany or the States around 1976). The biggest disappointment though is that the double CD contains no single mixes; a shame as the USA was the only territory that could have put out a definitive collection of ELO's singles, unhindered by label constraints. The sound quality sadly comes under the "could do better" category. An opportunity missed.



## Aww, Shucks! (#2)

**STRANGE MAGIC**, the US "singles" compilation (see this issue's **The Very Best... And The Rest** for more info) was reviewed in Issue 106 of **Q** magazine by their resident ELO fan **Andrew Collins**. In giving the set four stars, he talked about "...the self-assured, heady, seven-man fantasia between 1975 and '79 when these largely bearded uncles of Brummie orchestrosity were unstoppable." The mutual love-in between FTM and Q continued in the opening paragraph: "As good-natured ELO-zine *Face The Music* noted in a recent feature on ELO compilations, 'collecting them can be an expensive hobby.'" Fame at last!

## Vanessa Mae, Julianna does

FTM reader **Stephen Taylor** recently wrote in with the following:

"I attended the **Vanessa Mae** concert at the **Leicester De Montfort Hall** on 1 June (Incidentally, I can thoroughly recommend her to ELO fans, as most would find her music to their taste). In support was **Kiki Dee**, who performed an acoustic set. She introduced one new number as a song she had written in America with **Julianna Raye**! I've unfortunately forgotten the title, but it was a slow ballad definitely in the J.R. style."

Meanwhile, **Julianna Raye** has also been on tour in the States. Jeff is rumoured to be a regular visitor to the shows.

## PAUL HARRIS SPINS AWAY

As reported last issue, **The Paul Harris Band** (featuring ex-ELO bassist **Martin Smith**) made the last eight of **A Song For Europe** with their song **SPINNING AWAY**. Unfortunately, in the event they finished seventh. The band that were chosen to represent the UK, **Love City Groove**, came nowhere in the Eurovision final, so we can only speculate if Paul would have fared any better.

The fact that the PHB weren't chosen also seems to have wrecked the plans to release **SPINNING AWAY** as a single. Despite being given a catalogue number (FLY Records CD Flea 21) and a handful of promos escaping, it has proved almost impossible to obtain copies in the shops. The original version is still available on the promo mini albums **THE GREAT DIVIDE** and **BACKWARDS WITH CLOUT** (see the Shop for more details).



Spotted in **Record Collector** recently amongst **Key Mail Order's** ad was a Japanese 5-track CD single of **IN OLD ENGLAND TOWN** at £11.99. Sounds like the second album to us - anyone buy it?

## Eldorado Found In Japan!

A new bootleg CD has recently appeared in Japan. Entitled **ELO ELDORADO** (AOTW 95014/015), it dates from the Japanese "leg" (two dates!) of the OOTB tour (Osaka 23/2/78, to be exact!). Track listing as follows:

### CD#1

FIRE ON HIGH  
NIGHT IN THE CITY  
TURN TO STONE  
ELDORADO OVERTURE  
CAN'T GET IT OUT OF MY HEAD  
CELLO SOLO  
TIGHTROPE  
TELEPHONE LINE  
ROCKARIA!  
VIOLIN SOLO

### CD#2

STRANGE MAGIC  
SHOWDOWN ALL OVER THE  
WORLD (SIC)  
SWEET TALKIN' WOMAN  
EVIL WOMAN  
LIVIN' THING  
DO YA  
MA-MA-MA-BELLE  
ROLL OVER BEETHOVEN

And before you ask, no we can't get hold of copies for you!

Listen!  
Do You

### Want To Know A Secret?

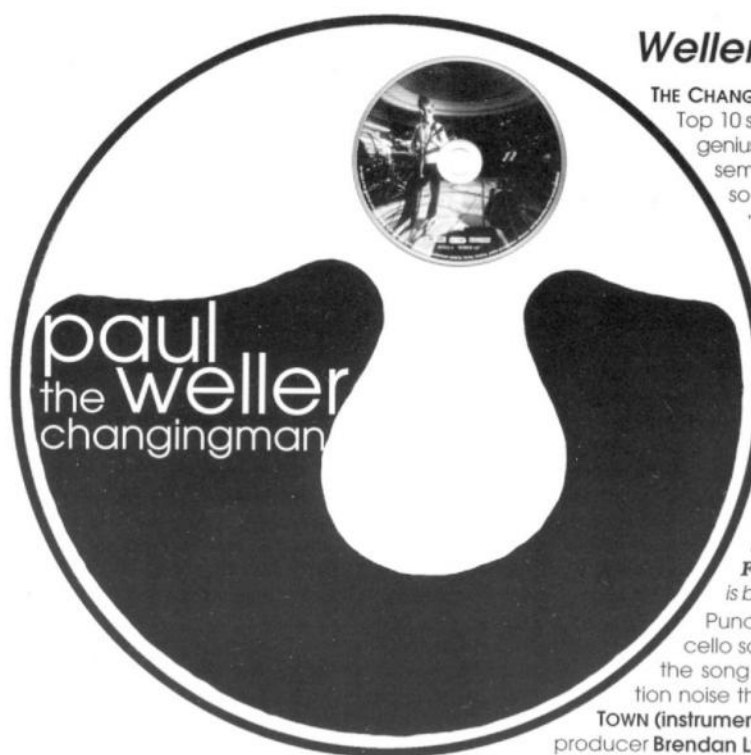
He probably won't thank us for it but **The Move's Carl Wayne** appeared at the **Brighton Dome** on 12th April with **Marmalade**, **Chip Hawkes** and **Dave Lee** in "...a new concept in musical experience with the audience participating in a series of questions and answers relating to those stories of the 60's you always wanted to know the truth about..." Er, yeah, right...

Thanks to **Yoshinori Ochi**,

**Ken Greenwell**, **Stephen Taylor** and **Euan Wilson**

for their help with some of the news items this issue.





## Weller Harvests Wild Wood

**THE CHANGINGMAN** (Go! Discs GOD CD 127), a recent Top 10 single by former **Jam** frontman and born-again genius **Paul Weller** bore more than a passing resemblance to **Harvest** era **ELO**. The **NME** thought so too:

"...having unearthed Stevie Winwood's body of work for us with **WILD WOOD**, this time he's delved deeper into rock's rich past for **CHANGINGMAN**. This time, however, it's to the Electric Light Orchestra that the Bard of Woking turns, chiefly their early single **10538 OVERTURE**. It's the kind of record that Chairman Weller would have outlawed in the old days, but now anything goes in these parts... the title track here is vintage Weller: all rolling descending chords, strident introspection and a muted but singular production. It's a sleeker, meaner **BULLRUSH** (one of Weller's earlier solo records - **FTM Ed**) crossed with a streak of **ELO** - which is better than it sounds" - **Ted Kessler**, 22nd April.

Punctuated at regular intervals by the scraping cello sound so characteristic of the band's first LP, the song also appropriates the peculiar reverberation noise that appears on the intro to **IN OLD ENGLAND TOWN** (instrumental). However, in the 13 May issue the song's producer **Brendan Lynch** stated: "...can you ask the reviewer to send me and Paul a copy of that **ELO** record he was on about? We've never heard it."

## Jeff Sniffed Out On Reeves And Mortimer!

Easily the most bizarre media mention of Jeff Lynne in recent years appeared on **The Smell Of Reeves And Mortimer** (BBC2, May 26th). The madcap Darlington comedians namechecked Uncle Jeffrey in a typically surreal sketch about the invention of the clothes pole. Vic Reeves "dressed up" as Jeff in black leather shirt and trousers, gold mirror shades and a black beard and curly wig(!), to the accompaniment of the following narration:

"...then in 1922, Jeff Lynne from **ELO**, whilst holidaying in Geneva with his cow, cut a "v" into the end of a long wooden pole, in a vain attempt to touch two flies at once without either fly realising that the other fly had been touched simultaneously. He failed miserably, but noticed that his trousers, which had inadvertently become attached to the pole, were bone dry. He had invented the clothes pole!"

Don't worry, we don't understand it either.

## Funny Old Life

Way, way back in the mists of time, when **FTM** was still produced on a crappy steam-powered Amstrad 1640 (Issue 9, to be exact), we mentioned that Jeff was rumoured to be working with a French singer called **Anyes**. We heard nothing more... until very recently that is, when a copy of the single that marked their collaboration came into our possession (thanks DC!). The single, entitled **DRÔLE DE VIE** (translated; funny old life) was co-written by Jeff Lynne and **Anyes Falque** and released in 1991 on **BMG France** (RC110), an **RCA** subsidiary. Jeff also produced, and the track was engineered by his regular collaborator **Richard Dodd**. The single is credited to **Et Moi&Moi**, not **Anyes** (whose real name in any case is **Agnes**), and the sleeve shows an unnamed male in the background (presumably they were going for the **Roxette** crowd). All the regular **JL** trademarks are there soundwise (chugging guitars and crashing drums), but I can't tell you much about the lyrics (presumably written by **Anyes**), as they unsurprisingly are written in French! Sadly, the record (released in France only) sank without trace, but at least we now know for definite it came out.





### Don't Walkman Away

It looks more and more likely that Colchester (17/4/95) and the rescheduled Aberdeen date (19/4/95) will be the final UK dates that PART II will do this year, due to ever-pressing overseas commitments. However, when we finally *do* get to see them again, at least we should get an unobstructed view. This is because the band have now abandoned the old stage monitors that used to make it bloody difficult for fans down the front (not to mention FTM photographers!) to see



anything, in favour of 'in the ear' monitors which make them look as though they are listening to personal stereos (see photo of Kelly)!

In retrospect, it's remarkable that the band managed to play the gigs at all. Earlier that week, Part II had played both Dubai and Johannesburg, and had spent the previous day on a plane. Bev reckoned that the tour was planned by someone throwing darts at a map! Looking at the previous week's itinerary, he probably wasn't joking!

*Text & Photos by Serena*

## The Garage Goes Into Overdrive!

Aside from his duties with **The Paul Harris Band**, former ELO bassist **Martin Smith** has also been working with famed songsmith **B.A. Robertson**, appearing recently on BBC TV's **Pebble Mill** performing **THE LIVING YEARS**. His **Garage Studios** has been given a complete "spring-clean" and now features even more hi-tech gear and gadgets. The first project to feel the benefit was the soundtrack to the new musical **Nosferatu**, featuring **Clair Moore**. The **Misha Calvin** album that Martin worked on is now available on CD and hopefully a review will follow as soon as it drops through the FTM mail-box (Martin, that's a HINT!!!).

### XANADU RE-ISSUED ON VIDEO

No details yet but for some reason it's about 5 minutes shorter than the film (without any edits!).

## Bill Slays Slade!

Popping up on the new **Slade II** (catching, isn't it?!) album **KEEP ON ROCKIN!** is Bill Hunt, famed pianist and French Horn player with **Wizzard** and the Woody-era ELO. Co-composing nine of the album's 11 tracks, Bill is said to bring a bit of Wizzard to the Dave Hill-led, Noddy-less Slade II (*what about Big Ears then? - FTMEd*). What bit is anyone's guess (and who said a demolished piano?!) as we haven't actually been sent a copy.

### Fire On Hold

*Last issue's news item TONG PICKS UP "FIRE" had a few gremlins in it, but the following gives the most up to date report and is reproduced from the May 1995 issue of The Mix:*

"Proving that he is still the pop music visionary and mighty warrior of the technological revolution that invented ELO, Jeff Lynne has stuck an expensive boot into the fortunes of San Francisco DJ/musicians collective, **Hardkiss**. The co-op recently pressed 300 promo copies of its latest release, **God Within's THE FIRE ON HIGH** which is heavily featured on the track. Lynne, however, was not pleased. He refused permission for the sample of ELO's **PLEASED** to be used, forcing Hardkiss to abandon the commercial release of the single in its existing form. The tale does have something of a happy ending though, since 12 promos had already been sent out to European DJs, who immediately propelled the record to No.5 on the Mixmag chart. Furthermore, there is now a feverish demand for the unavailable song, which will do the April 10th release of Hardkiss' **DELUSIONS OF GRANDEUR** collection no harm at all. Of course, it remains a mystery why Lynne should have come down so hard on the only people to have shown an interest in his appalling band for decades. But, no doubt, he will be happy to learn that a version of **THE PHOENIX**, untainted by any whiff of ELO, will appear on the **DELUSIONS OF GRANDEUR** album." - Simon Braund.



# THE MOVE

FEB  
TO  
OCT

Their first three singles - 'Night Flowers In The Rain' - all reached national prominence as one of the psychedelic era. Launched with pin-stripe suits in favour of flared trousers, 'Fire Brigade' - eventual hit, 'Way' in 1969. Their concentration convinced both Ace Kefford and Jeff Lynne for a disastrous American profile. Carl Wood, steering them towards the others detested. A pursuit of a solo career. Jeff the rejuvenated group re-assembled as 'BroncoSaurus' and Carl Wood, "we would have known the Electric Light Orchestra our advisers." Each time became more bizarre. Or

ROY  
WOOD  
gtr/voc

BEV  
BEVAN  
drums/voc

WAYNE  
vocal

# THE ELECTRIC LIGHT ORCHESTRA

FORMED  
OCT 71

After considerable pressure  
Croydon Greyhound

Early gigs were a shambles, mainly due to the unsuitability of venues - chaotic, with masked roadies augmenting the line-up. An incident they managed before Wood split away. "Too much crew."

ROY  
WOOD  
gtr/voc

JEFF  
LYNNE  
gtr/voc

BEV  
BEVAN  
drums/voc

BILL  
HUNT  
keyboards

# BRUM BEAT

# ROCK FAMILY TREES

## Move becomes ten-piece Electric Light Orchestra YEAR-OLD PLAN NOW FULFILLED

ROY WOOD'S ambitious plan to augment the Move into a ten-piece ensemble named the Electric Light Orchestra has at last been realised. The project - first reported in the NME last year - finally reached fruition this week with the release of the enlarged outfit's first single, 'Mr. Tambourine Man'. The line-up includes a string quartet, French horn and two multi-instrumentalists - plus Jeff Lynne on piano and Carl Wood on bass, acoustic guitar and drums.

It is, however, stressed that the Move will continue to operate as a small group. The new single scheduled for release next Friday (11).

# Roy And Bev Up On The Roof

## Rock Family Trees Press Launch

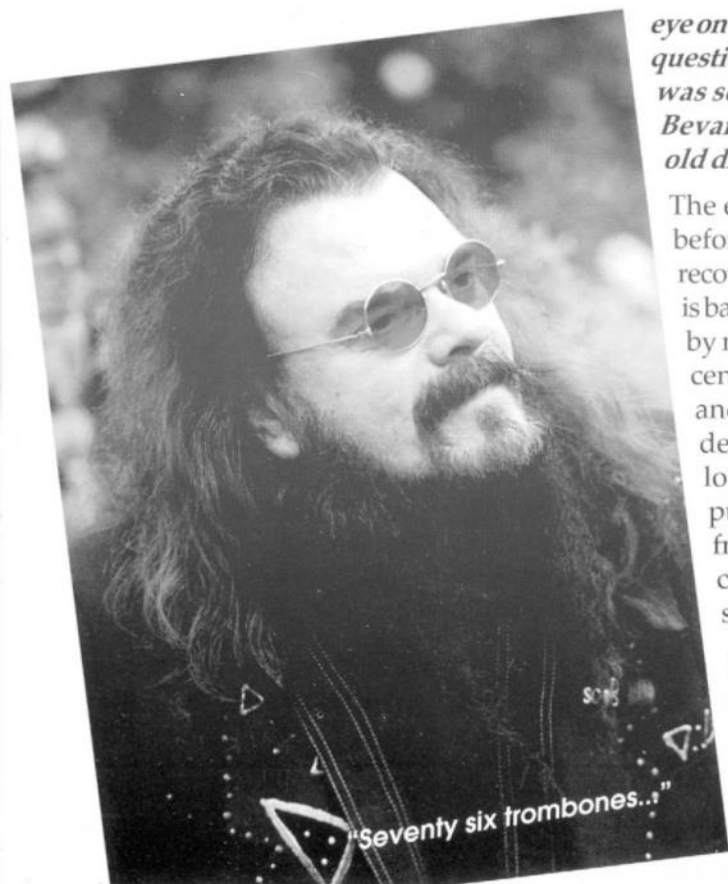
**R**oy and Bev were back together again at the press launch of BBC 2's six-part series, "Rock Family Trees" at Kensington Roof Gardens. Six floors up in the middle of Kensington (as the name somewhat implies!) one finds oneself impressively surrounded by a mature garden of trees, flowers, fountains, rock stars and journalists all happily holding a photo session together. Author of the book-of-the-series, Pete Frame posed manfully with Jayne County (previously Wayne County – yes, you've got it!) whilst Woody hovered bravely nearby, hands firmly in pockets and one



eye on the person in question... or perhaps that should be the questionable person? Oh well, each to their own. Ms. County was soon whisked away and replaced in the picture by Mr Bevan. Never before in his life was Roy so glad to see his old drummer!

The entourage then moved as one indoors for drinkiepoos before being ushered into a darkened room to lie down and recover... no, to a screening of the preview for the series, which is based upon the detailed family trees drawn and researched by music journalist Pete Frame. The edited highlights concentrated on the arguments and splits between musicians, and raised roars of laughter and good-natured hoots of derision from a guilt-ridden audience as their own or fellow band members' bluntly honest comments were publicly aired. Roy and Bev could be seen down on the front row coughing and giggling alternately as interview clips with Jeff and themselves offered each side of the story.

Formalities over, it was back to the bar where the journalists had a field day asking such lovely questions





as, "So Bev, are you in Roy's band?" "No, it's full of girls," he replied, diplomatically. "OK, Roy, so there's twelve people in your band. And how many in the brass section?"

"Seventy six trombones..."

The room was full of people who were all Somebody and had a name sticker to prove it, but FTM only managed to get close enough to read the writing on Graeme Edge, Paul Jones, Pete Burns and Brian Nash. Also spotted being interviewed were Jack Bruce, Ginger Baker, John McVie, Mick Fleetwood, Jon Lord, Stevie Nicks, Ian Gillan, Johnny Ramone, David Byrne and Michael Jackson (That's the controller of BBC 2). You think we're joking, don't you? Deeply disappointed at the absence of Ian McBunnyman.

Anyway, the series features a different topic each week and includes the ancestral intricacies of Fleetwood Mac, New Merseybeat, Deep Purple, New York Punk, British R&B, and of most interest here, **Birmingham Beat** in which **The Move**, **ELO**, **Wizzard** and **The Moody Blues** are amongst the bands featured. By the time you read this, you will have seen the programme, played back the video, read the book, and eaten the ice cream. Oh well, just thought I'd tell you anyway...

**Swinging from a tree: Gill**

**Photos © Gill & Mat**



**P.S. The book has just been reprinted to coincide with the series and includes ELO, etc to July 1979**



Photo by kind permission of Bev Bevan



Ever wondered what FTM's archives contain? Well next issue is your chance to find out. Issue 22 will be out in October to co-incide with the 25th anniversary of ELO's formation. To commemorate the event, there will be a special feature using excerpts from our enormous collection of press cuttings and memorabilia, much of it rarely seen. Not to be missed!

Also next issue, the final part of the Idle Race retrospective, the full story n'pix of Woody's upcoming festival gigs, and much, much more! Stick around, we know you won't want to miss out.

## Back Issues

### 9 Cover Pic: 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.

### 16 Cover: Woody

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

### 17 Cover: Richard Tandy

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.

### 20 Cover: ELO Part II, Woody

ELO Part II in Scotland, Woody Live at Birmingham Symphony Hall.

Please note that 13,15 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**



# The Death of

*In our previous chapter of The Idle Race Story, drummer Roger Spencer doomily told us that Jeff Lynne's departure was, "The Death of The Idle Race". This statement was hotly disputed by Dave Pritchard, and it would appear that the latter is nearer the truth, because, although their musical direction changed dramatically, and commercial success in their home country still lurked teasingly beyond reach, there was certainly no lack of action.*

The immediate priority for the remaining Idle Race members, Dave Pritchard, Greg Masters and Roger Spencer, was to replace Jeff Lynne – not easy, considering the man's extraordinary talents.

Dave recalls, "We couldn't find a lead guitarist who sang as well, so we settled for **Mike Hopkins**, who had been around the Birmingham scene for a long time (with **The Avengers** and **The Diplomats**, amongst others) and **Dave Walker**, who was also playing around town and had been with **The Red Caps** – we got him in as lead singer, and that was when we started to veer towards other stuff (musical styles). We'd already changed managers from our original man, **Ray Williams**, to **Pete Walsh**, whom Jeff thought was more likely to help us achieve the success we were chasing. When Jeff left, **Don Arden** be-

## The Idle Race?



came our manager, but he already had **The Move** and **Amen Corner**, so we were really like the third string."

At what point, we enquired, did they record the cover version singles, **Mungo Jerry's IN THE SUMMERTIME**, and **Hot Legs' NEANDERTHAL MAN**? Did they come before or after the third album?

Dave explained, "The singles came first. We had a problem, 'cos we had some gear stolen from outside our hotel in London, and we were booked in to do a recording session. The record company had money invested in us and wanted us to get a record out quickly, so they had to give us an advance to replace our gear so we could continue with the sessions. We were doing one of my songs and they [the record company] wanted us to do **IN THE SUMMERTIME** 'cos I sounded a bit

like Mungo Jerry at times."

The single **IN THE SUMMERTIME/TOLD YOU TWICE**, produced by **Noel Walker**, sold very well in Germany, but it was the Argentinians who took it to their hearts, making it a massive No.1 hit, and also bought the follow-up, **NEANDERTHAL MAN**, in its thousands. However, the band never saw any return from their success, and received not a penny. Excuses were made along the lines of political instability making it impossible to get money out of the country, but it was just another broken rung in the ladder.

The third album, **TIME IS**, was recorded for **Regal Zonophone** with the line-up of Dave, Greg and Roger, plus Mike Hopkins and Dave Walker (credited on the album as 'Ritchie'), penned mainly by Dave Pritchard with contributions from Dave Walker and Roger Spencer. The

sound of the band on this album had changed almost beyond recognition, and headed off in the direction of a sort of progressive folk rock. Although the production is a little strange in places, there are some good songs on this album, particularly **THE CLOCK** and **I WILL SEE YOU**. Dave Walker is doubtlessly a talented vocalist, but there is more than enough proof here that Dave Pritchard, perhaps with some encouragement, could have taken the job of lead singer on a permanent basis.

Roger tried to explain, "It was my idea to get Dave Walker in 'cos I rated him. Greg wasn't a writer, Dave Pritchard was, and I just put a few words in here and there, but I suppose we were looking to 'Ritchie' to write songs, but... On that third album, we did some covers, **SHE SANG HYMNS OUT OF TUNE**, which was a big stage number, an accappella thing, and **BITTER GREEN** – superb live song, but we didn't really capture it on record. But all the extended guitar stuff became a bit passe – I don't know – we just sort of became a group, like a house band singing songs, where before, there was a personality about the band, not just Jeff, the four of us together. Mike and 'Ritchie' were rock group players, and brought a sort of 'groupishness' that we'd never had before. The four of us together, Jeff, Greg, Dave and me, had something special.

When Jeff left and they came in, it was never the same again."

Dave took up the story: "We got involved with big businessmen as management, so when Jeff left, Don Arden became our manager, and we started doing the third album. We'd just finished the album, and we'd been working for about twelve months doing live gigs, but there was a lot more hassle with the management really insofar

to keep the band together and trying to keep things moving.

Greg agreed, "We had problems with money, They were always delaying the paying..."

"That's right," rejoined Dave. "We kept having to chase money up. We had these hit records and we weren't getting any money off those. Everything that anybody worked towards was a hit record. We got two

number ones, and two records in the top twenty in Argentina at the same time, which was a big market, and we saw no return from it at all, even though it was via a big company, and we couldn't understand why. They claim it was because of the political situation...all that sort of stuff. But as far as we were concerned, if there was something going in there from these big companies, there's no reason why something shouldn't have been coming out, one way or the other. And that became a bone of contention for everybody, I think. Me in particular, because I'd got the

B-sides of the singles and I wasn't seeing any royalties as a writer even, let alone as anything else, and I still haven't to this day. So, whilst we were still working, we weren't doing the same kinds of things."

"The gigs were getting crapper," as Greg politely observed!

"Yeah," said Dave. "We kept saying these aren't the kinds of gigs you ought to be putting us



as getting things done. You were always having to push, and that became a lot of hard work, it really did. I personally had a bit of an argument with Don over recording. A track we were recording, he wanted me to do it again, and I refused. As far as I was concerned, I'd done my best shot on it. Up until then I'd got on well with them, and then it just gradually drifted down. We became more and more bogged down with trying



in, and because of their contacts, they kept booking us in some clubs that weren't suited to the kind of stuff we were playing, and so it was becoming frustrating for us. Instead of playing at all the colleges, we were starting to play some clubs and things,



which really weren't suited to our stuff. Plus the fact you were coming up to the Seventies, when things were starting to change slightly, as well. And then Dave Walker was starting to get offers from people as a singer, because people rated what he was doing. He got offers from **Chicken Shack** and **Savoy Brown**. In fact, he's still with Savoy Brown. He also worked with **Fleetwood Mac** as well after leaving us, and **Black Sabbath** and one or two others, and as far as I know, he's living in California and still working with Savoy Brown – they've reformed again. So, as he was getting offers, we could see the same things happening again. It'd taken six months, we were recording, we were doing this album, **Kenny Young** was producing tracks for us, who's an American producer. He later had his own hit records with a band called **Foxx**, I think. I wrote most of the tracks on the third album, but again you see because of what man-

agement said, they said put the tracks on the label as Idle Race, coz that'd get you an advance for the royalties, but we never saw any. I'd written the tracks, or been involved in every one on the third album (except the two covers), and my name's only on about three, in actual fact, so I was ripped off on that one, which upset me personally, and it got to a point where I said, 'I can't work for this manager'. The others wanted to continue working for him. Dave Walker also wasn't too enamoured with the guy, and he left at the same time as I did, I think, or a few weeks after. He went

took some of the energy away, because we'd worked so hard, we'd come so close to what we'd all been working for, for years, really. By then, we were starting to get towards what was regarded as a bit old for rock'n'rollers, you know, twenty-seven, twenty-eight. These days, age doesn't matter. But we'd worked really hard to try and get things going, come that close, and it'd gone, and then just when we'd started to get it moving again, we were just about to get the album released, and we'd got people trying to poach again, somebody who we'd projected as a frontman for the band."

Another vocalist, **Roy Cullom**, appeared briefly with the band. However, the point in time at which he became involved is disputed. Dave is adamant:

"That was after I'd gone. And that was after Dave Walker had gone as well. And again, the timing of some of the stuff that I've read about the band has been totally



wrong. That was after I left, they got this guy in... I don't know anything about that."

Conversely, Roger remembers Roy Cullom joining The Idle Race before Dave Walker. It was all a very long time ago, you know!!

Said Roger, "Yeah, well, we had a fellow join us from the office. Don Arden had this guy he thought would be a star and this guy was a charismatic character. Roy Cullom, his name was. He was a real good looking guy with all the gear. Looked the business, looked like a superstar. Women went mad for him, crazy for him, but he was just a little bit lacking on the old voice, you know, and we didn't think it was working, and he didn't, and it was his suggestion that he left, you know." Just as well Dave was in the garden in Birmingham and Roger was in his Bradford dressing room at the time, or there could have been tears!

Steve Gibbons



IDLE RACE



Dave continued "The **TIME IS** album really was the last Idle Race recording at all, and that never got promoted in any way, shape or form, coz just as it was about to be released was when Dave Walker and I left. I think *that* was the death of the band, because while the band continued to work for a short

time, they never recorded anything, except as **b a c k i n g** musicians, I think, for **KING BISCUIT BOY**, the blues band. They did a tour with them, but I'd left by then and so had Dave Walker. Really, they were just **w o r k i n g** musicians..."

Roger remembered that time fondly. "We did a lovely tour before I left, with **KING**

**BISCUIT BOY**, the rockabilly singer. I enjoyed playing the blues. That was good. That was a new thing for me. I'd never done that before; that was wonderful."

"They used the name The Idle Race just to get work, because this is what annoyed us, and annoyed me particularly," said Dave. "When Jeff left, The Idle Race had still got a very good name, and we could work, we were getting work, but we weren't being managed, I didn't think, how we ought to have been. We were really their third line band as far as they were concerned. I mean, I suppose it makes sense really – they'd got two bands who had got hit records and could do things (The Move and Amen Corner). If there was anything left, we got it, basically. That's how I felt we were being managed at the time. We were very much a third string. So really when I left and Dave Walker left, that was all we were getting, wasn't it? Backing other people's stuff."



"We had to sell the gear," he recalled, "because when I left all the gear was band-owned by everybody, and I was in a situation where I needed money. I couldn't carry on and leave the stuff, so the gear had to be split. They had to pay me for my share of the gear. It was actually owned by the three of us by that time, because with every split of the band, all the band gear, as with any business, really, the stuff had been split between the people concerned, and eventually, the three of us bought everybody else out of the gear and of course, when I left, that left just Roger and Greg. They sold the van to pay me off, I think".

The Idle Race eventually mutated into **The Steve Gibbons Band**, via Greg and Roger. Mike Hopkins followed the trend set by Dave Pritchard and Dave Walker to eventually join **Quartz**. Although Roger stayed, within a

couple of months, he moved on to **Sight'n'Sound**. In the meantime, Steve Gibbons took over as lead vocalist, whilst **Dave Carroll** and **Bob Wilson** (from Brum band **Tea And Symphony**) moved in on twin lead guitars. **Bob Lamb** claimed the drum seat and finally, all

ties with The Idle Race were severed as the band, now using the title The Steve Gibbons Band, lost the only remaining member Greg Masters, to be replaced first by **Bob Griffin**, then **Trevor Burton** on bass. This was to be the classic line up of The Steve Gibbons Band, one of the greatest live bands on the circuit. Steve is still touring regularly with a revised line up and his intriguing combination of rock'n'roll rebel and super-cool swagger!

So, we finally reach the official "Death Of The Idle Race" but again, that is not the end of the story. However, it is for this issue! As usual, space is our final frontier; we promise to continue next time, bringing you up to date with the careers of Dave, Greg and Roger... and a discography, honest we will!

**Totally fascinated:**  
**Gill and Rob**

## Wanted Idle Race CD

A handsome reward will be paid to anyone who can turn in a copy of the CD "**The Best Of The Idle Race featuring Jeff Lynne**" on the See For Miles label. If you can help us find this CD, please write to FTM at the following address naming your price. The CD will go to a very good home, we can assure you!

**Idle Race CD,  
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Surrey KT10 0SR**

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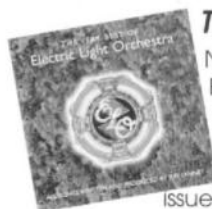
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We aim to dispatch orders within 28 days, but this is not always possible.

# SHOP

**Closing date** by which time all orders for this issue must be received by is **September 15th 1995.**



## THE VERY BEST OF

Not available in UK shops! FTM has managed to acquire a limited stock of this Aussie compilation CD as mentioned in this issue's News Page. According to our spies the sound quality and mastering are of the highest quality.

**Price:** £14.99 UK, £15.99 Eire/Europe, £16.99 Rest of World (**Note:** this has been advertised in the UK at £21.99!)



## THE MOVE BBC SESSIONS

25 track collection of recordings especially made for the BBC between 1967-68.

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

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## SOMETHING PECULIAR

By **Julianna Raye**. Produced, arranged and featuring **Jeff Lynne**, this really fantastic album is now back in stock.

**Price:** CD £12.99 UK, £13.99 Eire/Europe, £14.99 Rest of World

**Price:** MC £8.99 UK, £9.99 Eire/Europe, £10.99 Rest of World



## EARTHRISE

It's back! This outstanding CD by **Dave Morgan** and **Richard Tandy** also features **Carl Wayne**. Orders received by the closing date will come with a vintage Supplement featuring a review of the album, an interview with Dave and pics (inc. a shot of Dave, Richard, Martin Smith and **Jeff Lynne**).

**Price:** £11.00 UK, £12.00 Eire/Europe, £13.00 Rest of World

## ALSO AVAILABLE...

### THE B.C. COLLECTION

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

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

### THE GREAT DIVIDE

By **The Paul Harris Band**. 14-track pre-release promo cassette album produced by and featuring **Martin Smith** on lead guitar. Also available as a rare 6-track CD sampler.

**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 (still) 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

### ALL GOD'S BLESSINGS '94

By **Dave Morgan**. This 16-track cassette features Dave's Christian music songs. **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" (Hello Jeff!) appears on and produces **GOD'S GOOD TIME!**

**Price:** MC £6.00 UK, £7.00 Eire/Europe, £8.00 Rest of World.

### MOMENT OF TRUTH

**Price:** CD £11.99 UK, £12.99 Eire/Europe, £13.99 Rest of world. MC £8.99 UK, £9.99 Eire/Europe, £10.99 Rest of World.

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

**Price:** CD £4.99 UK, £5.99 Eire/Europe, £6.99 Rest of World.

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

**Price:** CD £4.99 UK, £5.99 Eire/Europe, £6.99 Rest of World.

**All prices include P&P.**

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

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θ 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.

θ **PRINT** your name and address **CLEARLY**.

θ **DATE** all correspondence.

θ **INCLUDE** telephone No (all information is for the sole use of FTM and is not passed on).



# Moment Of Strewnth

## PART II IN OZ

**I**t was 10pm on a Saturday night, and we had just arrived home from camping in the wilds of

Western Australia... wine tasting. The answering machine was overflowing... Click, "Hi Ken, have you heard about ELO...?" Click, "Have you seen the ELO ads on telly...?" then finally, "Tickets go on sale Monday!"



When one has friends like mine, one treads warily in fear of being the butt of a practical joke. This sounded like one of those occasions. My greatest fears were allayed soon afterwards when the TV ad flashed across the screen, "ELO are back, PART II..." I was awash with sheer joy and excitement, and the tickets were quickly procured for both Perth concerts.

They were last here with Jeff, Richard, Hugh and Melvyn as their **Big Night Tour** travelled the four corners of the globe. When they left, we had no idea that we would have to wait so long for them to return. With envious eyes, we observed the ELO tours which just didn't make it Down Under, and our hearts broke in 1986 when they decided to split.

So, you can imagine the absolute euphoria experienced by thousands of loyal ELO fans when they discovered that their beloved band were on their way, this time as PART II. With a light show and 44-piece symphony orchestra in tow, it was guaranteed to be a visual and aural spectacle.

ELO have always had a very loyal following in Australia, achieving Top Three status between '76 and '81 with five albums which included three No.1's and countless Top Twenty entries into the singles charts. Although the foundations were all in place, they hadn't been here

for such a long time, and the phenomenal reaction must have caught the promoter and band by complete surprise. Three of the concerts were sold out within a very short time, and there was a 7,000 average at each show, with Sydney and Melbourne holding 10,000 respectively!

The average Aussie fan and our 'finger-on-the-pulse' music media were generally unaware of the existence of the band, and a slight air of disapproval swept its way across the continent when it was discovered that Jeff Lynne was no longer a part of them.

However, most fans were prepared to give them a fair go'. The media, on the other hand, seemed demonically possessed and tried to ignore the whole thing.

It was dismissed as a pale imitation, even though I knew nothing about the band, their music, and five-year history. In fact, you could have been forgiven for thinking the tour was not taking place at all. One petty-minded DJ even urged people to boycott the Perth shows because Jeff wasn't there! I believe he used to be one of the many who used to rag the band when Jeff was involved (you just can't win!).

The media were also in **Rolling Stones** mode, as the wrinkled ones were to visit our shores for the first time in twenty years (Hey! We don't bite!). This obliterated all other news, and if the

**The guys  
fulfilled all of my  
expectations and more—**

**MATTHEW DENNES**

world had been plunged into a nuclear war, we would have been oblivious to the event.

Despite these obstacles, the tickets continued to sell. On the eve of the tour, a press conference was held in Sydney, where the guys, including Stephan, were set upon by rabid reporters trying to dig up the dirt on why (you guessed it!) Jeff was no longer part of ELO. TV, Radio and Press interviews followed where it must have required superhuman powers of restraint by the guys not to pop someone's lights out! Bev was surely on autopilot that day, as he stressed time

and time again that "*PART II are not a retro oldies cabaret band churning out the old hits—we play a lot of new stuff as well.*"

That afternoon, they got to flex their artistic muscles

with the orchestra at the **Hordern Pavilion** during an extensive rehearsal. Unlike previous tours, where they would play one-off gigs with orchestras, this time they were to take part of the orchestra on the road with them. It was comprised of a nucleus of 24 players, and the

remaining numbers were picked up in each city they played. They were chosen from the cream of Australia's symphony players and freelance musicians, and were later nicknamed **The Australian Rock Orchestra**.

In the early days, ELO pioneered the use of lasers during their concerts. This time around, laservision provided new technology in the form of the **Spectravision SV10000**, which created amazing multicoloured animated images throughout many of the songs. Exploding light bulbs, fox hunts, a guitar playing dog, world landmarks, and **BEETHOVEN**, to name but a few, were projected onto a huge see-through drop curtain between the band and the orchestra. One fan exclaimed that even **Dave Gilmour** would've been proud!

The tour began on 16 March in Brisbane (Queensland), and skirted its way clockwise around the coast visiting six cities: 17th, Newcastle (NSW); 18th & 19th, Sydney (NSW); 21st & 22nd, Melbourne (Victoria); 23rd, Adelaide (SA), and 24th & 26th, Perth (WA).

The first show saw the band and orchestra receive a standing ovation from 5,000 Queenslanders...

**I didn't want these  
guys to stop—  
CHRIS KELLY**



Sydney was certainly the place to be, as we discovered that the two shows were to be recorded for posterity for both video and album, which will see world-wide release later this year.

PART II powered through their entire Australian repertoire, the guys wore their best threads, and the 10,000-plus crowd was in party mode. The audience were also treated to the gyrations of two go-go dancers during one of the numbers (used notes only in an unmarked bag, please, guys... we have the negatives).

The night was not without incident, as Mik tripped over Phil's guitar lead. The Gremlins were hard at work, resulting in the failure of the main stage during the opening acoustic burst of **FLICK ON HIGH**, no sound emanated from Phil's guitar, but he continued the instrumental like a trouper.

The Sydneysiders warmed to the band, and at the end of the night, they gave them three standing ovations.

Sadly, the concerts failed to generate many reviews. One Sydney journalist however wrote quite a vitriolic piece which was coupled with a picture of Jeff Lynne, which seemed to go against the general glowing flow of opinion.

From Sydney, PART II jetted southwards to Melbourne, where they had the strange situation of the second concert being played before the first at **Flinders Park**. This resulted in the band performing to a reduced audience of around 5,000, many of whom afterwards wanted to go to the following concert, but couldn't as it was sold out!

Both audiences were treated to blistering performances by the band and the orchestra...

**The Adelaide Entertainment Centre** was our next port of call by our state-hopping musicians. Reports from fans in the 'City of Churches' were once again singing the praises of the spectacular show they witnessed (but we have no letters to prove it!).

Before you had time to sing the fast bit in **TURN TO STONE**, PART II were whisked away on the graveyard flight

## On March 18th, I was at last able to Face The Music (I couldn't help myself!)

— MICHAEL CHRISTIE

(early morning) to Perth. As they were winging their way westwards, I was unsuccessfully attempting to catch some sleep. The excitement was too much as the many glowing gig reports filled my head, the days that linger there in prey of... oops, sorry!

It was in Perth where I managed to catch up with Kelly prior to the final show. I was curious to find out how the band had spent their two days of 'freedom' (yuk), so I asked Kelly, and he told me that they had been buying up Aussie souvenirs, sunning themselves at one of our beaches, and stalking our native wildlife in one of our National Parks... Perhaps with a view to muster possible pyrotechnic rabbit substitutes for the final show? An accusation that was firmly denied... "We don't blow up real ones!"

Kelly wanted to go diving on one of our reefs, but Stephan explained that diving and flying within close proximity of each other would result in the bends!



*I never thought I would ever see them perform live again, so I can't even start to describe the emotions. It was a 'moment' I'll never forget –*

## TONY GRIFFITHS

The opening act in Perth, as with the rest of the Australian tour, was our very own **Robertson Brothers**, a three-part harmony group who had put in some highly polished performances. Perth was no exception, and they drew a very healthy response from the crowds as they completed their 30-minute set.

You could sense a definite air of expectancy which had been building over the years. The lights dimmed, and we were only seconds away...

The orchestra, already seated towards the rear of the stage, awaited their leader. Enter stage right, Sir Lou, resplendent in white tails, to wild applause and cheers. He stops centre stage, bows, and then ambles his way to his podium, where he is lit by a single spotlight. We all hold our breath as he raises his arms, and then it's goosebump time as the majestic **MOMENT OF**

**TRUTH OVERTURE** soars, and up rise 10ft vertical flames mid stage, singeing eyebrows in the first row (mine have since grown back!).

As the **OVERTURE** closes, the stage is plunged into darkness, and the strings stir into the next number. Shadowy figures enter the stage, and before we are able to respond, Bev lets loose with a thunderous drum roll, which is accompanied by several huge explosions. Silver rain showers onto the first few rows of the lounge. The sheer power unleashed during **STANDIN' IN THE RAIN** pinned everyone in their seats as they marvelled

at some amazing harmonies, driving guitars, and urgent strings. For me it was worth the ticket price, and it took me several numbers to recover from the shell shock!

**EVIL WOMAN** was the first of the many old hits, and showcased Phil's powerful vocals and considerable guitar playing. It received a huge welcome when Eric played the opening piano lines. He then left the safety of his keyboards to don a rather ratty-looking purple guitar, as Bev laid down the beat to introduce the punk-esque **DON'T WANNA**.

We were guided back to '73 for **SHOWDOWN**, during which Phil was on fire (*he shouldn't have been standing so close to the 10ft flames - FTM* ED), dazzling the Perth audience with a blinding guitar solo.

After the fourth of the night, Bev ventured forth, and said, "Hello, Perth," and then on a 1/8,000 basis, humbly apologised for the lengthy absence (it's OK Bev, we forgive you).

Next up, Lou and the ARO shone as they galloped through the **ELDORADO OVERTURE**, minus prologue, which ultimately transformed into **CAN'T GET IT OUT OF MY HEAD**, sung beautifully by Eric.



One of the best received **MOT** tracks was up and running next, **WHISKEY GIRLS**, but without the go-go dancers, as they had been left behind in the Eastern States (along with the main laser!).

This in mind, several of us decided to compensate by jiving to the front, and then jiving quickly back to our seats when a penguin-suited bouncer, approximately three persons in width, encouraged us to be seated. We reluctantly remained seated until Kelly gave us the word later.

The first medley opened with the **10538 OVERTURE**, followed by a rousing version of **FIRE ON HIGH**, then **ALL OVER THE WORLD**. A loud welcome greeted **WILD WEST HERO** (a song close to our Western Australian hearts), and this was followed by **THOUSAND EYES**. The roar from the audience was thunderous when **HOLD ON TIGHT** revved up, and the medley was brought to a climactic close with **TURN TO STONE**.

Bev then introduced the band, during which he directed the audience to their old **ELO** albums to explain that the guy to his right really *was* Kelly without hair, during which Kelly hobbled around on his bass/zimmer-frame.

If Phil had problems with his voice before the Australian tour, they were certainly not in evidence when he gave a fantastic rendition of one of the finest ballads ever written in **ONE MORE TOMORROW**. Perth loved it!

Phil and Eric have certainly turned many heads (besides the go-go dancers) during their visit to this country, and have been warmly welcomed into the **ELO** fold.

The biggest response of the night was reserved for the No.2 smash hit, **LIVIN' THING**, as Mik played the unmistakable intro. By now, people were on their feet down either wing of the centre, dancing and punching the air.

After the raucous died down, Phil introduced one of the new songs, **WITNESS**, a great number. Then the beat struck up, and **MR BLUE SKY** bounced along, as did the thousands of people, those not standing up had their fingers popping, feet tapping, and legs pumping—everyone was happy.

They then launched into **AIN'T NECESSARILY SO**, a future classic, perhaps, going by the reaction they got after playing it. It really rocked along, with a great riff played and enjoyed by all.

Eric was up next, excelling in the vocal department on **TELEPHONE LINE**, but it was the next three numbers, all sung by Kelly, that stole the show. First up was a spine-chilling rendition of **THE FOX**. Soaring vocals, dramatic stage presence, coupled with Lou's great string arrangement and eerie set lighting mesmerised the crowd.

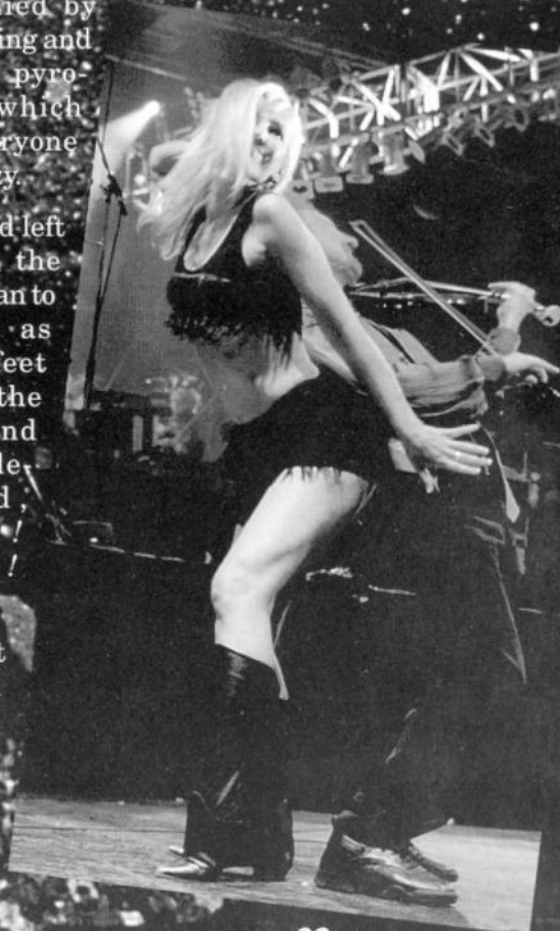
If that wasn't enough, he opened the second medley with a soulful version of **TICKET TO THE MOON**, wonderfully assisted by gorgeous harmonies from Eric and Phil, and then sang **STRANGE MAGIC** with Bev joining the fray—for most people, the highlight of the tour.

The medley continued with **SWEET TALKIN' WOMAN**, followed by **CONFUSION**, and we were then dealt two knockout punches in the form of **DO YA** and **ROCKARIAL**.

With no time to spare, **BEETHOVEN** fired up and literally charged with unrelenting force and fun, accompanied by some blinding and deafening pyrotechnics which shook everyone into a frenzy.

As the band left the stage, the Centre began to rumble, as 16,000 feet pounded the floors, and voices demanded, **MORE! MORE! MORE!**

The first row could be seen bouncing up and down as







they stamped their feet on the rubber carpets (what do the employees get up to when the doors are closed, I ask?!) in a futile attempt to join in the noise making.

Sir Lou was the first to emerge on stage, donning a conical Akubra hat. He guided the ARO through a delightful **HOOKED ON AUSTRALIA** set, which was comprised of **WALTZING MATHILDA**, **ADVANCE AUSTRALIA FAIR**, **CLICK GO THE SHEARS** and **STRAIL CALL AUSTRALIA HOME**. He turned to us during the set, and conducted us to sing along, which everyone did.

The cultural part of the evening was brought to an abrupt end when Lou and Co. were rejoined on stage... the band, who immediately

launched into a ripping version of **ROCK'N'ROLL IS KING**. The opening riff of **LAST TRAIN TO LONDON** sounded, and the guys grooved through the song, which proved a very popular inclusion.

Most of the audience had been on their feet since **DO YA**, but the whole place was buzzing when PART II closed with **DON'T BRING ME DOWN**, which had us all in fine voice. As the song entered the final chorus a barrage of fireworks, flashes and light heralded the close of a shining series of concerts... **ELO PART II** had conquered The Great Southern Land.

P.S. A final word from Kelly to everyone out there in Australia... "Good on ya, come and see us next time, and go out and buy that record... when it's out!"



By Ken Greenwell  
Photos by Norman Bailey,  
John Anderson

Thanks to:  
John Whale Productions  
Karen Rose  
Elena Assini  
Cecilia Haddad  
James Palace  
Gina Mandello





# Fab Prize Competition!

Aren't we good to you? To commemorate Part II's triumphant return to Australia, we've got some great prizes to give away in our couldn't-be-simpler competition.

Top prize: Large MOMENT OF TRUTH promo poster, autographed by most of the band

Second prize: Aussie promo CD of MOMENT OF TRUTH, only 100 produced (it says here!)

Third Prize: Aussie VERY BEST OF promo poster, autographed by most of the band

To enter, just answer the following easy-peasy question:

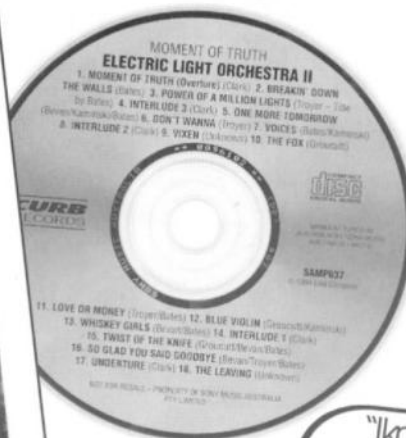
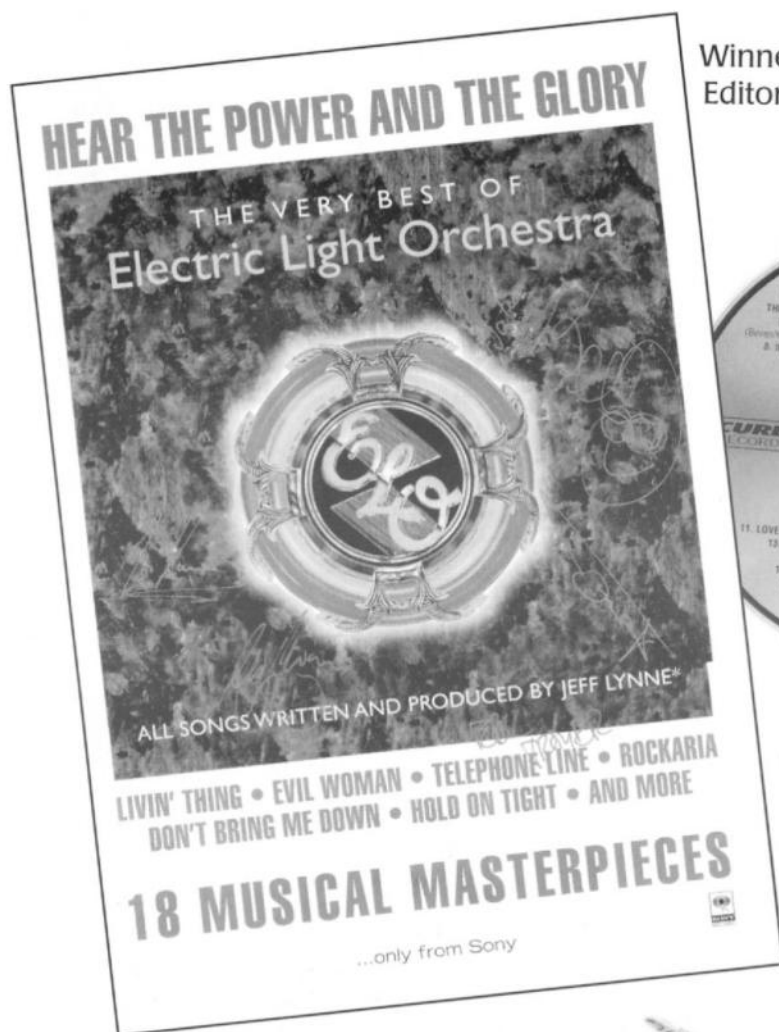
**What year did ELO last play Australia?**

Send in your answers **by 15th September** to the **Editorial** address:

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Winners will be advised by post.  
Editor's decision is final.

Good luck!



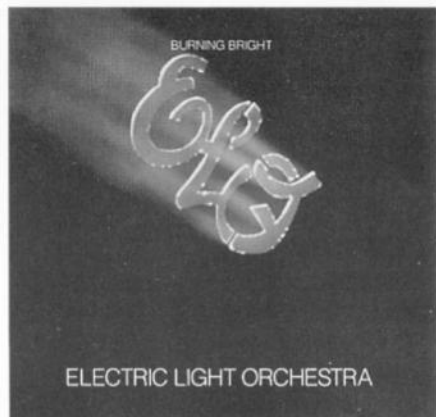
"I know that!  
I was there!"

"I never knew  
kangaroos could talk!"

(READER'S VOICE)

# The Very Best...and the rest

The third and final part of our trawl around ELO's compilations takes in non-European collections. It proved impossible to list the albums in chronological order, as the level of information given on overseas sleeves is so variable. Therefore, they are presented here in no particular order, hope this isn't too confusing!



Title: Burning Bright

Cat. No. Sony Music Special Products A 22639

Country of Origin: USA

Track Listing:

Turn To Stone, Livin' Thing, Standin' In The Rain, Stranger, Strange Magic, Hold On Tight, Night In The City, Do Ya, Fire On High, Rock'N'Roll Is King

Anything of interest: Thoughtful track listing (although I'm not sure about following the awesome **FIRE ON HIGH** with the execrable **ROCK'N'ROLL IS KING**), nice artwork but above all notable for its variable mastering quality; some of the tracks sound as if they are playing at half speed!

Release date: 1992

"Must have" rating: 0 0 0

Title: 18 Greatest Hits

Cat. No. K-Tel NA 674

Country of origin: Australia

Track Listing: Livin' Thing, Last Train To London, All Over The World, Turn To Stone, Can't Get It Out Of My Head, Showdown, Rock And Roll Is King, Evil Woman, Don't Bring Me Down/Rockaria!, Hold On Tight, Telephone Line, Ma-Ma-Ma-Belle, Confusion, Roll Over Beethoven, Mr. Blue Sky, Sweet Talkin' Woman, Shine A Little Love.

Release date: 1984?

"Must have" rating: A A A

Electric Light Orchestra  
18 Greatest Hits



Title: Electric Light Orchestra's Greatest Hits

Cat. No. Epic 268.045/1-467478

Country of origin: Brazil

Track Listing:

Prologue, Twilight, I'm Alive, So Fine, Can't Get It Out Of My Head, Rockaria!, Last Train To London/Livin' Thing, All Over The World, Telephone Line, Do Ya, Strange Magic, Tightrope.

Anything of interest: Nice use of calligraphy.

Release date: 1992

"Must have" rating: 0 0

Title: ELO Classics

Cat. No. CBS Special Products A 21583

Country of Origin: USA

Track Listing: Evil Woman, Boy Blue, Telephone Line, Rockaria!, Don't Bring Me Down, Ma-Ma-Ma-Belle, Can't Get It Out Of My Head, Bluebird, Birmingham Blues, Loser Gone Wild.

Anything of interest: The cover is an entertaining collage of the US artwork for **ELO 2** and the **OOTB** logo. The compilers clearly didn't look too carefully though - none of the tracks feature the line-up on the cover, and the band's name logo on the back actually reads "Electric Light Orchestra II" - it was originally the LP title writing on the US sleeve!

Release date: 1990

"Must have" rating: 0 0 0







Title: It's Rock N'Roll  
Cat. No. Opus/Columbia 412.083  
Country Of Origin: Brazil  
Track Listing:  
Last Train To London, All Over The World, Can't Get It Out Of My Head, Do Ya, Livin' Thing, Eldorado/Xanadu, I'm Alive, Evil Woman, Strange Magic, Bluebird, Laredo Tornado.  
Anything of interest:  
Fantastic neo-Cubist painted sleeve that you really have to see

in colour to appreciate (sorry but FTM's production budget doesn't stretch that far - yet!). You want to throw the record away and just put the sleeve on your wall!

Release date: 1984

"Must have" rating: ⓪ ⓪ ⓪ ⓪ ⓪

Back cover



Title: Greatest Hits  
Cat. No. Columbia 423.017  
Country of Origin: Brazil  
Track Listing: Prologue, Twilight, I'm Alive, So Fine, Can't Get It Out Of My Head, Rockaria!, Last Train To London/Livin' Thing, All Over The World, Telephone Line, Do Ya, Strange Magic, Tightrope.  
Anything of interest: Sleeve is video still from **ROCK AND ROLL IS KING**.  
Release date: 1993  
"Must have" rating: K K K

Title: The Light Years  
Cat. No. CBS Direct DMBI-082  
Country of origin: Canada  
Track Listing: Roll Over Beethoven, Evil Woman, Turn To Stone, Confusion, Ma-Ma-Ma-Belle, Shine A Little Love, Showdown, Hold On Tight/Do Ya, Don't Bring Me Down, Livin' Thing, Telephone Line, Can't Get It Out Of My Head, Sweet Talkin' Woman, Strange Magic, Rock And Roll Is King.  
Anything of interest: Dull dull dull. Canadian mutation of **A PERFECT WORLD OF MUSIC**.  
Release date: 1985  
"Must have" rating: Λ Λ Λ Λ

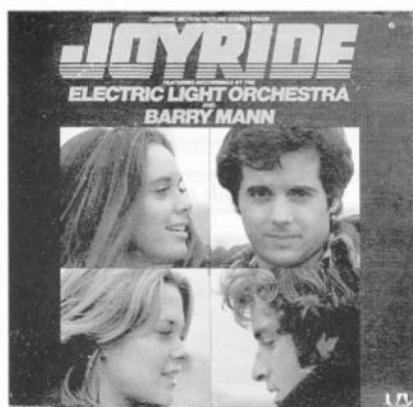


Front and back views



Title: Encore  
Track Listing: 10538 Overture (live), Ma-Ma-Ma-Belle, Eldorado, Roll Over Beethoven (live)/Eldorado Overture, Can't Get It Out Of My Head, Showdown (live), Boy Blue.  
Cat. No. Warner Bros. WS 4722  
Country Of Origin: Australia/NZ  
Anything of interest: Unusual track listing (a combination of cuts from **THIRD DAY**, **LONG BEACH** and **ELDORADO**) and a peculiar painted sleeve make this curate's egg well worth investigating.  
Release date: 1975  
"Must have" rating: ⓪ ⓪ ⓪ ⓪





Title: Joyride  
Cat. No. United Artists UA-LA784 H  
Country of origin: USA  
Track Listing: The Best That I Know How (Barry Mann), Tightrope, Dancin' In Alaska (Jimmie Haskell), Can't get It Out Of My Head, Boy Blue, Eatin' Dog Food (Jimmie Haskell)/The Best That I Know How - *Instrumental* (Barry Mann), So Fine, The Getaway (Jimmie Haskell), Telephone Line, Rockaria!, The Best That I Know How - *Reprise* (Barry Mann).  
Anything of interest: The soundtrack to a forgotten mid-'70's teen movie, only notable for featuring an early screen appearance by **Melanie Griffith**. ELO share the tracks with **Barry Mann** and **Jimmie Haskell**, whoever they are.  
Release date: 1977  
"Must have" rating:  $\Delta \Delta \Delta$

Title: Midnight Blue/Don't Bring Me Down/Last Train To London  
Cat. No. Della/Hansori Records DL-7783 HSR-9080  
Country of origin: Korea  
Track Listing: Evil Woman, Livin' Thing, Can't Get It Out Of My Head, Turn To Stone, Telephone Line, Sweet Talkin' Woman/Midnight Blue, Shine A Little Love, Confusion, Last Train To London, Don't Bring Me Down.  
Anything of interest: Side One is culled from four different albums, whilst Side Two is exclusively from **DISCOVERY**. Features a truly awful cover.  
Release date: 1991  
"Must have" rating:  $\Delta \Delta \Delta \Delta \Delta$



Title: Strange Magic: The Best Of Electric Light Orchestra  
Cat. No. Sony/Legacy xxxxxx  
Country of origin: USA  
Track Listing: 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!/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 And Roll Is King, Four Little Diamonds, Stranger, Calling America, So Serious.  
Release date: 1995  
"Must have" rating:  $\Delta \Delta \Delta \Delta \Delta \Delta$



Detail of front cover - note different sleeves

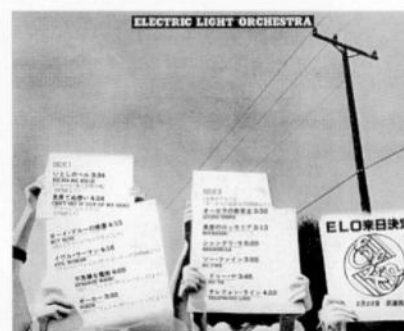
Anything of interest: A curious release, utilising artwork from **OLE ELO** (but using different LP sleeves) but in reality this is a promo for **A NEW WORLD RECORD**, as the second side consists entirely of tracks from that LP.

Release date: 1976

"Must have" rating:  $\Delta \Delta \Delta$

Title: The Best Of ELO  
Cat. No. United Artists UADY 5210-2  
Country of origin: Japan  
Track Listing: Ma-Ma-Ma-Belle, Can't Get It Out Of My Head, Boy Blue, Evil Woman, Strange Magic, Poker/Livin' Thing, Rockaria!, Shangri-La, So Fine, Do Ya, Telephone Line.

Detail of back cover







Title: Fantasy World Of E.L.O.  
Cat. No. CBS/Sony XDAP 93137  
Country Of Origin: Japan  
Track Listing:  
Calling America, Sorrow About To Fall, So Serious, Getting To The Point, Endless Lies//Last Train To London, Shine A Little Love, Hold On Tight, Telephone Line, Sweet Talkin' Woman, Turn To Stone.  
Anything of interest:  
Ostensibly produced as a promo for **BALANCE OF POWER** (side one

consists of **BOP** tracks whilst side two features hits), **FANTASY WORLD** takes on an identity all of its own with its fascinating "Campbell soup tin" design and cardboard sleeve.

Release date: 1986

"Must have" rating: 0 0 0 0 0

### Back cover



Title: The Very Best Of ELO  
Cat. No. Sony Music 477962  
Country of origin: Australia  
Track Listing: Sweet Talkin' Woman, Mr Blue Sky, Livin' Thing, Evil Woman, Telephone Line, Rockaria!, Turn To Stone, Don't Bring Me Down, Rock And Roll Is King, All Over The World, Hold On Tight, Calling America, Can't Get It Out Of My Head, Last Train To London, Strange Magic, Shine A Little Love, The Diary Of Horace Wimp, Roll Over Beethoven (live).  
Anything of interest: Although **BEETHOVEN** is credited as being live, it is in fact the 7" edit. Whilst the track listing is purely the hits, the sound quality is amazing.

Release date: 1995

"Must have" rating: 0 0 0

## 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!*

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PO Box 1120 ASCOT  
Berkshire  
SL5 9XD  
ENGLAND

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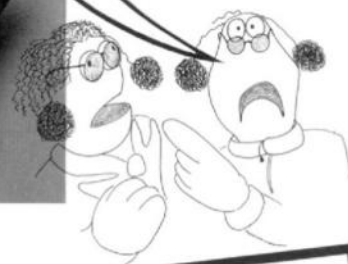


**LIVE!**



# WOODY

Woody,  
The God Of Glam!



## More Festival Frolics

Just announced (well, almost) is another festival date for Roy and the band. This time, the annual four day event at **Singleton Park, Swansea** are the lucky hosts. Roy tops the bill on the opening night, **Thursday 3rd August**. Other bands already booked are Jools Holland and Ruby Turner on Friday,

"Whatdoyoucalla  
sheepitiedtoa  
bumpost?"

Bonnie Tyler  
on Saturday

and Big Country and Wilko Johnson on Sunday. The Welsh seem to be fond of Roy, don't they? Perhaps they would think him less lovely if they were to hear the punch line to his joke!

Monday 8th May was not only famous for its V.E. Day celebrations. Channel 4 dedicated the day to a fist-clenching, foot-stomping salute to that glittery-eyed monster, Glam Rock. The **Big Breakfast** began the whole shebang by allowing their resident Muppet-type thingys, Zig'n'Zag to "interview" a slightly bemused looking Mr. Wood. During the chaos which ensued, the stuffed celebrities attempted to nick the collection of Glam artefacts brought in by Roy and astutely pointed out that his Gibson guitar was actually upside down and should be called a flying Y. Well spotted Zig (or was it...). We were further treated to a thrilling shot of Roy's bum and a riotous karaoke-style sing-a-long to See My Baby Jive. For the event, The God of Glam (as they reverently addressed Roy) dispensed with his usual set of aural appendages and replaced them with woolly pom poms. Zig'n'Zag's ears are made out of woolly pom poms. Full instructions on how to make your own woolly pom poms appear on page 43.

## Bunch Of Grapes

"There's a new Woody compilation out" my mate told me on the phone. "It's called Roy Wood and Wizzard - 16 Grapes From The '70's". "Erm, are you sure...". Must have been a bad line!.

Released on the Emporio label, and most reasonably priced at under six quid, is 16 Greats from the '70's. Son of The Best And The Rest Of, it features most of its predecessors tracks (except, The Song, Strider, and Rock 'n' Roll Winter) and is obviously one of Trojan's little jobbies. Have neither seen or heard it yet myself but, my mate tells me it has a very lovely cover pic of His Woodyness, hair all aglow and face painted as only a true Wizzard could be. We didn't get into any useful discussions about sound quality, but did manage to scribble a Cat No. as EMPR CD 523.

The Glam Rock Top Ten, introduced by suitably-aged but delightfully dippy **Alan Freeman** and another bloke who kept going on about drugs (and you were always so pure, Tony), placed **Wizzard** at No. 7, just behind The Bay City Rollers (who were, as we clearly remember, the epitome of Glam Rock with their face paint, glittery jackets, wild hair do's etc. whereas Bowie didn't even make the chart. Probably far too girlie.) Anyway, jolly good clips of Wizzard from TOTPs were interspersed with a new interview given by Roy explaining away his kaleidoscopic past and plugging his more recent escapades with a photo of his entire 12-person band balancing precariously upon one Harley Davidson. Haven't we seen that shot somewhere before? I forget. We know who's really No. 1, don't we readers?



## TREE LEAVES

(I do apologise, I couldn't help it)

### ... AND SO DOES GRIFF

Two founder members of The Roy Wood Big Band, that "fine upstanding" bass man **Phil Tree** and "on drums, **Griff**" have decided to quit whilst they're still ahead. Playing their last gig at **Caldicot**

**Castle** on May 8th, Phil explained that, due to business reasons, he was not able to make

the commitment to rehearsals required by Roy. He stressed that he and Roy are still good mates and that he was very sad to leave the band. Griff's reasons were similarly based and the pair had offered their services to help their replacements rehearse and settle in to the band. Phil and Griff will be missed, both as fine on-stage performers and as great characters to have around... I think I'm going to cry. But - don't despair, read up there >>>>>>>>>>



## Sax 'n' Drums 'n' Rock 'n' Roll

However, at this very moment, live by satellite, replacements for Phil and Griff have already been searched out, auditioned and rehearsed.

On bass guitar, we have a young (you've guessed) woman by the name of Cary Lord. Hailing from Southport she was spotted with her band The Word Girl... and word has it she is a superb musician!

Taking the drum seat, and just to fool all those of you who think Roy has set out to form an all-girl group (...cos if he did, he'd have to sack himself) is Tom Farnell. Tom has a fine pedigree, having previously graced the likes of Savoy Brown, Fairport Convention, Raymond Froggatt Band and of course, Helicopters.

Finally, (for now anyway!) the wind section has been extended. Roy filled in details like this: "The new saxophone player is Alison Neal who is absolutely brilliant. She is currently playing with the Midland Youth Jazz Orchestra and recently picked up the 'Young Jazz Musician Of The Year Award'. She also gigs with her own jazz quartet. Unfortunately, it might be difficult to include her in the line-up ready for the Swansea Festival, as new parts have to be written, and we are still rehearsing the new rhythm section."

So that's sticking two fingers up at all those boring old farts who keep telling Woody to get real and cut his band down to a sensible six. Go for it Roy. It will be wonderful.

## Flowers For Lord Wilson

Following the death of **Harold Wilson**, we were left to ponder the future of the royalties for **FLOWERS IN THE RAIN**. Lord Wilson, you may remember, sued **The Move** over an alleged libelous postcard when he was Prime Minister in 1967. He won the case and instructed that the royalties from the record be used to set up the Harold Wilson Trust which would direct the money to various charities of his choice. A recent issue of **The Observer** reported (on their front page, no less) that, to date, the royalties amount to over £200,000 and named amongst the beneficiaries Stoke Mandeville Hospital, the Variety Club Children's Charity and one or two somewhat less deserving organisations like the Oxford Operatic Society and Friends Of The D'Oyly Carte. The **Observer** spoke to Roy at the launch for the **Rock Family Trees** TV programme, putting it to him that the royalties situation may change. Said Roy, "We are now suggesting that the royalties in future go to **Birmingham Children's Hospital**". Unfortunately, the solicitors managing the trust stated that they could not change the terms and that the money will continue to be split between around fifty different organisations. What a shame to water it down in such a way that it will never do anyone any real good. Think of how say, Roy's aforementioned choice could use a large amount of cash and it would all seem so much more worthwhile.



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**Overseas payment:-** See page 16. 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**



# Running Down A Dream

**FTM GERMANY FAN  
CONVENTION, BONN,  
8/9 APRIL 1995**



to R. Mankala, Dirk, Patrik, Jürgen, Anne, Marc, Alexander.

***"Wouldn't it be nice to have a Convention?" That question has been asked in FTM's pages as far back as 1987, and my response has always been the same- "Yes it would, but I'm not going to organise it!" I was therefore very pleased when two of our German readers, Jürgen and Anne Kraus, took it upon themselves to arrange a Convention.***

The event was scheduled to take place at the **Hotel Novotel**, Bonn, on the weekend of 8/9th April, and took some eight months of meticulous planning (*now* you see why I didn't want to do it!). Representing FTM UK were myself, **Jules** and **Andy McNab**, and whilst the vast majority of the fans were from Germany, there were others from as far afield as **Poland, Switzerland, The Netherlands, Austria** and **Sweden**, making this a truly international affair.

Friday 7th saw me at Heathrow, fully packed and ready to go, apart from one small detail - my passport! Not being a particularly seasoned overseas traveller, I'd forgotten to bring it with me and had to take the two hour journey back home again to pick it up. This of course meant that I had to get a later flight, and so it was that I found myself at **Düsseldorf** rather than **Cologne**, some 5 hours later than I should have been. I was resigned to braving an unknown public transport system to take me the 30 miles or so to Bonn - not an enticing prospect when, to quote a certain Mr. Groucutt, "*Mein Deutsche ist schietze!*" However, I hadn't reckoned on Jürgen and Anne's hospitality. No sooner had I got off the plane when I was given a message that I was to wait and be collected, and soon I was greeted by Jürgen and Anne in matching tie-dyed Part II T-shirts.

Düsseldorf is famous in the UK as the setting for the classic '80's comedy **Auf Wiedersehen**

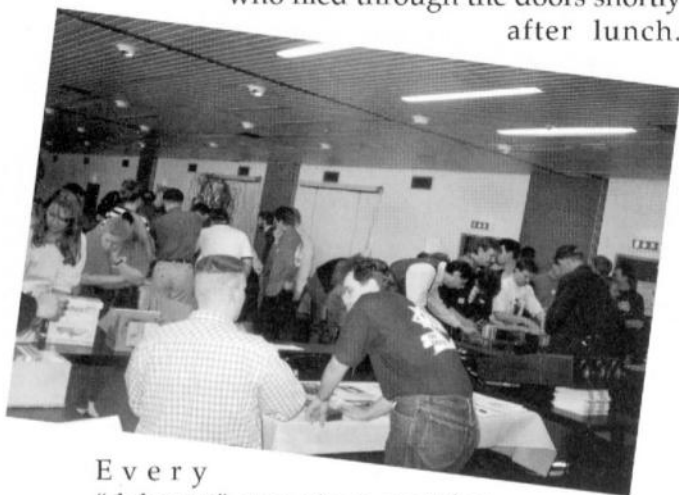
**Pet**, about a gang of British brickies who go to work in Germany to escape unemployment back home. As we drove through the city lots of buildings looked very familiar, and I kept half-expecting to see **Oz** (**Jimmy Nail**)'s gangling six-foot-five frame staggering out of a bar(!). An hour's drive down the autobahn saw us arrive in Bonn and the Hotel Novotel, and your humble hack lost no time in acquainting himself with a stein or three of the excellent native lager for a nightcap (after all, it *had* been a trying day!).



Dirk, Marc & Alexander wonder what on earth to do with unsold copies of FTM issue 9.

The Conference room of the hotel was where the Convention itself was to be held the next day. Its cavernous confines were humanised somewhat by the provision of a stage, giant video screen with a projector, and two woven backdrops, one of the inevitable **ELO** logo and another of the **MOT**

cover. The hall needed to be big however, in order to accommodate the 150-odd attendees who filed through the doors shortly after lunch.



Every "delegate" was given a sticker with their name on to help everyone get to know each other, and also a printed certificate as proof of attendance, so that people would feel they were part of something special. Once in, some headed for the merchandising stall, whilst others sat at tables and greeted old friends, or made new ones. As an aural background, FTM Germany had provided a medley of rare ELO-connected tracks such as the unreleased Jeff Lynne demo **INDIAN QUEEN** and more obscure productions such as **Helen Reddy (POOR LITTLE FOOL, 1978)**, **Sumo Giants (TOWER OF BABEL, 1988)** and **Agnetta Faltskog (ONE WAY LOVE, 1985)**. Many fans hovered round the stereo, scratching their heads every few minutes and asking "Who's this?", so Patrik Guttenbacher helpfully provided felt-tipped signs to satisfy people's curiosity.



Having got the orgy of materialism out of their systems, people were ready to kick off in earnest. The Convention opened formally to the strains of

**TIME's Prologue**, after which Patrik welcomed everyone and gave a rundown of the day's forthcoming events (don't ask me exactly what he said - I can't speak German!). The first of these was the raffle; a real lucky dip with prizes ranging from LP's, CD's, singles, videos, autographed posters, photos, videos, etc. As there were nearly fifty prizes, just about everybody went away happy (apart perhaps from the person who walked off with a copy of the dreaded **THE LIGHT SHINES ON LP!**).

All the time, the proceedings were being videoed by **Jürgen**, responsible for a number of ELO-related *cinema vérité* epics in recent years. How long will it be before the video joins the book-of-the-T-shirt-of-the-Convention, I wonder?

The fans milled around, chatting and comparing record collections and time seemed to pass very quickly. For me this was a time to put names to faces and finally meet people who had previously just been names on a piece of paper



(in no particular order); **Anders Bredahl**, **Oliver Achnitz**, **Frank Bickel** and **Mike Franke** (who for some reason I haven't quite fathomed out yet wandered round for part of the day in a **Star Trek: The New Generation** outfit!). I finally got to meet **Michael Osinga** from the Dutch ELO Fan Club, and apparently a representative of the German Traveling Wilburys Fan Club was also there (I say apparently because I didn't see him/her!). It was also nice to say hello again to some familiar faces such as **Dirk Hoffman** (a star in FTM's books ever since he helped us fly leaflet the Birmingham NEC back in '92) and the others from FTM Germany; **Alexander von Petersdorff**, **Manuela Sokatsch**. **Angelika Schober** sported the only Woody T-shirt of the weekend; I'd met her previously at Woody's

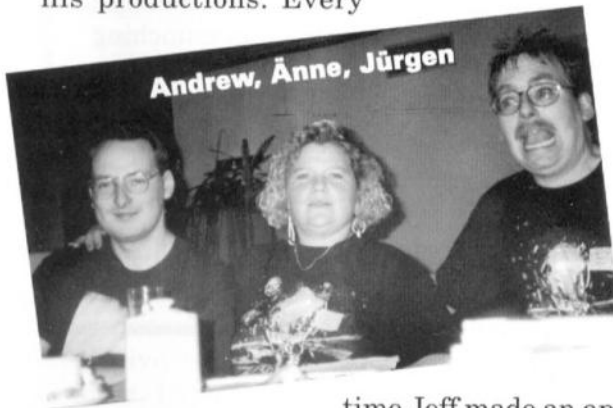


triumphant gig at the **Symphony Hall** last December, and then she'd been accompanied by her brother who flew all the way from Austria for the occasion!

After the well-appointed buffet, people settled down for the evening's entertainment. Patrik has access to a video editing suite and had compiled a special collection of rare and exclusive promo videos (a case in point being **Julianna Raye's PEACH WINDOW**; literally created out of nothing - well, by playing the song over a brief TV interview she gave at the time of the LP - clever sod!). There were separate cassettes for **ELO Part II**, **Roy Wood** and **The Move**, although by far and away the best received was that for **Jeff Lynne's** solo work and his productions. Every



Not the representative of the Traveling Wilburys Fan Club.



time Jeff made an appearance onscreen, even if it was only a fleeting glimpse such as on **George Harrison's GOT MY MIND SET ON YOU**, the audience burst into spontaneous cheering (well, the bar was open, after all!). It's only really when you see the songs collected together in this way that you realise how busy Jeff has been since **ELO**, despite appearances to the contrary. There was much here that certainly I (and I suspect most of the audience) hadn't seen before; the fantastic computer animated video for **LIFT ME UP**, the rarely-seen footage for **WITH A LITTLE HELP FROM MY**

**FRIENDS/NOWHERE MAN** from **All This And World War II**, and Jeff's walk-on part in Ringo Starr's **I CALL YOUR NAME**, for instance. However for me the absolutely astounding find was **The Move** performing a dynamite version of Jeff's **DOWN ON THE BAY** live on German TV, featuring **Bill Hunt** on piano.

Ending the night's proceedings was the showing of Part II's MSO gig at Wembley. Considering the fact that most fans there that day must have a copy, I was astonished to see people behave as though it was a real-life gig, singing and clapping along, and even (gulp!) getting up and dancing to it(!).

This was my opportunity to make a quiet exit, but another bizarre occurrence was to come. No sooner had I started supping my pint at the bar when I was approached by one of the readers, **Tina Schleif**, and asked if I would mind autographing her T-shirt!!! I explained that I wasn't famous or anything, but she insisted, so red-faced I went ahead (now I know what these rock stars must feel like!). Actually though, the sheer strangeness of the situation (or maybe it was just the beer!) brought home the fact that if there had been no FTM, there would have been no Convention, and the 150 people from all over the world (no pun intended!) having a great time next door were in some small way here because of me. A rather humbling feeling, and an appropriate point to finish this article. To quote **Mark Knopfler** after **Live Aid**: "When can we do it again Bob?"

*By Andrew Whiteside*

*Photos courtesy of Andy McNab, Jürgen and Anne Kraus, Tina Schleif.*

*With grateful tips of the hat to Jürgen and Anne Kraus, FTM Germany, Frank Bickel, Jules & Andy McNab.*



## Send It...

87 Dryfield Road  
Edgware  
Middlesex  
HA8 9JW  
ENGLAND

### ☆ Star Letter ☆

#### *All's Well That Ends Well*

Dear FTM

My girlfriend **Karen** and I would like to thank you for your misprint in Issue 20. As soon as we got it we were delighted to see that Part II would be playing a couple of gigs in April. Already suffering withdrawal symptoms from not seeing our heroes in concert since **Chester** (and **Blackpool**, and **Stockport**, and...), we decided to make the journey to **Colchester** on the 18th, **Aberdeen** being a bit too far even for us devoted followers. We ordered the tickets, arranged time off work, booked into a local B&B, and awaited the big day.

Imagine our absolute horror when we turned up on the 18th, only to find we were a day too late (**Yikes! - FTM Ed**)!!! We travelled the long journey home wondering why neither of us had the sense to check the date on the tickets!

Feeling guilty (**not nearly as guilty as I do - FTM Ed**), as Karen's birthday present had resulted in a 530 mile car journey and a salad butty in a lay-by, I phoned Aberdeen when we arrived home, only to find the box office was shut. We decided to go anyway, and book the tickets en route (checking the dates this time!!!).

The gig was brilliant as usual (although the mixing has been better!), the highlight being Kelly's superb rendition of **THE FOX**. After the gig and a quick drink at the bar, we were walking around the back of the theatre, and who should we meet but a banana-munching Kelly and Phil! We told them the story of our adventures of the last few days (I think they thought we were mad!). We could have kept them talking all night about how much we enjoy the concerts (maybe FTM could pass on our good wishes via your magical powers!).

So thanks to FTM, and your misprint, without which we would probably never met Kelly and Phil, and keep up the good work on a great magazine.

Ian Nixon,  
Aintree, Liverpool

#### *A Newport World Record*

Dear FTM,

Having seen ELO in concert all through the '70's, '80's and '90's, I was still shocked to hear at the **Newport** Show (October '94) that it was the first time they had ever been in Wales.

The band have loads of fans in **Cardiff** alone, so hopefully the boys will make Wales part of their British Tour again.

Steven Dyer,  
Cardiff, Wales

#### *Moment of Stewth 2*

Dear FTM,

So ELO Part II are touring Australia and recording a live album there? Sounds great to me. May I suggest the following track listing:

**AYERS ROCKARIA, DIGERIDOO-YA, THOUSAND EWES, SHEEP TALKIN' WOMAN, EVIL WOOMERA, DON'T BRING ME DUNNY, G'DAYBREAKER, ROCK N' ROLF HARRIS IS KING, ROLL OVER PAUL HOGAN, LAST TRAIN TO MELBOURNE, BREAKIN' DOWN THE WALLABIES.**

And, of course, anything with "blue" in the title.

Mark Preston,  
Ingatestone, Essex



## 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.

### Wanted:

#### VINYL

##### **ELO**

**I'M ALIVE** 7" Ex/Ex

**XANADU** LP (with postcards) Ex/Ex

**OUT OF THE BLUE** LP (with poster, spaceship, T-shirt offer) Ex/Ex

#### TSHIRTS

**ELO (ANWR)** Logo, Ex. Large

**ELO Part II UK Tour** May 1991, Ex. Large

**ELO Part II UK Tour** Autumn 1994, Ex. Large

**ELO Part II UK Tour** Spring 1995, Ex. Large

#### PHOTOS

**ELO** - Live shots from 1986 (Heartbeat, Wembley Stadium, Dortmund, Stuttgart). Colour preferred.

**ELO PART II** - Live shots from 1991-95. Also new line-up.

**ROY WOOD** - Live shots from 1993 UK Tour.

**MOVE** - Live shots from 1966-72.

Anything else related to ELO in colour!

#### POSTERS

Anything ELO-related: The Move, ELO, ELO Part II, Roy Wood, Traveling Wilburys, Jeff Lynne.

#### **Contact:**

Neil Dean  
9 Irving Road  
Southbourne  
BOURNEMOUTH  
BH6 5BG  
England

p.s. Ben Gritten - if you're out there, please contact me.

## 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!

### *The Wilde Connection*

**(Kim Wilde)** Following the lovely Ms Wilde's appearance in our pages last time, we thought we'd give you the address of her fanzine. Contact: Patrick Marchant, 86 Ibscott Close, Dagenham, Essex, RM10 9YT. SAE for info.

### *Keep On Rockin'*

**(70's Rock 'n' Pop)** from FTM's John Van der Kiste. 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

### *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 payable to: **Fish Information Service**

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

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

#### **Can you help?**

FTM reader **Andrew Fisher** was burgled recently and had his entire ELO & Jeff Lynne collection stolen (at least the thieves had good taste!). He's particularly after getting replacement copies of the following:

**Jullanna Raye** - SOMETHING PECULIAR

**Little Richard** - GOOD GOLLY MISS MOLLY

**Traveling Wilburys** - Vol's 2 & 4 (bootlegs).

If anyone out there can help, please contact Andrew at: 36 Applewood Court, Westlea, SWINDON SN5 7AH

# UK ELO Convention '95

"Following a great response from our ad last issue, details have now been finalised. The Convention will be held on:-

Saturday, 4th November 1995, 7pm to 1am.

At: **The Manor Suite, Lea Manor Hotel, ALBRIGHTON, Shropshire.**

**Tickets:** £6 each, including buffet. Events will include a raffle, rare record stalls, videos, Karaoke, quiz etc. Plus, hopefully a surprise guest or two!

At the hotel management's insistence, it will be a ticket **ONLY** affair (apparently, the RAF base down the road is always trying to muscle in on private functions!).

We anticipate tickets to sell very quickly, so we advise readers to send payment in full ASAP. Cheques/Postal Orders (**NO CASH PLEASE**) to be made payable to **ELO CONVENTION**, *not* to us personally.

Send Payment to:

**26 East Park Way, WOLVERHAMPTON, West Midlands, WV1 2DN**

The success and future of this event is entirely down to you, so if you want this to be an annual thing, then we need your support.

**We Can't Handle Hotel Bookings.** However, we are happy to pass on details of hotels in the area so that fans can make their own arrangements. Our telephone number is 01902 832330.

Also, can we thank Geoff Law, Mark Dodsworth, Andrew Ridley, who are all in this together and have helped a great deal, especially with publicity."

**Heidi Laurie & Mark Hateley**

**Whilst FTM is very happy to publicise the Convention and wish Heidi, Mark and co. every success with it (and we will be there ourselves), we would like to point out that we are not involved in organising it.**

## Subscribe!

The prices below are for all world subscriptions **EXCEPT** Australia; see facing page 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**

**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 increased bank charges, the above are now the **ONLY** forms of payment FTM can accept.



## 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**

## Pen Pals

"My name's Isabel and I would like to contact ELO (not Part II) and Jeff Lynne fans. If you've got photos, posters, FTM back issues (1 to 8), rare CD's and singles, videos (ELO-Jeff Lynne works), please write to:

**Isabel Quiroga Mellado, Tejedores, 29**  
**BJO DCHA, 28037 Madrid, SPAIN."**

## 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.**

## Thanks this issue...

Go to Dave Pegg (yes, THAT Dave Pegg!), Ken Greenwell, James Schall, Dave Ciano, Bill Carter, Mark Paytress, Bruce Dumes, Yoshinori Ochi, Jan Phillips, Jessica Sowin, & Katja Debonnaire for the translation.

## 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 Euan Wilson, PO Box 365, Stafford, ST18 0RY, UK. **Cost:** £10.00 for 6 issues.

"Somebody out there MUST have a copy of "The Very Best Of ELO" Songbook for sale (or rent/hire, etc. etc.).

If you haven't, do you know someone who has?"

### Contact:

**Malc Short**  
**35 Station Road**  
**Stallingborough**  
**GRIMSBY**  
**S. Humberside**  
**DN37 8AQ**



## Australian Subscription Rates

A 4-issue subscription to FTM costs \$48 Australian Dollars. Please make cheques/P.O.'s payable to **FACE THE MUSIC FANZINE** and write to: **Face The Music (Australian Contact Office), P.O. Box 543, Bentley, Western Australia 6102.**

**"...Why oh why oh why..."**



*G'day there Mr.Blue,  
Have you seen my kangaroo?*

