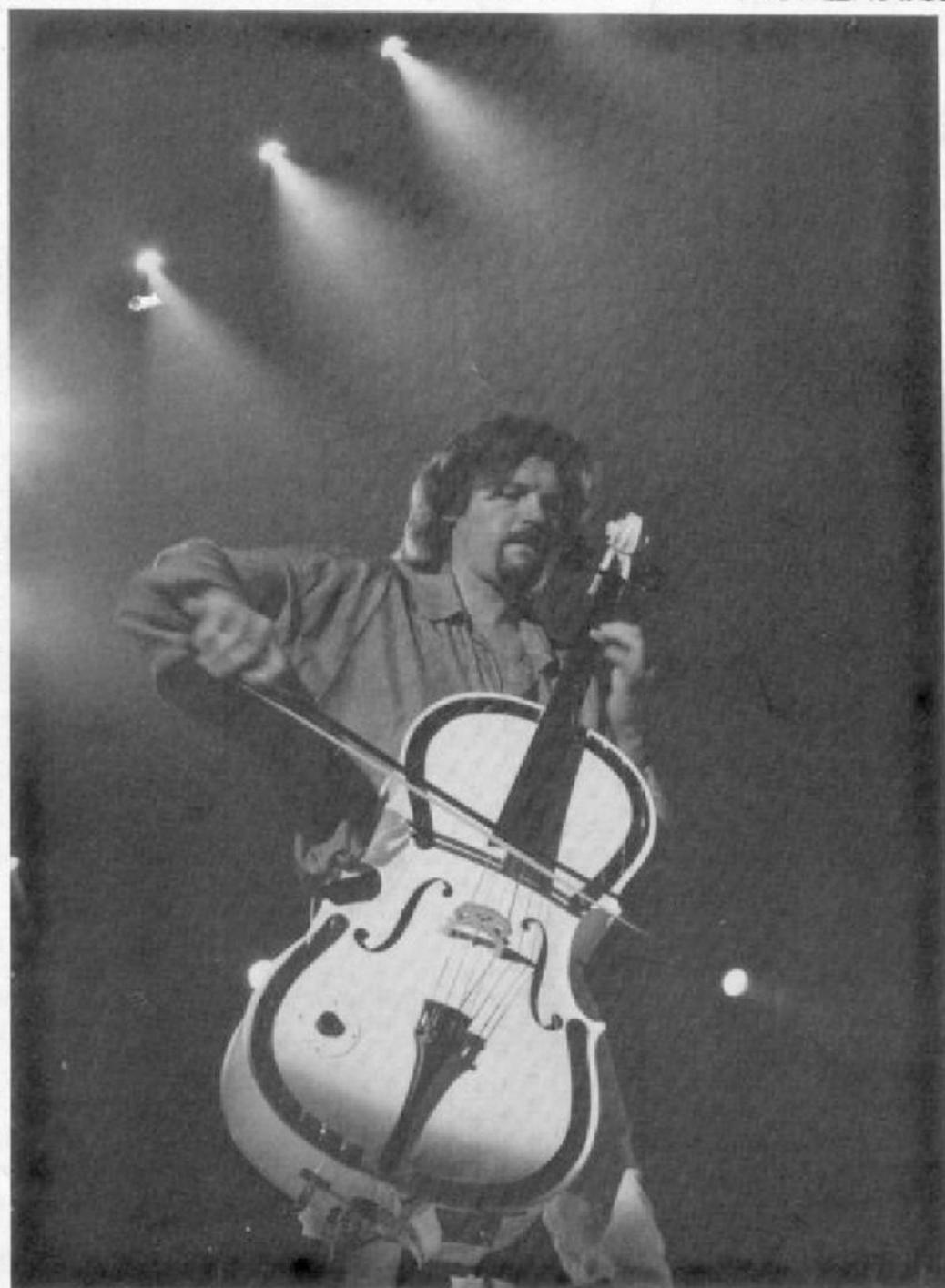


Face The Music



Issue 11

CONTENTS

Issue 11

- | | |
|---|--|
| 2. CONTENTS | 28. ALBUM BY ALBUM |
| 3. EDITORIAL | 31. BREAKFAST IN AMSTERDAM
- More fun and frolics with Ork-
estra |
| 4. HERE IS THE NEWS | 36. POLL RESULTS -
Is Midnight Blue more popular
than Confusion? The truth re-
vealed at last |
| 6. HUGH McDOWELL INTERVIEW | 37. INSIDE YOUR LITTLE BLACK
DRAWER -
More insular self-indulgence from
the FTM Team |
| 14. SPECIAL OFFER -
Get Hugh's computer programme
cheap from FTM! | 38. ROY WOOD NEWS |
| 15. FAN WATCHING
- by John Penney | 40. SEND IT |
| 16. SUBSCRIPTION RATES | 41. FANZINES |
| 17. RE-DISCOVERY SECTION -
Take a trip down memory lane
with FTM | 42. CLASSIFIED ADS |
| 18. RARE RECORD CLUB | |
| 19. BACK ISSUES | |
| 20. VINTAGE INTERVIEW -
Jeff Lynne talks to Roger Scott
From 1979 | |
| 27. DISCOVERY SOUND BITES | |

WITHOUT WHOM DEPT:

Mr K, Hugh, Kelly & Mik, Dave Ciano, Jay, Emma Richards, Mark & Anna for putting me up and for putting up with my terrible jokes two weeks running. The award goes to Gill and Serena for getting this issue together whilst I was otherwise occupied (thank you VERY much, Mr Major!). Finally, to Harvey for all his help and tremendous patience.

EDITOR:..... Andrew Whiteside
SECRETARY/TYPIST:..... Serena Torz
CO-ORDINATOR:..... Rob Caiger
READER SERVICES:..... Anna Bialaga
SUBSCRIPTION RENEWAL:..... Mark Tucker
STAFF WRITER/PHOTOGRAPHER:..... Gill
LAYOUT:..... AW, Gill & Serena
FOR BEING MATTHEW ABOVE & BEYOND THE CALL OF DUTY:..... Matthew

BORING LEGAL BIT THAT NO-ONE READS:

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ED LINES

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Well, here we are again, and in record time, too. We hope that you'll find this issue varied and interesting, and we think we've got something in here to please everyone, from the most committed worshipper to the Roy Wood fan (are you out there, Kevin?), from the Time Traveller to the Green Anorak wearer. All will become clear when you read John Penney's article! We've been listening to comment from some of you that there's not enough about the 'old' ELD, so this issue sees the welcome return of two established features: Album By Album and The Rare Record Club, and a vintage interview with Jeff from 1979. We've also got two exclusives: an interview with the original rock'n'roll cellist, Hugh McDowell, and also an 'on-the-road' feature with his two OrKestra colleagues, Kelly and Mik.

Talking of OrKestra, hopefully by now most of you that ordered the CD from us will have received it by now; the last batch of them has now been shipped from Holland, and we hope to receive them very soon. There'll be plenty more happening on the OrKestra front in the months to come, and FTM will be right there to cover it and report back to you. We hope to arrange something very special soon, so watch this space!

On a less bright note, you'll recall from the last issue the problems FTM was having recovering our money from ELD Part II's tour merchandisers. Sadly, this situation is no nearer being resolved, and legal fees are not cheap. If anyone is prepared to help pay our costs, please send cheques/PD's, etc. made payable to FACE THE MUSIC FANZINE to: 50 RUSHTON ROAD, COBRIDGE, STOKE-ON-TRENT, STAFFS, ST6 2HR, and please mark somewhere that it's to go towards legal costs, just so that we know. FTM has great things lined up in the future, but if we don't win our case, we face bankruptcy, and we would have to fold. In these tough times, I can't imagine many of you being able to part with your hard earned cash, but any donations would be gratefully received.

The change in the subscription renewal system has caused confusion for some of you. As well as your subscription money, if you change your address, can you also send THAT to Mark, NOT me. Thanks!

Incidentally, those of you who are wondering why this issue looks different; as a one-off, it's been produced on Serena's typewriter, because my computer has been otherwise indisposed.

Hope you enjoy Issue 11.

Yours Truly, 1992

Andrew

EDITOR

ELO PART II TOUR DATES

Before you get too excited, they're in Germany! And I wouldn't go ahead and book your flights just yet, as there's still some doubt as to whether they'll actually be playing on the night! Firstly, there will definitely be no MSO, ditched due to the enormous cost. Secondly, there's a big question mark over whether Kelly, Mik and Hugh will be taking part, and finally, Louis Clark is already booked to play some HOOKED ON CLASSICS dates during the Tour, so his position with the band is also unclear. For what it's worth, here are the dates:

APRIL:

28th - MUNICH
29th - HAMBURG
30th - NUREMBURG

MAY:

1st - BERLIN
3rd - DUSSELDORF
4th - ÖSNABRUCK
5th - FRANKFURT
6th - HANOVER

We also understand that a live album (Wembley?), video and single are planned (how many times have we heard that before!). Watch this space.

ORKESTRA NEWS

OrKestra reached No.9 in the Dutch charts with their debut single FLY AWAY during January. It has now been released in the rest of the continent, with some interesting variations. Germany has edited the intro, believing it "too long" for airplay, whilst France will be putting out a limited edition House version(!). Meanwhile, DON'T YOU READ MY LETTERS/DANCING GIRLS has been put out as the follow up; it remains to be seen if it will do as well. There is still no news on live gigs as yet.

HUGH'S QUORUM

Kelly & Mik's colleague in OrKestra, Hugh McDowell, has been busy himself, meanwhile. He made a live appearance as part of Quorum at the Holywell Music Room in Oxford on March 15th, performing an evening of French chamber music. Quorum is a small flexible ensemble which enjoys a growing reputation for its lively presentation of repertoire from the 20th century. FTM, caught on the hop, nevertheless managed to send Matthew, who reported it to be very different and extremely enjoyable. Hugh has promised to let us know of future appearances, and these will be announced via the Supplements.

JEFF LYNNE NEWS

Uncle Jeffrey continues to record the follow-up to the wonderful ARMCHAIR THEATRE, but Nashville has been abandoned and we believe he is now in LA (maan!). Contrary to the report in Q Magazine's "Stories" column, Jeff did not do any work with Annie Lennox around Christmas time. Shame!

EARTH TO RISE AGAIN

Exciting news for the millions of Tandy & Morgan Band fans out there. FTM understands that their 1986 minor classic LP EARTHRISE is soon to be released on CD. If it does happen, we might even print the article on them that we promised on the back of Issue 6, way back in 1989!

OH NO...

. . . not another Move compilation! Well, this one is a bit different. After the success of the EARLY ELO CD, EMI have asked FTM to help them compile a compilation CD of the Move in a similar vein, hopefully with access to the vaults and rarities. Watch this space!

BOOTLEG NEWS

There's a "new" ELO CD bootleg coming from Germany, entitled LIVE USA (IMTRAT IMT 900.045). It features possibly the worst sleeve ever, and the music is a let down as well, being simply a poor copy of the SAN FRANCISCO 1976 bootleg, and even edits some of the tracks. For completists only. More regular than a Tom Petty single release or "ELO Part II to Tour" announcement, comes yet another Wilburys bootleg, VOLUME 4½. Comprising of VOL.4, we believe the rest is made up of Jeff's recent B-sides - more details in FTM's special Jeff Lynne supplement, No.21, together with an in-depth round-up of all Wilbs' bootleg albums, tapes, CD's and singles.

HEY JOE. . .

. . . where you going with those master tapes? The long-awaited Joe Cocker LP was finally released in the UK on March 31st. Featuring the Jeff-produced NIGHT CALLS (already a single in Europe), FTM will review it as soon as Capitol Records get around to sending us a copy!

GUNS N' JEFF (SLIGHT RETURN)

(We wanted to call this paragraph STANDING IN THE NOVEMBER RAIN, but it wouldn't fit!). You may remember back in Issue 7 the quote from Guns N' Roses vocalist Axl Rose about his admiration for Jeff Lynne:

"I want him to work on NOVEMBER RAIN, and there's three or four possible songs that if it works out I'd maybe like him to look at . . ."

Well, as we know, it never happened. However, having now heard NOVEMBER RAIN (a track on USE YOUR ILLUSION 1 and also a recent Top 5 single for the Gunners), could Jeff have improved it? Considering Axl's self-confessed love of DDTB-period ELO, this is probably the closest anyone has come to re-creating that sound, right down to the rain effects.

ELO CLASSICS

That's the less than inspiring title of a new ELO CD compilation that we understand is out, but we have no further information (not even the record company!) at this point. Can you help?

MACK'S BACK

The superb, brilliantly talented (ED: STEADY ON, ROB!) Bradford based rock band Loud have their second LP PSYCHE 21 released during April, produced by none other than ELO's long time sound engineer, Mack. Resident FTM Loud fan Rob has already seen the band perform the new Mack-produced material, and has nothing but praise for it (NO, REALLY? - ED).

PETTY TOO GOOD TO BE TRUE

Tom Petty and the Heartbreakers received rave notices for their recent UK arena shows (their first UK dates in 10 years!), which largely concentrated on material from the two most recent Jeff-produced albums, although disappointingly Jeff didn't turn up to make a guest appearance. Meanwhile, MCA have released two limited edition CD singles of TOO GOOD TO BE TRUE from INTO THE GREAT WIDE OPEN, comprising of previously released TP numbers from old albums, and live tracks. They come free with "backstage passes"! To co-incide with the tour, there's also a live video TAKE THE HIGHWAY, which FTM can recommend.

F'TM FANLINE

If you've recently dialled the FTM Fanline advertised in the last issue, you'll know it's not there any more. The company who provided it took it off line (without consulting FTM) because they didn't get anything like as many calls as they expected (they reckon that it didn't even get into double figures, but we know that to be rubbish). We're as confused and angry as you are. The winner of the DrKestra competition to win a signed copy of BEYOND THE DREAM will receive their prize though.

HUGHIE IN FRACTAL LAND

A Look at The Man, The Music . . . and The Computer Programme!



THE COMPUTER'S HAND IS ON HUGH'S SHOULDER!

"Just reach through the ivy and ring the brass bell on the wall. It's a bit overgrown," said Hugh McDowell in giving directions to reach his rehearsal studio. A bit overgrown? We couldn't even find the wall, let alone the brass bell. After much ferreting around in the undergrowth, a knock on the upstairs window alerted us to the fact that Hugh had spotted Indiana Jones and his sidekick, and was about to open the tall gate, allowing access to a small but very secluded garden. The studio, a converted building which Hugh saved from demolition, was furnished with all manner of things musical, and had the air of a peaceful country house, which belied its suburban London setting. Downstairs, a grand piano sat awaiting eager fingers, whilst music books lined the walls surrounding an old iron fireplace. Open stairs led up to Hugh's rehearsal area, again a haven containing a harpsichord, several cellos with their cases, and a collection of tambourines. The walls were hung with gold and silver albums from the ELO days, and a gold disc of SEE MY BABY JIVE, to which Hugh wrote the B-side. Presiding over all was a giant black and white photo of a very young Mr McDowell playing his cello, whilst there in the corner resided the very purpose of our visit, the computer upon which Hugh has devised a music programme with a breakthrough technique using fractals. More will be revealed!

"Cup of tea?" offered Hugh, amiably, as we eyed the famous White Cello which lay on its side looking extremely docile in comparison to its usual fearsome stage persona. As mentioned, the main topic of conversation was to be that of the computer programme. However, as we are sitting comfortably, how about a quick run through

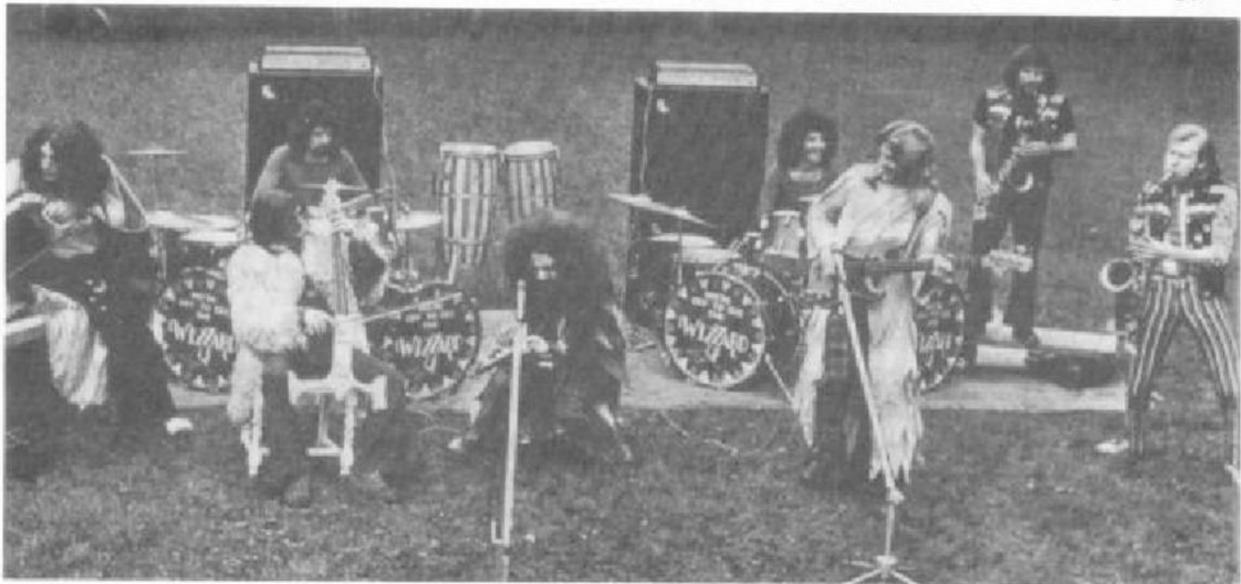
the story so far . . . Hugh's career in, out and around ELO, starting from the very beginning, as all good tales do.

"Well," began Hugh, relaxing back in his swivelling chair, "It all began when I received a phone call from Wilf Gibson, ELO's fiddle player, and I went up to Birmingham the next day for rehearsals. I was still at the Guildhall College, and there followed an, erm . . . interesting few months doing rehearsals, mostly during college holidays. When we later came to do gigs, I remember having to catch the milk train home and rushing to cello lessons, then going to the launderette at lunchtime to have a sleep on the roof - it was nice and sunny that summer - then off on the train to another gig. I carried an enormous British Rail timetable everywhere I went! I must have been about seventeen." (And that's where ELO's problems lay - Hugh should have been taking his cello instead. A BR timetable doesn't sound too good onstage! Anyway . . .).



SPOT THE BRITISH RAIL TIMETABLE...

"I had been with ELO for less than a year, and had decided to leave college when we went touring Italy. It was at that time that Roy was feeling pretty frustrated and slightly elbowed out by Jeff, especially in the recording studio. We were doing a lot of Jeff's songs and he wanted to take over in the studio. Roy wanted more say in the production . . . I'm guessing really, but that seemed to be the main area of conflict. So, whilst we were in Italy, Roy asked myself and Bill Hunt if we'd be interested in a new band. It was all rather secretive really, but at the time I felt more sympathy towards Roy. He's such a nice, friendly guy, and also very shy, but



HUGH REHEARSING WITH WIZZARD IN WOODY'S BACK YARD

Face The Music

I felt I knew him more than Jeff. So, we went back to England to form Wizzard, and spent time rehearsing at Roy's place, Gothersly Hall, in his big double garage. I remember it being a fabulously hot summer, and we had rather a good time! Actually, I can't remember the order of things very clearly - it's all a bit muddly!

"Our first ever gig with Wizzard was at Wembley Stadium with all these rock 'n' roll heroes. They were all being proclaimed one after the other, 'And now, Ladies and Gentlemen, The King of Rock 'n' Roll', then the next one would be, 'And now, the real King of Rock 'n' Roll'! It was so funny! Wizzard were pretty low on the bill, and only did about four numbers, but it was quite a debut for a band to go on and play to 50,000 people.

"I was with Wizzard for over a year, during which we had three hits. I wrote the B-side to SEE MY BABY JIVE - never received much money from it: I wonder where it went?! Actually, I left just before ANGEL FINGERS, not really by choice; it was Roy's decision. He was taking the group more towards a big band sound, and got a bit of a bee in his bonnet." (Wonder if it was the same bee that later . . . Sorry Hugh, do go on . . .)



HUGH PLAYS THE RIFF FROM "10538" ON HIS 230 YEAR OLD CELLO

"Roy saw more scope in the jazz side of things. There were also lots of problems amplifying the cello. I used an electric bridge on this, my best cello, which is over 230 years old."

Hugh indicated a beautiful instrument at his side.

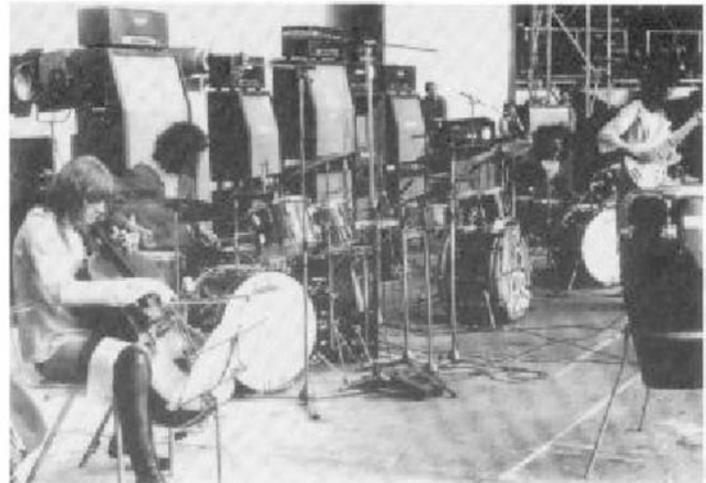
"Oh my God! You didn't use that for rock 'n' roll, did you?"

"Well, it didn't exactly suffer, but it wasn't really the best instrument to play under hot lights whilst leaping around stage, so when I rejoined ELO, I got another. We worked out a good system for amplifying cellos, so I took the belly off the cello and packed it with foam to stop the feedback, which is the main problem when playing live. Since then, I developed a much more sophisticated system. However, because it takes some stick, I put fibreglass tape down the joints, and I use a vacuum cleaner pipe to go from the top to the bottom blocks inside, so that when I bash the spike on the stage, the bottom doesn't cave in!"

It will be remembered that on

TOP OF THE POPS, Woody solved the problem entirely by dispensing with the cello altogether and just using the whole vacuum cleaner with strings attached!

Hugh continued, "No one actually builds a good electric cello, although there are some strange-looking things around. We did experiment in Wizzard with a solid electric cello, which looked like a prehistoric jawbone, but it never really worked too well. I'm sure there are ways of doing it now, but I prefer to start out with a good acoustic cello and modify that."



HUGH IN WIZZARD DAYS. HE ALWAYS REHEARSSES WITH HIS BOOTS ON!

Hugh creaked in his chair and relit his roll-up for the twentieth time!

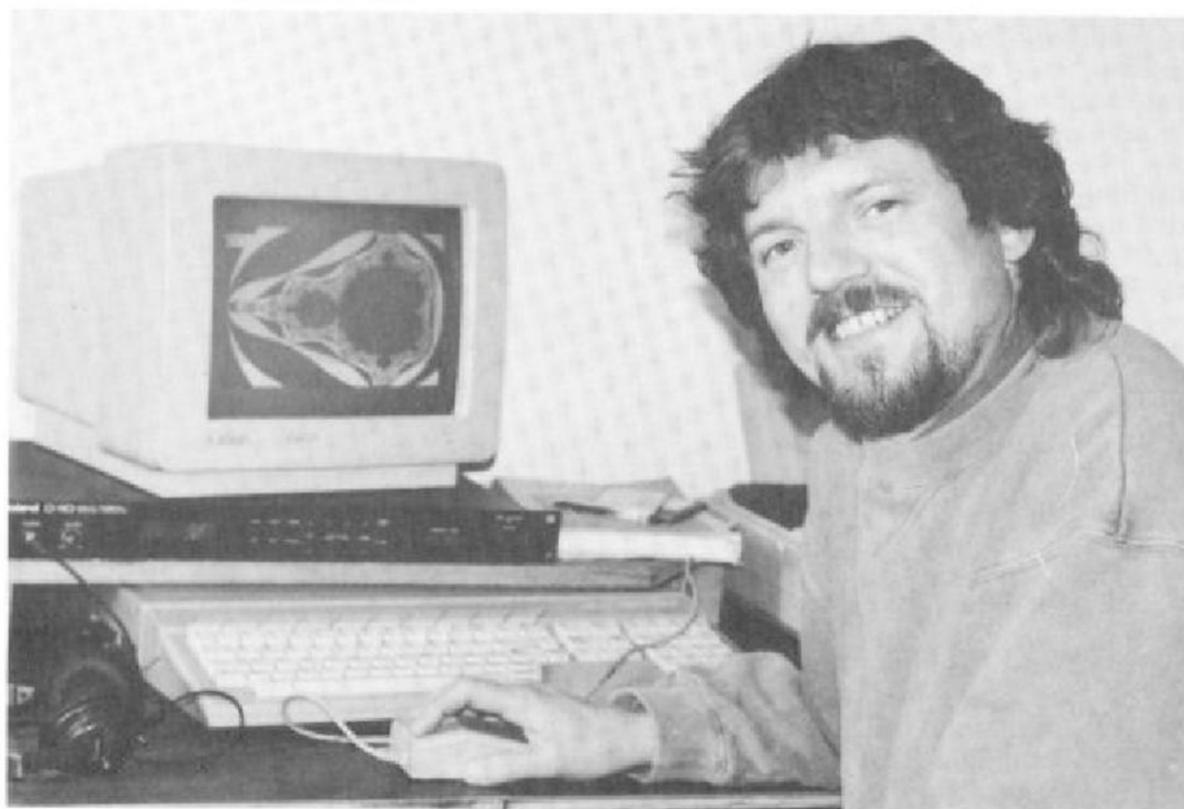
"I rejoined ELO after a short spell away from Wizzard in which I did a spot of teaching. It was during a cello lesson that Arthur Sharp called me up. The cellist in ELO at the time, Colin Walker, had got married, and his wife didn't want him trailing around the world, so I rejoined, and only had a week to learn ON THE THIRD DAY... I don't remember playing on that album because I think they had already recorded it - I played a bit on the second album before I left -" he mused, "Anyway, we went on to tour North America and it was quite successful. I played a lot on ELDORADO, and wrote some of the string arrangements. Lou Clark put the orchestral parts down after we'd done the string parts, where in fact, later albums were done the other way round, with the orchestral parts going down first, then we would add the solo stuff on later. Although it was easier because the arrangement was already there, I was less happy with it because I had less to do. I'd really have liked more input, and actually, as we progressed through the albums, I had less and less to do, which was a shame really. The last one I played on was DISCOVERY, then Jeff decided he didn't want cellos anymore. I suppose it was a bit bottom heavy, really, with two cellos and a violin. I really like the new Part II lineup with string-synth in the background, and Mik and I there to give the strings some sort of articulation - something I do anyway in studio sessions for other people. They use string backing and I articulate it with real instruments to give the effect of having a whole orchestra there."

Along with the sound, there was also the visual aspect to consider. Seeing ELO in 1976 was a joy to behold, with the two cellos and the violin. However, seeing them in 1981 on the TIME tour was such a let down. The sound was fine, but visually, well, the most animated object on stage was the robot!

Hugh laughed, "Oh yes. Ha ha. I didn't see that, but I heard about it falling off stage! Of course, Part II returned to using cello and violin and it was immensely successful..."

At that point, the doorbell rang - obviously someone who had visited before, and brought a scythe for hacking down the forest! In came a young chap who was introduced as Martin from Radio Stars, for whom Hugh played cello in the early '80's.

"They're releasing a BEST OF album soon, so you'll be on it, Hugh," announced Martin. One for the collectors!



THE COMPUTER GENERATES A FRACTAL...HUGH GENERATES A GRIN!

Martin was interested in the computer programme, so it seemed like an appropriate point at which to attack the subject.

Hugh's programme is called the Fractal Music Composer and works with any Atari ST computer and a MIDI sound module (in this case, the Roland D110 Multi Timbral Unit). In order to understand quite what Hugh is doing and how he is breaking new ground, let's explain a few background notes.

Writing music on computer is nothing new. It is the way in which Hugh has done it which is definitely innovative. Previous music software has used random numbers to generate variety in music whilst the writer chooses parameters to give the whole thing some order. This is called algorithmic composition. Hugh has used the basic principles of this system, but replaced the random element with a fractal one. What, may you ask, is a fractal? Well, a fractal is a mathematically generated shape or pattern which can be repeatedly magnified but still retains as much detail as the original object. It is a relatively new branch of study, developed in the Seventies by a Frenchman named Mandelbrot. Hugh's programme uses the Mandelbrot Set, which exhibits a property known as "self-similarity". This means that similar shapes continue to occur within the original shape. Fractal shapes occur in nature in clouds, weather systems and the flow of liquids, amongst many. Although these systems appear to be random, they are not so. All these patterns can be described by equations, but they are highly sensitive to change, and a starting condition of even minute differences can lead to a radically different outcome. Computer generated fractals produce beautiful patterns, parts of which can be used to further generate music, which itself consists of patterns. Still with us?!

Says Hugh, "The concept of fractals, the way you get a large scale structure, then

you can look at a smaller part of it and expand on that and find within, another interesting structure, and so on. It seems to reflect the whole idea of musical shape and form as well. You could take the form of a whole piece of music, through a phrase, to a note, down to actual tonality and the timbral aspect (which I haven't really explained yet).

"About four years ago, I read an article in SCIENTIFIC AMERICAN magazine all about fractals. It started out as a simple thing. I began to experiment on my computer, trying to get some note information out of the numbers from the Mandelbrot Set fractals. As I went along and it became more sophisticated, I put more and more musical control into it."

Eventually, Hugh developed a suite of four programmes, MANDLEBROT SET COMPOSER, JULIA SET COMPOSER, MANDLEBROT ZOOM (for exploring further into the Mandelbrot Set), and PLAY MIDI for playing back MIDI files. Hugh decided to show us the MANDLEBROT SET programme by first calling up a screen which gives one the options of up to four instruments to play at one time, the MIDI channels which are available, and the pitch and length of note to be used. Next, the tonality (Major, Minor, Chromatic, Dominant 7th, Diminished and Whole Tone scale shapes) can be selected. Finally, one chooses a part of the fractal which will be used to generate the note information. The tempo is selected, then the computer begins to work and plays back the music which has been designed. It can be interrupted at any time to be stored as a MIDI file.

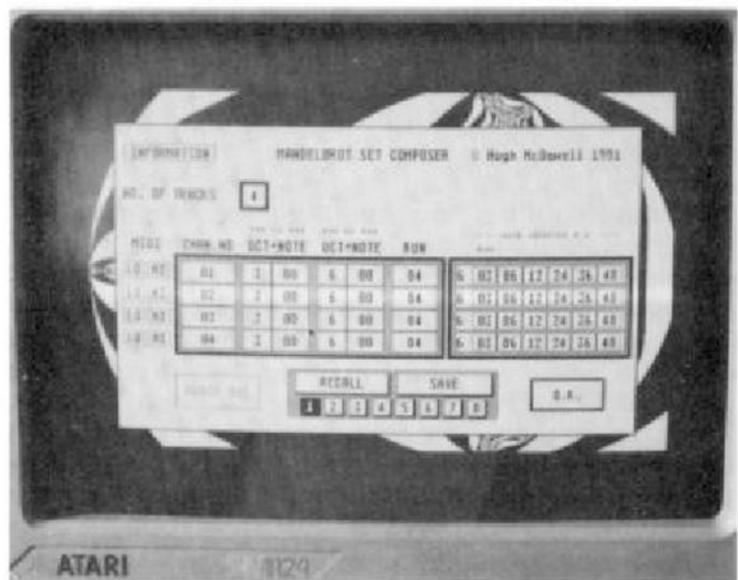
Sounds complicated? Well, it is certainly user-friendly. As Hugh wandered off to make another cup of tea, our man from FTM "had a go", and within minutes generated a most pleasing tune something akin to Philip Glass or Penguin Café Orchestra (with which you're all familiar, of course!).

The JULIA SET COMPOSER works in a similar way, but actually draws the relative fractal as the music plays. The music produced depends upon various factors, such as the voices loaded into the synth, the note and tonality parameters, and the part of the fractal selected. A wide variety of styles could be produced, particularly if a MIDI file editor is used. The whole system is quite incredible and most impressive. One would be hard pressed to find a computer programme comprising such a degree of innovation and creativity, and Hugh has really made a breakthrough here.

Hugh sees the main application of his programme as a compositional tool.

"It's had a lot of interest from educational departments. In terms of GCSE, there is quite a strong compositional element, and I don't see why computer compositions shouldn't come into it."

So, does he see any danger in the programme replacing composers in the respect that someone with limited musical knowledge could produce copyright-free music?



PUTTING UP THE FRACTAL MUSIC PROGRAMME



"...SO YOU TAKE A FRACTAL, A CORNFLAKES BOX AND A YARD OF STICKY-BACK PLASTIC..."

Of course, this isn't the only piece of music to be inspired by a hyperactive bug. Take **FLIGHT OF THE BUMBLE BEE**, for instance . . . !!

Anyway, you were saying, Hugh . . .

"Quorum are my 'other group'. We've been going for about six years, some of the time accompanying Dance Advance, and sometimes playing as a quartet. We mainly play 20th Century chamber music. Quorum will be going to the Channel Islands to do a small tour, shortly. We have played abroad, and spent two weeks in China. I'd like to go abroad again, possibly to Cyprus, where my uncle lives. Hmm, that would be nice," he mused. "We are also involved in educational work in schools. We've had some very good writers working for us. Everyone in the group does other things, but Quorum is an ongoing project which we do in between everything else."

As the computer generated its music as a sort of mood-setting backdrop, the conversation turned back to "live" music, and broached the somewhat unclear subject of **ELD Part II**, and Hugh's (and indeed Mik and Kelly's) position with the band.

"Well, as far as I'm concerned, I'm still with the band. I mean, what's happened? Where is it going? Things are rather up in the air, and they've done a few things without involving us, but really I think it's a lot of accountants talking. You see, I have a lot of other work to do, and I must keep on taking bookings to live! Life must go on! I'm not on a retainer, or anything, but at first, I lost a lot of work because I told people I was committed to Part II. However, now I'm becoming involved with other things, but I would gladly play with them in the future if they ask me to. I'd be happy to go out and tour and record with them. They are such a good bunch of guys, and of course, it worked

"I don't see any harm in that, anyway, but I don't really think that it will replace composers, as one still needs to manipulate the material it comes up with in terms of editing.

"I have actually used it to write music for a ballet group with whom I worked. I had four piano tracks going, and we played live cello and clarinet over it. It was for a dance group called Dance Advance - I play with their resident quartet called Quorum. When I was testing the programme, there was a bug in it, and the tonalities were zipping about, and it came out with some rather incredible results."

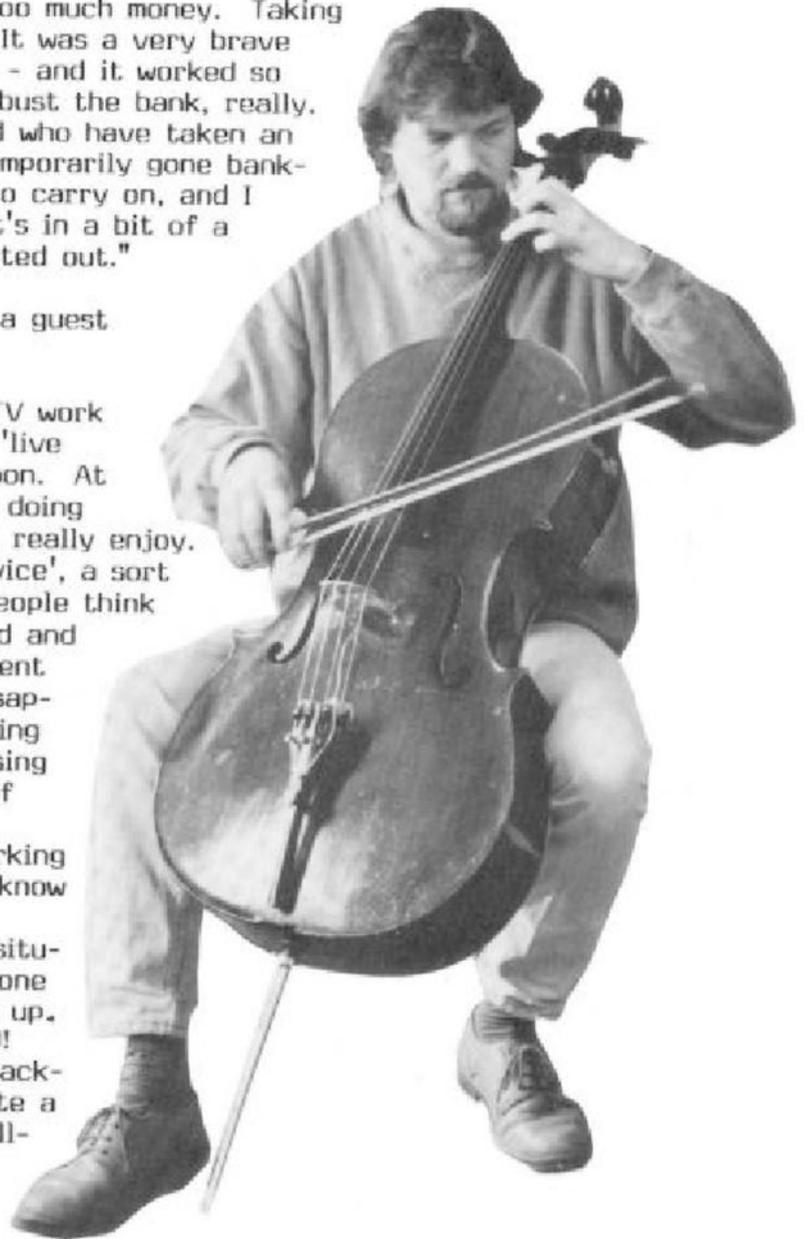


YOU CAN GET PRETTY HIGH ON THIS MODERN BALLET STUFF!

so well. Maybe it all cost a bit too much money. Taking the orchestra was so expensive. It was a very brave gesture to try that - such a risk - and it worked so well in many ways, but it sort of bust the bank, really. There has never been a rock band who have taken an orchestra out for gigs and not temporarily gone bankrupt! Anyway, I'd certainly like to carry on, and I think Mik and Kelly would, too. It's in a bit of a muddle, and things need to be sorted out."

In the meantime, Hugh is down as a guest player with DrKestra.

"Yes, there should be some more TV work in Europe, and hopefully a bit of 'live action', maybe a European tour soon. At the moment, I'm getting back into doing session work, which is something I really enjoy. I'm trying to set up a 'string service', a sort of 'package', if you like. Many people think that using strings is a complicated and costly business, so I want to present it as an easy concept. It's so disappointing when you hear just a string synthesiser when they could be using real instruments. Just a couple of cellos in the right places could transform it. I'm well-used to working with rock bands, so people would know they'd be getting something sympathetic. They wouldn't get the situation where session players have one arm in their overcoat 'cos time is up, like what happened with early ELO! So, I'm trying to put this string package together. I could call on quite a few friends. I was thinking of calling it 'String 'Em Up' . . . well, maybe not!"



Whilst preparations were made for the photo session, it was suggested that maybe The Antique Brown Cello might like to have its photo taken, too. Leaping swiftly to its spike, The Antique Brown Cello posed magnificently, whilst its owner began to play along with music which was still fractating itself on the computer. The lucky and most honoured audience of two were then treated to a cello sonata by Debussy, and a piece from Messiaen entitled QUARTET FOR THE END OF TIME. It was a truly special moment to stand so close to such a beautiful old instrument, and hear, nay, feel it played with such skill. A memorable moment etched into a part of the mind where only realms of fantasy usually abide! To finish off, a little treat for the ELO fans - Hugh, on request, stood up to demonstrate the riff from the 10538, and it made me shiver!

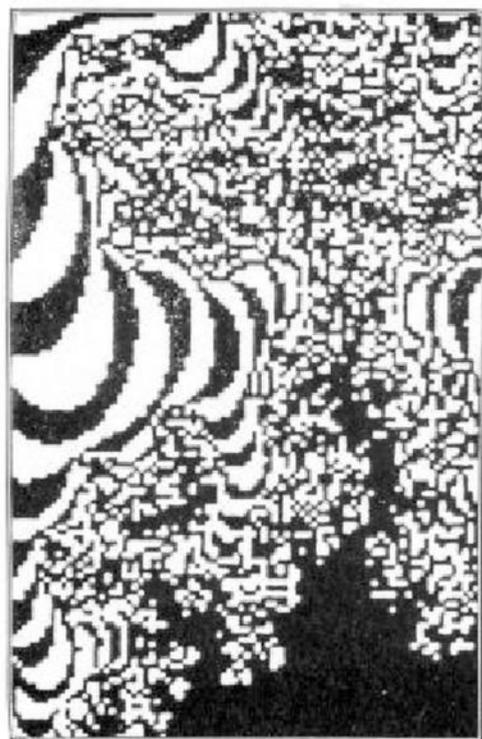
It was quiet and sunny outside, through the overgrown ivy, but the sound of sawing cello followed us all the way home. Thanks Hugh, you made our day!

Interview: Gill and Mat/Research: Mat/Words: Gill



HUGH EDUCATES US WITH DEBUSSY'S CELLO SONATA

FTM FMC OFFER!



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FAN WATCHING

By John Penney

I have a question to ask. Who are you? Yes, you, the reader of this magnificent publication! I ask because I have become increasingly curious about the company I am keeping - the FIM readership. After all, you, like me, shelled out your hard-earned dosh for the privilege of reading this, but why?

I am past the age where my friends ask me, "what sort of music are you into?" Nowadays, more common questions are, "How's the mortgage?" or, "How's the potty training going?" (GOSH JOHN, AREN'T YOU A BIT OLD TO USE THE POTTY? - ED). So isn't it a little strange that I - and presumably you too - are still enthusiastic enough about ELO, Roy Wood or Jeff Lynne to read a fanzine dedicated to them? Shouldn't we be feeling a bit embarrassed about this? Isn't it a bit like being dedicated followers of the Bay City Rollers or Adam and the Ants?

Well, no, I don't really think so either. But nevertheless, I am still curious about FIM's readers. So here goes - I am going to guess at the sort of person you are! And if you find yourself squirming with uncomfortable self-recognition, console yourself with the thought that there is a bit of me in each of these . . . !

THE GREEN ANORAK

Green Anoraks live in a small, grey world pillared by meaningless statistics, similar to the purgatory occupied by adult trainspotters. They get together in pairs and compare record collections ("This is one I picked up at a record fair in '85. See, if you look really closely, you can see the label is off-centre. Apart from that it's perfectly normal - great, eh?"). In real life they are menial clerks in unemployment offices.

THE HUDDLER

The Huddler has an obsessive need to be in a clique - the sort of person who actually reads the fanzine section at the back of FIM and sends off for all the other fanzines (even the ones he hasn't heard of). The Huddler imagines that by reading such obscure publications, he is part of a family of fans, even though he isn't sure what ELO actually stands for.

THE WORSHIPPER

A religious maniac is always a dangerous person to cross. The Worshipper thinks (sorry, knows) that Jeff Lynne is God. He is convinced that those blessed enough to have been touched by His presence (e.g. George Harrison, Olivia Newton-John), are also minor deities. The Worshipper covers his walls with holy images of his idol, and will react with violence to any imagined slight to his hero. He thinks FIM is a bit sacrilegious.

THE TIME TRAVELLER

These sad, tragic victims were caught in freak time schisms, and are forever frozen in their own little bubble of time. The Time Traveller is convinced ELO and Roy Wood are still innovative chart-toppers. There was a Time Traveller sitting behind me at the ELO Part II concert at the NEC. When the strains of the 10538 OVER-TURE sounded, after a barrage of radical new tunes like LIVIN' THING, he shouted

Face The Music

to his mate, "This is more like it! This was the best album they made!" (This is a true story).

THE ROY WOOD FAN

Haven't met him, so cannot really comment. But I know he lives near Walsall, and his name's Kevin.

THE CLOSET FAN

Is a bit embarrassed to be reading this, really. Thinks he should have grown out of his addiction by now, but cannot shake it. He keeps his back copies of FTM in the loft, next to the 10 crates of ELO memorabilia. He is glad FTM arrives in a brown paper bag.

Okay, so it's just a bit of fun - but with a semi-serious question: What sort of person does read FTM? To start the ball rolling, I will confess to being a 26-year-old computer programmer from Fleetwood, in the North West of England, having a wife and baby son of 18 months. My other pastimes include nappy-changing and writing things like this. So now it's your turn to come out of the closet!

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RARE RECORD CLUB

In May 1979, Jet released SHINE A LITTLE LOVE (Jet 144), ELO's first single of new material in over a year and a half. Backed with JUNGLE, the most feeble cut on OUT OF THE BLUE, it nonetheless quickly reached No.6, and remained in the charts for ten weeks (Fascinating Fact, Trivia Fans! SHINE... completed a strange record. All of ELO's previous four singles made No.6 in the UK!). The A-side had its rather pointless vocal and bell prelude wisely edited, but was otherwise the same as the LP version. The 7" came in a p/s, which was a detail from the LP cover, showing the Arab boy picking up the glowing ELO motif. Just in case anyone missed the point, it also bore the legend "From the new ELO album DISCOVERY". The reverse of the sleeve featured shots of other ELO albums available (have these people no shame?), and for once, the perennial error of SHOWDOWN being on ON THE THIRD DAY was corrected, although amusingly, you can clearly see where it was crudely inked out. Interestingly, after the initial pressing sold out, later versions of the single have a slightly different label design, in that both the band name and the song titles are bigger, and the "Original Sound Recording made by Jet Records Inc" blurb is in a completely different typeface. Finally, on both the "A" and "B" sides, the second pressing doesn't tell you which albums the tracks come from. Or maybe that is the first pressing: I bought both my copies second-hand, so it's impossible for me to say which one came first! This wasn't to be the only time that two different label designs were issued for ELO releases: it happened sporadically right up to and including the TIME singles, and for all I know, SECRET MESSAGES as well. Either way, a mint condition 7" pressing in p/s is worth about £3. Of rather more interest to collectors is the white vinyl 12" (Jet 12 144), which is the same as the 7" in every way apart from being white(!), and having a cardboard Jet cover rather than a picture sleeve. A mint condition copy will set you back about £8.

Following on from SHINE A LITTLE LOVE's Top Ten springboard, DISCOVERY (Jet LX 500) leapt straight in at No.1 in the UK LP chart, where it remained for five weeks. As with OUT OF THE BLUE, every aspect of the album was tied into its promotion, from the music downward. The cover design by Paul Gross, Norman Moore and Gribbit(!) admittedly was clever: an Arab boy "discovers" the glowing ELO motif in a treasure house, unaware that a guard is watching. The inner half of the gatefold has him running in the desert with the motif under his arm, pursued by scimitar-wielding guards. The eastern theme extended to the liner as well: the lyrics were bordered by the same "Persian carpet" motif that featured on the cover. There was also a nice concert photo of the Spaceship in all its glory, and the reverse had four photos of the band members (this time around, there was none of the pretence that surrounded OOTB as to who played on the LP: only Jeff, Bev, Richard and Kelly were credited on the sleeve, all the string parts were played by the German orchestra) in the studio at work on the latest opus. Fair enough so far, but what's this? Another poster? Yep, Jeff and the boys in a group shot, and individual ones taken either in the studio (there's a particularly revealing one of Jeff sitting at the piano with guitar in hand; I wonder what song he was working on?), or stills from the album-length video that was made to accompany the record. And hang on, there's something else... yes, it's the inevitable merchandise offer, although this one attempts humour by purporting to be a newspaper called "The Discoverer", featuring spoof headlines that relate to the T-shirts, badges, etc. Crass, but fun. With all its inserts, a mint copy is worth about £8.

No sooner had DISCOVERY vacated its spot at the top of the LP chart, when the LP's second single THE DIARY OF HORACE WIMP (Jet 150) hit the Top Forty. Again featuring a p/s, this time utilising the group shot from the poster, it was backed with DOWN HOME TOWN from FACE THE MUSIC. Neither side was edited. It reached

No.8, and was in the chart for 9 weeks. I would estimate its value at £3 today.

By September, exceptional public demand ensured that DON'T BRING ME DOWN (Jet 153) was the next single, and as ever, with an eye on the main chance, Jet advertised its forthcoming release in the press by dedicating it to Skylab, NASA's space station which was just about to fall back to Earth! The B-side was DREAMING OF 4000 from THIRD DAY, and neither side was edited. Once again, there was a 12" released (Jet 12 153), and it featured the same sleeve as the 7", which was a detail of the Arab boy running through the desert, taken from the LP's inner gatefold. The only differences were different coloured writing (the title on the 7" is in red, but it's lilac on the 12"), and the live photo of the band on the reverse is larger on the 7" than on the 12", as you might have expected. The 12" also has a border around both the photo and the edge of the sleeve, which the 7" doesn't have. Both sleeves spell Hugh's surname wrongly! Despite the 12" not being extended, sales of it no doubt helped the track quickly to reach No.3 (ELO's biggest hit ever under their own steam), again remaining in the charts for nine weeks. The 7" is worth about £3, and the 12" about £5-6.

To round off the year, in November, Jet released ELO's first double A-side, CONFUSION/LAST TRAIN TO LONDON (Jet 166). They excelled themselves with the picture sleeve, utilising US promotional artwork for OOTB showing a fleet of Shuttles approaching the Spaceship, with the reverse showing a closeup of one of the Shuttles. Wonderful stuff: arguably ELO's finest single sleeve, though one can't help feeling that an opportunity was lost to release a picture disc. This would almost certainly have ensured a higher chart placing than No.8. Still, considering it was the fourth single from a massive selling album, it's not to be sneezed at, and after all, it did have a respectable chart run of ten weeks. A mint copy is worth £3.50 today, and if it's complete with the logo stickers given away free with initial copies as well, it's worth £5.

Whilst 1979 was undoubtedly ELO's most successful year, it's interesting to note that almost immediately after they stopped releasing singles from it, DISCOVERY's sales dropped off quickly, and its chart run was a disappointing (by ELO's standards, anyway!) 46 weeks. Was it a recognition that the singles were more or less the only things worth having from the LP, or were the public tiring of ELO?

NEXT ISSUE: XANADU - from I'M ALIVE to DON'T WALK AWAY.

BACK ISSUES

Only Issue 10 now available, price: £3 (UK), £3.50 (Eire/Europe), £4.50 (USA/Canada) £5.50 (Australia/NZ). Elsewhere please enquire. Cheques/PO's/IMO's payable to FACE THE MUSIC FANZINE. Eurocheques payable to M TUCKER.

Write to: 50 RUSHTON ROAD, COBRIDGE, STOKE-ON-TRENT, STAFFS, ST6 2HP, ENGLAND. A handful of Issue 9½ (DrKestra special) still left, price £1.50 (UK), £2 (Eire/Europe), £3.50 (USA/Canada). Available from the EDITORIAL address.

JEFF LYNNE Talks To ROGER SCOTT

From Capital Radio 6 June 1979

Transcribed by Serena



RS: Two years away from *OUT OF THE BLUE*, you look back at that album: do you still feel really pleased with it? Is there anything that really stands out to you on *OUT OF THE BLUE* now?

JL: Well, there's obviously things I would change now, little bits here and there. But as a whole, I really think . . . I can't imagine how I did - how anyone did - all of us really - a double album in such a short time. We were living in Munich for about three months, and I wrote all the songs in about three weeks, I think, in Switzerland, and it's just amazing how quick it was done.

RS: This new one: it was pointed out to me that the title is either "DISC-OVERY", or "DISCO-VERY".

JL: Richard, our keyboard player, came up with the title. We always look for titles, and whatever anybody comes up with, everybody else goes: "Oooh . . . horrible". But he also pointed out that there were so many words in "Discovery": there's like, lots of them. And he was dissecting the whole thing, and reading all these meanings into it, just for fun, really. I love disco beat, I really do, on a lot of records, anyway. A lot of them are just rubbish, but there are some really fantastic disco records as you know. I just wanted to do something that involved the bass drum, basically, 'cos I love bang, bang, bang.

RS: For *LAST TRAIN TO LONDON*, did you just read something, or did it just come out of the air? Have you ever had to catch one, or were you ever in that situation?

JL: I don't think so. Usually, I write from a person looking after somebody else, like a story, like somebody who wrote a book would write usually, about something that happens to somebody else. I'm just observing it. I just imagine little stories, and try to write them down, and make them rhyme.

RS: You don't see anything anywhere, like a poster, or a bit in the paper?

JL: I wish I did, actually, because that would be so easy, because you read about a lot of people who write songs, and they say, "Oh, I saw this in the paper this morning, and I wrote this song about it". I can't do that, no. Everything that I read, I always say, "Oh, that's interesting", and it never goes any further than that. I wish I could do that, because I know it would be a lot easier, because you get really inspired about some headline, or something like that. But I never have yet.

RS: ELO albums tend to have some strange sound effects on them, like this one for instance: [intro of ON THE RUN].

JL: Actually, that is a table tennis ball, on a piece of glass on the table tennis table in the studio - one noise is. It's also Mack, our sound engineer, throwing an ashtray through one of the screens that separate the drums off from the rest of the studios. It's a door slamming, all edited together. But the quiz is . . . what's the other one?

RS: The track ON THE RUN. You're listening to that, and suddenly, at the end, there's this really nice change. Was that there when you originally wrote it, or did you suddenly decide on that in the studio?

JL: It wasn't done in the studio. It was done when we were rehearsing it. It's just one of those things. I suddenly started playing this little riff on the guitar, and slowing it down, and it suddenly became a different beat altogether, and it was a nice thing to work on. Just basically a little . . . accident. You know, just playing something else at the end while everybody was playing the same riff. I was slowing it down, and when everybody joined in, it felt really nice. So it's one of those things that just came 'out of the blue'.

RS: The song that stands out as being the most different song on the album, because - if there are strings on it, they're well buried - is DON'T BRING ME DOWN.

JL: Well, that was a silly one. I really like it, but I did that in the studio halfway through the sessions, almost before we started mixing some of the other tracks - the day before, probably. I wanted a bit of fun, so I played a drum loop from another song, that Bev did; and I played piano to it, and slowed the drum loop down a little bit. Richard played the piano at the top end, so we did a couple of octaves. Then I put guitar on, then synthesiser. Just basically a fun track. That took about three hours to finish the rhythm track. I wrote the words in about half an hour, and those were on in about two hours.

RS: it's a great drum sound, though - really WHACK!

JL: The basic thing is though, that it's recorded with "Dolbys", and when it was mixed, we left the "Dolbys" out, so it gets this "whoosh". It's very compressed, the whole track is compressed - till it sucks.

RS: You've somehow perfected this art of writing these instant songs - instantly



familiar - songs that you can feel affection for just on one hearing. I can't understand where you get them from. Where do they come from?

JL: This is one of the impossible things to answer really, because when I write a song, I don't know how I've written it. I usually start with a chorus, maybe, or a verse - and I don't know where it came from in the first place. I can't trace it back to what notes triggered off the actual inspiration for the tune. People ask me that a lot, and I never know what it is - why it comes out like it does. Sometimes I start with maybe just four or five notes with a chord that sounds really nice, and I can carry on from there, and just sort of extend that passage maybe, or leave that on tape as I'm doing it, so that I can listen back to it later. Sometime I can go straight through it, and maybe finish the basis of a song in about ten minutes, and I think, "That's great that is," and I'll come back to it tomorrow, and work on it again. If it doesn't make sense on first listening, usually it's a rotten idea, and I just throw it away. But if you play it back, and you've forgotten about all what you did, and you can suddenly pick it up again - it means it's pretty good.

RS: Do the words come at the same time, or have you already got sheaves of words that you've only got to set to music?

JL: I've never got any words - I have to do that last. I usually do that at the very last point before I have to try to put the vocals on. So the whole record is finished except for the vocals - and then I put the words down.

RS: The song DIARY OF HORACE WIMP is the one that has the most Beatle influence, I suppose, isn't it? Were you conscious of that - that this is your Beatle song on the album?

JL: Yeah, I guess so. But it's more for the sound of it, really. I'm a Beatles man-



iac - a Beatles fan - and I don't feel ashamed to say that I'm inspired by that sort of thing on that song. I'm really thrilled at the way it came out, because I had really good hopes for it. For the actual storyline, I didn't know what to do at first, when I'd got all the tune laid down, the backing and everything - and I'd got to to these words. I got this idea about a diary. I hadn't got the person's name, and it just came one night: this "Horace Wimp", like a little downtrodden chap. It came to me that this song should be about a diary, but I didn't know whether it should be months, or days - and then I realised that there were only six verses, so one of the days had to go.

RS: You missed out Saturday, didn't you?

JL: Well, actually my excuse is that there was a page missing out of the diary!

RS: What do you call the electronic voice thing which you were so fond of - that you used?

JL: Oh, that's called a vocoder.

RS: The way on that track - as opposed to the other ones - the way it keeps bubbling through the other vocals - how did you do that?

JL: That was just an experiment really. I was trying to do percussion. You get a microphone, which plugs into this little magic box called the vocoder, and then a keyboard plugs into another channel of this box. The two mix, and whatever you say into the microphone will come out as the sound of that keyboard, or a guitar - whatever goes in there - it modulates the signal coming out of the instrument that's going in with it. It's a very clever device, it's a fantastic thing. But all I did was just go, "diddle-e-da-da . . ." through the mike, so that this keyboard was actually playing what I was singing. I

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was really chuffed with the way that came out, because it was a very original use of the vocoder. Most people just sing a couple of words through it, and it comes out like some instrument singing, but this was another use of the instrument.

RS: You are rather fond of the vocoder. I mean, it does crop up on some of the other tracks. MIDNIGHT BLUE, for instance. It's been said that this might be a song of yours that somebody else might do. It's a really nice ballad, and somebody else could actually do that, and have a hit with it. It must be every songwriter's ambition to write a song that so many people are going to record, and it will be an instant classic.

JL: It's funny, I don't know if I'm putting myself down, but the songs haven't been very accessible to other people, because maybe the lyrics are a bit strange for other people.

RS: Not on this album. The lyrics are very straightforward on this album.

JL: You know, every time I go into the studio to make a new album, it's always like an individual thing. I never think about the past albums, or whatever. It's always like starting again, really, and just getting in and making a new album. I don't even think about the outside world - I just do it for my own enjoyment - basically, to start with. I must admit I enjoy the recording studio much better than playing live, because it is more of a creative process: being in the studio and making new sounds, creating new ideas. It's much more enjoyable than playing the same old songs every night on a tour - like the world tour that we've just finished, for instance.

RS: When you write, do you have the arrangements in your head? You do it on



RICHARD, JEFF, BRIAN JONES, MACK (SOUND ENGINEER), BEV AND KELLY
'DISCOVER' THE MIXING DESK



BEV AND JEFF WITH DON, DAVID AND SHARON ARDEN, MAKING OFF WITH FLEETWOOD MAC'S GOLD DISC COLLECTION!

the piano, and you sit there - can you hear the strings, and can you hear what you're eventually going to do with the song in the studio?

JL: Most of the time. Not all the time. Probably 75% of the time, I can hear what's going to go on afterwards. Some of the songs I write on guitar - with them it's more difficult to hear what's going to go on afterwards, but on the piano ones - I don't play piano that well - I know all the chords - and it's quite an adventurous thing to write on: you find unusual chord changes, and stuff like that, because of the lack of knowledge of the instrument, really.

RS: How do you personally see this album relating to OUT OF THE BLUE? Two years on, do you feel it's a progression, or a development from OUT OF THE BLUE? Or is it OUT OF THE BLUE Part II? How do you feel about it?

JL: It's definitely a progression. I'm relying a lot less on a big orchestra sound to carry songs through. The strings are mixed much lower on this album than ever before, and the voices are much more further forward - which is quite a brave move on my part, being a singer . . . and a producer. It's much more adventurous, I think, than anything we've done so far. It's actually more basic in a lot of ways, the rhythm tracks are much tighter than usual, because we spent a lot of time on them.

RS: Is it important to you now that the critics say, "Wow, fab album, Jeff"?

JL: It is important, of course. But only if it's constructive, really, I think. You read - well, I don't read the music papers very much now - they usually slag us off anyway! But I think since we've been successful, which is about two years - nearly three years success on the level that we appreciate now - it seems like whatever you do, the more a lot of people dislike you for it. If you believe everything - if you believed your good publicity - you'd be a man-

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JEFF SIGNING AUTOGRAPHS IN THE PUBLICITY CARAVAN

iac, and if you believed your really bad publicity - you'd be a maniac as well. So you've just got to look between it all.

RS: The most important thing is that the public actually like it.

JL: I've just realised that as well. It's a marvellous thing. Like you say, five million people bought **OUT OF THE BLUE**. It's unbelievable - I still can't let it sink in really.

RS: You had this idea, many years ago - we'll have a group with strings. This is basically how it all came about. Do you feel that you have taken

that to its ultimate, or can you see that there are other things you can do in this format - or do you now feel that maybe you should try something else?

JL: I feel all those things that you've said. Sometimes I think, "Oh, I'd like to try something else", and sometimes I think I could really get something good on the next album. I always think that anyway. When I've just finished an album, I always look forward to starting the next one. I get all these ideas, and then suddenly, when I get to start it, I've forgotten what I was thinking about. But I'm looking forward to doing something totally different, and also doing the next **ELO** album, whenever it will be - probably next year, sometime. And trying out a different concept, probably a concept album. I've got a lot of ideas all the time, that I can't use really, that I haven't been able to use because we've always been on the road for the last three years - so I've never had time to do anything any different. We make the album, go on tour, and it's been like that for the last three years. So we get a week off, and then we start to make a new album. So I never get a chance to really think about another project at all. But I've got time now this year.

RS: The album's done. It's out in the shops. People are buying it by the ton. You'll have a zillion more platinum albums and gold albums to stick all over the wall. So apart from that, and the pleasure that you give to all these people who are buying the album - what do you actually get out of it - apart from vast amounts of money!? Do you get an enormous sense of satisfaction when the actual thing is finished?

JL: Of course - it's the most thrilling thing in the world to go into a studio, see a blank reel of tape, fill it up with all these things, mix it down, and it comes out on a bit of vinyl. It's magic, it's the same feeling every time I look at it.

Respected broadcaster, Roger Scott, was a friend of Jeff and a supporter of his music right up until his untimely death. He interviewed Jeff many times, one of the last occasions being when **TRAVELING WILBURYS VOL.1** was released.



"THAT'S A SILLY HAT YOU'RE WEARING, JEFFREY!"

DISCOVERY SOUND BITES
An FTM Memory Bank Special by Rob Caiger and AW

Here followeth some bits 'n bobs of events and ELO trivia from 1979, ELO's most successful year. Some you may know already, some you may have forgotten, and some may surprise you, but we hope you find them interesting.

FEBRUARY: Mik Kaminski's band Violinski release classic single CLOG DANCE in p/s and white vinyl. It reaches No.17. The band also have chart success with the parent LP, NO CAUSE FOR ALARM, which reaches No.49 in May. They tour the UK, including the London Venue, with ex-ELO member Mike D'Albuquerque guesting on guitar.

MARCH 23RD: Bev appears as a DJ for two hours on Radio One's Star Special, broadcast April 1st.

APRIL 11TH: Jeff and Bev attend Daily Mirror Rock and Pop Awards, getting Best Album for OOTB, which is still in the Top 50.

MAY 14TH: Bev accepts award on behalf of the band for "Outstanding Contribution to British Music" at the Ivor Novello Awards. Two days later, ELO film DISCOVERY with Mike Mansfield over five days (and it shows!). In addition to the one filmed here, another video is shot for SHINE A LITTLE LOVE, during recording at Musicland.

JUNE: DISCOVERY is certified platinum before release. It enters the UK LP chart at No.1 and stays for five weeks.

SPRING/SUMMER: ELO Fan Club becomes biggest fan club in UK. Louis Clark releases PER-SPEK-TIV LP. Instead of touring, ELO send a hot air balloon around the UK. Measuring 80 feet, it is a Raven S55A Super Pressure Balloon, piloted by Gary Cervaney.

JULY 1ST: It descends on Wilton House, Salisbury, for a UNICEF spectacular in aid of the Year of the Child. Radio One's Tony Blackburn broadcasts live from the Balloon, and Jeff Lynne arrives in a helicopter, presenting prizes, signing autographs and meeting fans. He also collects a Platinum disc for DISCOVERY. Later that month, he marries Sandi Kapelson in Beverly Hills, CA.

AUGUST 19TH: Bev appears as part of ATV All Stars football team, in aid of local leukaemia charities, with further fixtures following that year. DON'T BRING ME DOWN released on August 24th, and goes on to become the band's biggest selling single in UK and US.

AUTUMN/WINTER: UK sales figures published for third quarter of 1979 show ELO as No.1 singles group, No.1 albums group, and Jeff Lynne as No.1 producer. DISCOVERY goes on to become ELO's biggest selling album worldwide. Meanwhile, Melvyn Gale, despite not playing on the LP, records his own with Frank Wilson, entitled GIFT WRAPPED SET. A single is also released.

NOVEMBER: Jeff commences recording of XANADU IN LA. Jet release ELO'S GREATEST HITS. Bev gives copies to Wolverhampton Wanderers football team on the 22nd.

DECEMBER 7TH: Baby Laura born to Jeff and Sandi.

ALBUM BY ALBUM

The beginning of 1979 saw ELO with the world at their feet: an amazing run of hit singles and two record-breaking albums on both sides of the Atlantic, and a near legendary world tour that saw them play before two million people. So what went wrong?

DISCOVERY is as good a place to start as any. After the 1978 World Tour, Jeff took himself off to the Bahamas to write the material for ELO's next magnum opus. More importantly, he also fell in love.

Love, being the weirdest and most powerful of all human emotions, has often inspired many an artist to create their best work: Bruce Springsteen's TUNNEL OF LOVE, Marillion's MISPLACED CHILDHOOD, Joni Mitchell's . . . well, anything by Joni Mitchell, actually! When Cupid's arrow struck Jeff however, as well as piercing his heart, it also punctured his normally immaculate sense of self-judgement as to what should, and should not, go on his records. DISCOVERY is a mess, musically and lyrically. For the first time, it saw Jeff succumb to the then-prevalent public taste rather than follow his own instincts. It's no coincidence that an obvious anagram of the LP is "very disco", as the whole thing sinks under the collective weight of beats per minute and lyrics that even the most shallow nightclub balladeer would be too embarrassed to sing, and it's easily dated the most of any of ELO's works. Or as one of FTM's readers, Mike Quinn, put it recently: "It's like watching a Second Division match after the Cup Final."

Stretching the football metaphor a little further, the LP, erm, kicks off with its lead single, SHINE A LITTLE LOVE. It's longer than the 7" version though, as it features an aimless choir and keyboard prelude which ambles its merry way for half a minute or so before the track begins properly. It's one of the more successful of the outright "disco" numbers on the LP though, marrying the expected tight drum/bass collaboration to a consummate melody, although the handclaps and the clichéd "cascade" keyboard effects place it firmly in a bygone era.

According to legend, CONFUSION was written halfway through a game of snooker played between Jeff and Trevor Francis, then England's most expensive football player (sorry, I just can't seem to stop writing about it!). Just before he was due to take his shot, Jeff got up and said: "Hang on a minute," dashed off into another room, wrote down the melody line in three minutes flat, dashed back and went on to win the game, much to Trevor's slack-jawed astonishment! Jeff's initial burst of inspiration held out through the subsequent recording process, as despite the fact that at its heart, CONFUSION is an Abba-esque bit of slush, there are enough nice touches to keep it afloat, such as Bev's reggae-style rim shots, and a reprise of Richard's "fairydust" synthwork.

No such production niceties can prevent NEED HER LOVE from being the first true turkey on the LP however. Jeff has always been a functional lyricist rather than a "poet" (ugh!), but there's really no excuse for lines as crass as: "I couldn't stand to see her cry because of me, that would be sad". Musically too, it's still more "hello trees hello sky", with a syrupy guitar solo and a hugely embarrassing harmony part which sees the choral section sing - I kid you not - "Bom-bom-bom" (years before Paul McCartney had ever dreamed up THE FROG CHORUS either!).

At least the side gets a chance to claw back some self-esteem, in the shape of THE DIARY OF HORACE WIMP. I should mention here that I'm slightly biased towards this song, as it was the first single I ever bought! I'm as enchanted now as I was then by the heartwarming tale of the original nine-to-five nowhere man

who "never had a girl that he could care for", until one day (Tuesday, to be exact, as the song's lyrics are presented as entries in a diary; incidentally, Saturdays are missing throughout the song, maybe it was his firm's diary!), a "voice from above" tells him that "this is your life" (maybe it was Michael Aspel!), "go out and find yourself a wife". The very next day he meets a girl who was "small but . . . very pretty" (it's a bit size-ist, actually!), by Thursday he manages to pluck up enough courage to ask her for a date, and by Friday, he asks her to marry him (haven't the youngsters of today heard of long engagements?), and he cries when she says yes (boo hoo!)! Come Sunday, everyone's at the church, when Horace "rushes in and says 'Now here comes my wife, for the rest of my life', and she did". Nah, everyone cries, it's too "happy ever after", something's got to happen to them, hasn't it? Sure enough, in the final chorus, the "voice from above" proclaims, "Horace Wimp, this is your wife, go out and find yourself a life!" OK, it's not quite THE LEADER OF THE PACK, but it does deflate the balloon a little bit. In addition to good lyrics, it's also got a great melody, buoyed up on Jeff's effervescent Vocoder, which for once is used to great effect as a rhythmic device rather than merely a gimmick. HORACE WIMP is probably the LP's only real attempt to be original, in that it's the one song on the album that is neither a straight ballad or a disco stomper. A pleasing conclusion to the side.

For me though, Side Two's opener LAST TRAIN TO LONDON eclipses even HORACE WIMP. On the surface, it's yet another SHOWDOWN re-write, but a closer inspection reveals that this time round, Kelly's pumping bass and Jeff's emotional state actually give the song an insistent urgency missing from later SHOWDOWN clones like TRAIN OF GOLD and SORROW ABOUT TO FALL. There's something genuinely touching about the lines, "I really want the night to last forever, I really want to be with you" that transcends the clichéd nature of the lyrics ("It was 9.29/9.29 back street big city"). As with TELEPHONE LINE, Jeff once again foresakes the UK for realism, using an American police siren to give added drama at the song's final fade. Strange really, when you think the song is about the last train to London.

Sadly, things take a definite turn for the worse from this point on. MIDNIGHT BLUE is, for me anyway, one of the weakest songs Jeff's ever written. It's hard to imagine him committing a more maudlin piece of mush to vinyl if he was doing it for a bet, let alone putting it forward as a serious contender to fill the shoes of say, BIG WHEELS in the ballad stakes. It was, therefore, the natural choice for Mr Showbiz himself, former Move frontman Carl Wayne, who recorded a carbon copy version delivered in his own inimitable chicken-in-the-basket cabaret tones, produced by none other than Roy Wood.

Rather better is ON THE RUN, which admittedly does rely somewhat overmuch on the appeal of its wonderful intro, a sound collage which to this day the exact ingredients of remain a mystery. Whilst undoubtedly falling into the "disco stomper" camp of the LP, the inventiveness of the arrangement ensures that interest is kept up throughout the track, particularly during the tempo-slowed outro, which supposedly came about by a lucky accident!

If ON THE RUN was a "disco stomper", then WISHING is definitely in the "lurve ballad" category. Unlike NEED HER LOVE and MIDNIGHT BLUE however, it keeps a tight rein on melodrama, despite a contrivedly "wistful" keyboard hook and some potentially embarrassing pointed lyrical references to "California".

WISHING's delicate synth outro floats off gently into the distance, leaving us totally unprepared for the crashing interruption of DON'T BRING ME DOWN, the song that bursts in unannounced through the disco door in size ten bright red Doctor Martens, and then proceeds to trample over all the other songs, cowering in the corner wearing their nice new party dresses. The mindless, if likeable drum loop,

Face The Music

coupled with obligatory radio-friendly singalong chorus and novelty hook of "groo-oos" (apparently Norwegian for, erm, gross!), made this ELO's highest placed chart single ever, and a surefire concert favourite. What is often overlooked is that it's also the first ELO song not to feature strings. This fact was not lost on Jeff Lynne, who ensured that every ELO album from this point on would feature a rocker as its closing track (before any of you get smart, HOLD ON TIGHT is the last track on TIME, as EPILOGUE is just that - an epilogue!).

Coming after OUT OF THE BLUE, DISCOVERY can only be seen as the work of a band in decline. Like Rod Stewart's DO YA THINK I'M SEXY, it was a pretty weird decline, selling millions throughout the world and creating what was then a record in prising four Top Ten hits off the same album, but a decline it was nonetheless. It was certainly a triumph from a commercial standpoint - the record was marketed with icy precision, from the "newspaper" given away with the LP to the balloon that toured the country in place of the band. All of this tended to throw a smokescreen around the fact that ultimately it's a joyless record, full of cold music that would only warm the heart of an accountant. For DISCOVERY is the album where ELO stopped making music for the sheer love of it, and started to make product. Things would never be the same again.



BREAKFAST IN AMSTERDAM

"Ooh, here they come. Hold back the hordes of screaming girls wearing false pony tails and waving Blue Violin pillowcases. It's the one, the only . . . OrKestra!"

Armies of Dutch security officers chewed idly on their gum as Mik and Kelly emerged unscathed through Customs, shepherded by their Manager, Mr K, and overshadowed only by FTM's editor, stylishly pushing a shopping trolley full of "OrKestra Special" magazines. Mr K, like a schoolteacher leading his class of unruly schoolboys on their first trip abroad, greeted his reception of Dutch record company people and FTM staff with a cavalier gesture, "Hi Guys," whilst "the boys" grinned impishly at the prospect of several days let loose in Europe's Fun City.

The main aim of the trip was to host a Press party for the launch of OrKestra's debut album, the long-awaited BEYOND THE BAR...sorry, DREAM, and to visit the area's major radio station for the recording of a "live" acoustic set, which would be broadcast as part of a regular programme featuring bands performing acoustic versions of their material.

First stop for OrKestra, however, was Dino Records, the label behind the release of the album. As this was a band-only business discussion, the remaining entourage were chauffeured regally onward to Hilversum, the heart of Holland's music empire, in which is situated BULLET SOUND STUDIOS, hallowed ground, considering it is the very spot upon which BEYOND THE DREAM was recorded and mixed. Our host for the day, Jeroen van Kooten (son of Willem - information junkies see album sleeve notes!), introduced the party to the BULLET SOUND kitchen, where a deep and lasting relationship was made with a large kitchen table bearing the traditional Dutch breakfast of breads, meats, cheeses, jams and spreads. Whilst a jolly band of musos made loud "recording" noises in the



MIK AND KELLY PERFORM "FLY AWAY" IN AN ACOUSTIC ARRANGEMENT

Face The Music

sound studio next door, greetings were exchanged with various Dutchmen, and the Kitchen Table was stroked and chatted to like a dear old friend.

After a certain FTM photographer's fascination with the cheese grater had led to adding sliced fingers (with clotted blood spread) to the menu on offer, it was time to move on and rejoin OrKestra at the radio station. As space was at a premium, the entourage were asked if they could possibly all breathe in harmony, as producers, engineers, management, radio people and the cleaning lady all packed into the control room, whilst two musicians lounged around in the spacious performance area. Only minutes before, the radio station café had played host to an impromptu rehearsal by Mik and The Blue Violin and Kelly and The Very Lovely Acoustic Guitar. In a corner, silhouetted romantically(!) by the window-light, the violinist and the guitarist fiddled and strummed their way through bits of FLY AWAY, and for some peculiar reason, Don McLean's VINCENT. Oh well, lend an ear.

"I could have told you Kelly, this world was never meant for one as beautiful as you . . ." sang Kelly, cheesily.

So, to the recording session. Mik and Kelly took up their positions goldfish-like behind the glass for the first of several flits through FLY AWAY; the gentle acoustic finger-picking and the sweetly soaring violin steered an already pretty song into something altogether on another astral plane! A beautiful rendition which should most definitely be made available to OrKestra fans everywhere!

The reverent silence which followed was suddenly interrupted by Kelly, who launched jauntily into his "song for the day", this time with,

"Paint your parrot blue and grey . . . squawk!"

Mik sighed, resigned to his partner's Silly Half Hour (most people have Silly Half Hours, it's just that Kelly's last all day). Taking a large gulp from an equally large glass, Mik advised the assembled masses that,

"The next song features a lot of whistling, so we'll have to get our whistles very wet."

A fair introduction to another album track, DON'T TURN AWAY, again in an enchanting four-part acoustic arrangement for vocals, guitar, violin . . . and whistling! After a slight problem with cues (hmm!), Kelly instructed Mik to, "give me a bash."

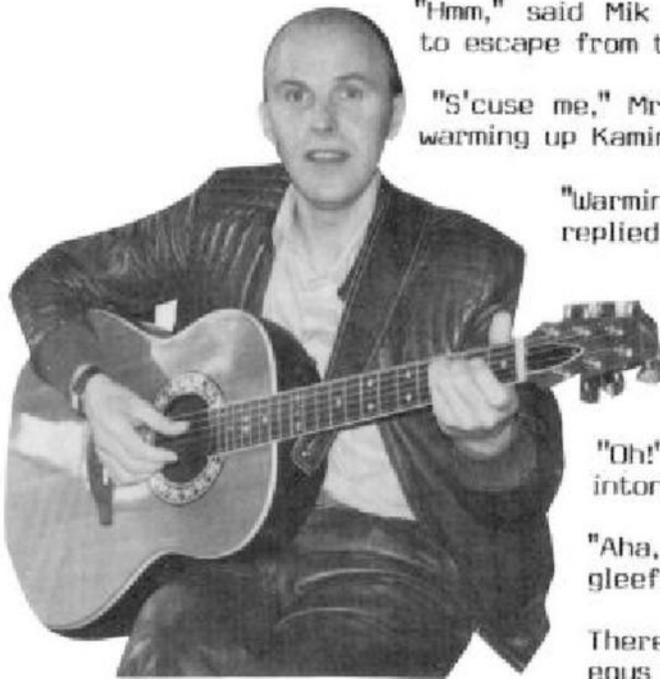
"Ooh, it's just like Sooty, this, innit?" said Mik with more than a tell-tale ounce of enthusiasm!

DON'T TURN AWAY proved more complicated to record, what with all the whistling and string-plucking (can we say that before 9pm?). Eventually, a "Vary Goot" came from the producer, followed by a discussion on the "dangerous" chord and note combination struck by Kelly at the very end of the song. The producer was impressed!

"OK," said Mr K, in his most organisational tones, "what we're gonna do now is . . . 'Starry starry night'! No, we're gonna do a cover version - Oh, Mik's gone! OK, Kelly will do it by himself. What are you going to do Kel? Kel? Kelly, what are you doing? Hello? What are you doing Kelly?"

Besides what Kelly was actually doing (answers on a postcard to FTM Competition No. 573), he was about to perform UNCHAINED MELODY.

"You can listen and put strings on later," suggested Mr K to Mik.



"Hmm," said Mik with obvious keenness, as he attempted to escape from the room.

"S'cuse me," Mr K addressed the engineers, "We're just warming up Kaminski here."

"Warming him up? Winding him up more like," replied a terse Yorkshire accent!

Strum! went Kelly, "Does this guitar sound alright?"

"No, it sounds shit."

"Oh!" (pause) ". . . 'Starry Starry Night'," intoned Kelly, in ragtime!

"Aha, I'll do this one," Mik rubbed his hands gleefully.

There followed a solo version of The Righteous Bros' hit with a new lyric, which went,

"I need your love, I need your love, God speed your . . . Bollocks!"

Don't think Bobby Hatfield ever sang it quite like that!

Finally, a sweet'n'soulful rendition was recorded upon which Mik was invited to play.

"I'll have a little go," he said, modestly. "I was thinking of just the last chord, really!"

As Mik "had a little go", DrKestra's manager chastised Kelly.

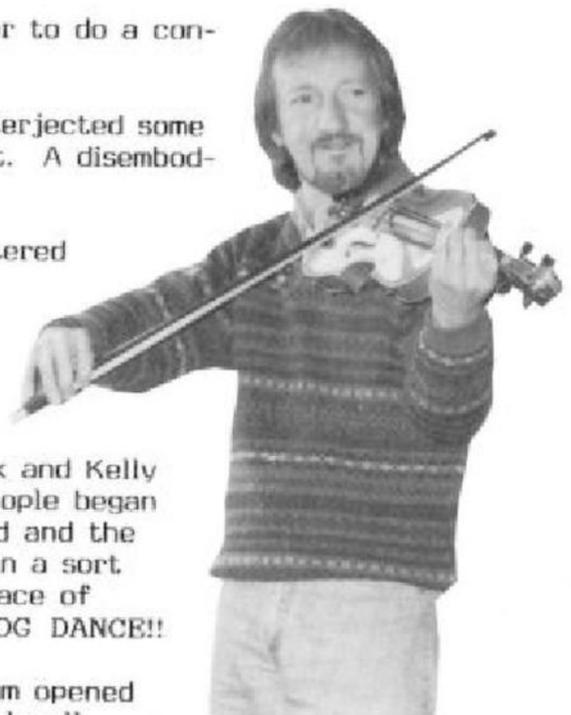
"Don't ever tell me that we need six tons of gear to do a concert! We'll do it like this . . ."

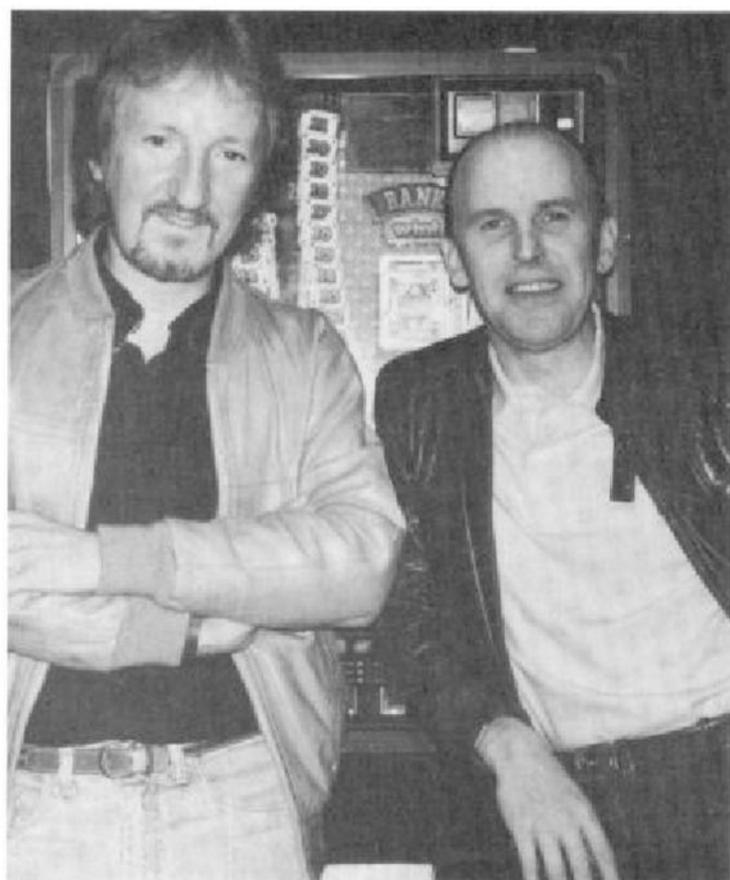
". . . And tour the shopping malls of Europe," interjected some smart-alec FTM Editor, much to Kelly's amusement. A disembodied voice drifted out from behind the glass:

"I probably won't come in at the beginning," muttered Mik, mainly to himself, violin tucked beneath his chin, "I'll probably come in halfway . . . well, near the end-ish really," he added, just to be on the safe side.

Arrangements were being made for some of the entourage to be driven to the Press Launch. Mik and Kelly could be late - they were only the hosts! As people began to head for the doors, the playback tape started and the first chords of UNCHAINED MELODY rang out. In a sort of last ditch protest, seeping right across the face of these chords, there came a defiant riff from CLOG DANCE!!

A smart restaurant and bar in downtown Hilversum opened its doors to a gathering of Press and media people all





ORKESTRA GET FRUITY!

keen to become acquainted with the centrepiece of the evening, OrKestra's BEYOND THE DREAM album. As DON'T YOU READ MY LETTERS danced a little jig through the madding crowd, fresh oranges met their death in the Fresh Orange Mutilator, and a dashing young Dutchman offered funny little crispy things inside which hot cheese sizzled. They were on a stick, too!

"Can I have another, please?" was heard with alarming regularity, as Kelly fell hook, line and sinker for a posturing little dog (straight from the HMV gramophone logo), who conned the poor singist into believing that the dog would die of malnutrition and lack of affection if Kelly didn't crawl around the floor entertaining and feeding him. Photo sessions were held wherein Mik had to decide if he should sit on Kelly's left or his right (but not his knee!), just to add interest. With the drinks? Without the drinks? Smiling? Serious? By the fruit machine? Yes! By the fruit machine!

"Er, no chaps, not playing the fruit machine. Please! Could you just turn around? Just for a second . . ."

"Rattle! Ching!" went the fruit machine, annoyingly behaving in a much more interesting manner than the camera, which could only boringly go, "Flash! Click!" and not pay out any shiny, happy guilders at all!

And so the party continued, the beer flowed, and the little dog got drunk. Eventually, members of the press began to wend their unsteady way, clutching their press packs containing a variety of fascinating bits'n'pieces - the "OrKestra Special" FTM mag, biogs. of the band, promo photos, and a colour slide so's you can go home and have an OrKestra slide show. Oh, and don't let's forget the OrKestra sticker, of course!

Mik and Kelly stayed awhile to autograph a few records and mags for readers, and also to sign copies of the CD as prizes for an FTM competition. Unfortunately, the only writing implement which could be mustered up between us was a failing old blue biro. Problem! Blue biro on blue OrKestra album sleeve is not highly visible. In fact, it's a total waste of scribbling, so Mik promised to sort out a pen of suitable scribbability for a further session to take place the following morning after breakfast.

Strangely enough, breakfast in Amsterdam did take place the following morning,

for some of us. One particular bass-player chap was finally dragged from his place of slumber at noon, missing all the sort of chat which goes on over breakfast, like how, on Part II's visit to Europe, Eric Troyer used to nick all the bread and cheese, make them into sandwiches, and store them in his briefcase for later, when he was feeling peckish!

After immense problems with a pop-up toaster, Mik and Mr K decided to take a walk - yes, a walk - into town especially to purchase a silver ink pen for the official signing of the CD sleeves. Several cappuccinos later, they returned in jubilation, special OrKestra Silver Pen waved excitedly in the air. Apparently, Mik had actually purchased this fine object with his very own guilders. It was his contribution to the good of the magazine and he was rightly proud of it!

"Izzy whizzy let's get busy," muttered Mik absent mindedly as he tapped the pen in order to inspire some kind of ink flow.

"I went to the Sooty Museum last week," he announced, a sudden flash of inspiration crossing his mind as he waved the Official-OrKestra-Pen-For-Signing-CD-Sleeves wand-like in the air. The pen did not respond, which urged Kelly to become involved in the matter, and so ensued a fervent shaking and prodding of the dud instrument.



"NEVER MIND MIK, YOU'LL GET YOUR MONEY BACK ON THE PEN...AND THE WALK DID YOU GOOD!"



KELLY HITS THE JACKPOT

Manager Mr K refused to be beaten by a mere writing implement, and began to heat it with a cigarette lighter. Sadly, it did not explode spectacularly, and beaten he was. They all were, and the sleeves remained unsigned!

Next on the agenda was another cappuccino, after which those dauntless OrKestra chappies were asked to record approximately two minutes worth of chat for the FTM phone-in fanline. Two hours of false starts and giggling later, which was not assisted by Mr K's interjections of his tale about The Blue Violin taking on a life of its own and trucking off by itself to the Red Light District, a little something had managed to be committed to tape.

The final bit of excitement for the day occurred when Kelly discovered that the hotel jukebox

Face The Music

contained their single, FLY AWAY. Of course, the guys just had to play along with it . . . and that is where we left them, waiting for a Dutch interviewer from a national music mag to put them through their paces.

Breakfast in Amsterdam, lunch in Birmingham. It's a small world and DrKestra are out to conquer it!



SPECIAL THANKS TO MR K, JEROEN VAN KOOTEN, ALL AT BULLET SOUND AND MIK AND KELLY. NO THANKS AT ALL TO PILOT SILVER INK PENSE!

POLL RESULTS

Way, way back in Issue 8 we asked you for your Poll Results for DISCOVERY and XANADU. We appear to have confused you though, as many of you weren't sure how to register your votes, and only sent in your favourite tracks, or combined tracks from both albums in one poll. Whilst I was able to make sense of this in most cases, it's not what I intended. When you send your votes in, can you please vote on every track in order of preference from each separate album.

DISCOVERY

- 1) Confusion - 247 Points
- 2) Don't Bring Me Down - 239
- 3) Last Train to London - 229
- 4) Shine A Little Love - 203
- 5) The Diary of Horace Wimp - 182
- 6) Need Her Love - 166
- 7) Midnight Blue - 151
- 8) On The Run - 148
- 9) Wishing - 101

XANADU

- 1) All Over The World - 156
- 2) I'm Alive - 134
- 3) Don't Walk Away - 123
- 4) The Fall - 106
- 5) Xanadu - 71

For the next issue, can you send in your votes for TIME and SECRET MESSAGES (the released version that is, don't include B-sides or the extra tracks from the AFTERGLOW box set).

INSIDE YOUR LITTLE BLACK DRAWER

Broaden your horizons! We would like to bet that Jeff, Roy, Kelly, Mik, Bev, etc. don't spend all day listening to themselves. Who else do they listen to? Who else do you listen to? In the future, we'll be finding out by asking the guys themselves and of course, your good selves. Write in and tell us. Shock the world with revelations of your Wombles collection! Here are the current contents of our toasted sandwich makers:-

GILL:

The Dylans CD/Teenage Fan Club - Bandwagonesque/Carter - 30 Something/James - Gold Mother/Tchaikovsky - 1812 Overture/Echo & The Bunnymen - Ocean Rain/Velvet Underground & Nico/Jesus & Mary Chain - Psychocandy/Classic Experience (esp. the NIMROD bit)/The Del-Vikings only 45 from 1957 (so it's not a CD actually!) Come Go With Me & Whispering Bells/and . . . "Shut up Gill, it's my turn . . ."

ANDREW:

Ride - Leave Them All Behind (single)/Jesus & Mary Chain - Reverence (single)/James - Seven/Charlatans - Weirdo (single)/Ian McCulloch - Lover, Lover, Lover (single)/Primal Scream - Dixie Narco EP/Tori Amos - Little Earthquakes/Bruce Springsteen - Tunnel of Love/Levitaton - World Around (single)/Kate Bush - This Woman's Work Vols I & II (CD-only collection of B-sides)

ROB:

"Well wot a load of crap. Now here's a bit of taste . . ."
Dr Phibes & The House of Wax Equations - Whirlpool/Sisters of Mercy - Floodland/Judas Priest - Painkiller/Fish - Internal Exile/Davy Spillane - Pipedreams/Blue Oyster Cult - Secret Treaties/Beethoven's Violin Concerto/The Doors - Weird Scenes Inside The Goldmine

Try not to make it your "All Time Top Ten" because it's too difficult. Everyone always reaches nine then can't decide what to leave out! Just tell us what you are listening to at the moment, besides ELO and related, and we will compare your tastes with those of 'Our Heroes'. Anyone who matches exactly with one of The Heroes wins a day out with Hugh McDowell, where he will teach you to compose music using ordinary household objects like a cornflakes packet, a washing up bottle and a yard of sticky-back plastic.

SUPPLEMENTS

If you still haven't joined FTM's Supplement Service, you recently missed out on advance warning of Tom Petty's tour dates, amongst other things. Who knows what might happen in the future? To join, simply send £2 and 3 A4/C4 size SAE's (self-addressed A4/C4 envelopes plus 3 IRC's if from overseas, to: FTM SUPPLEMENTS, 769 EASTERN AVENUE, NEWBURY PARK, ILFORD, ESSEX, IG2 7RX, ENGLAND).

TRADING PLACES WITH MR WOOD

WOODY'S SEASONAL THOUGHT



"IS THIS ON?"

Another Christmas, another gig. Roy took part once again in Malcolm Stent's charity Christmas Bash this year with an extended set and an additional sax player to his backing band, The Poor Boys. Roy, in fine voice (and pointed shoes), featured CALIFORNIA MAN, FLOWERS IN THE RAIN, FIRE BRIGADE, ARE YOU READY TO ROCK and CHRISTMAS EVERYDAY, all of which worked well, particularly when the infamous bagpipes were introduced for the penultimate number. An excellent performance, seen all too rarely these days. An after-gig chat found Roy in "proud father" mode as his little girl, Holly, had just passed her Grade One piano exam.

"Can you play the piano, Gill?" inquired Holly.

"Well, not really. I play guitar."

"Oooh! Did you know my daddy plays guitar?"

"Er, yes. I did, actually!" Sweet innocence!

So, what is Mr Wood up to these days? Well, apart from writing and recording in his studio, he is currently adding new bits 'n' pieces of technology and updating the equipment all the time. However, when the time comes, he will be taking his album tracks elsewhere to an outside studio for mixing so that it sounds "a bit posher" (he said!). What about us working class listeners then, eh?

Charity called again, this time in the form of television's latest venture, TRADING PLACES. TV programme MIDLANDS TODAY invited Roy to challenge the viewers to trade places and be "him" for the day! The mind boggles! This amazing event occurred on March 27th, so we hope you took up the challenge - aha! You know you've always dreamed of hair like that . . . and the shoes! How could



"ELLO! HEARD THE ONE ABOUT



RUDOLF THE BROWN-NOSED REINDEER?"



"HE COULD RUN AS FAST AS THE OTHERS..."

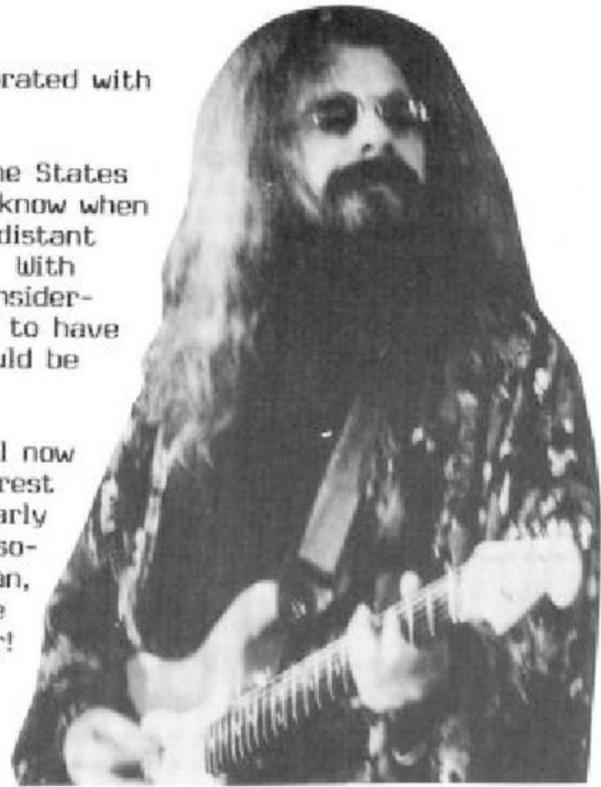


"HE JUST COULDN'T STOP AS QUICK!"

you resist the shoes?!

So to news of the album on which Roy collaborated with Robin Zander:-

"As far as I know, Robin is in the studio in the States working on his album at the moment. I don't know when it's due out, but it should be in the not-too-distant future," said Roy during a recent phone call. With regard to the last Cheap Trick album, and considering the firm grasp that "The Tricksters" seem to have of Roy's music, Robin Zander's solo album should be one worth waiting for.



WOULD YOU TRADE PLACES WITH THIS MAN?!

Following last issue's listing of Woody material now available on CD, many people have shown interest in the availability of these releases, particularly BOULDERS. The sad situation is that this absolute gem is available only on import from Japan, and retails for over £20. However, it must be said that it is worth skipping a few meals for! BOULDERS was a beautifully crafted album from its inception, and certain tracks have appeared on EMI's compilation, YOU CAN DANCE THE ROCK 'N' ROLL, but hearing the whole piece from beginning to end reveals just what a masterpiece it really is. All the delicacies of the fingered guitars, the harps and the mandolins are highlighted here, riding a glittering wave of cellos, percussion and bass instruments. The multi-tracked vocals are also enhanced, all sorts of bits 'n' pieces being picked up that were hitherto lost in the vinyl muffle. From the shimmering finery of NANCY SING ME A SONG, through the dark shadows of DEAR ELAINE and the complicated precision of the strings and subtly-layered vocals of MISS CLARKE AND THE COMPUTER, to the weird backward tracking of ROCK DOWN LOW, the scene-setting silliness of WHEN GRAN'MA PLAYS THE BANJO, and the gritty saxophones of LOCOMOTIVE, we are led on a journey through one man's vividly glowing imagination. However, for me, the real touch of genius lies in the slopping-water rhythm of WAKE UP, over which a plaintive vocal carries the prettiest of melodies, countered by the melancholy recorders and somewhat peculiar erm . . . whistling! BOULDERS has a kind of innocence which defies any kind of dating. It sounds very fresh almost twenty years on.

If you were "born too late" for this album's original release, or have stashed it away next to ON THE THIRD DAY(!), give it a new lease of life. It's just too magical to be forgotten. Splash out on the CD and treat yourself to a re-awakening. It's like holding a diamond up to the sun - you see its true sparkle. Roy Wood has had many fine moments, and this is definitely one of them.

Another of Woody's albums to see the light of day on CD is that of ON THE ROAD AGAIN. However, as far as we know, it has yet to catch the plane from JFK to Heathrow (Virgin Atlantic of course!). Actually, it could be Japanese - if you see it on your travels, buy a copy for me! Ta.

Face The Music

SEND IT...

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ELO PART II
& ORKESTRA:
THE DEBATE
CONTINUES

Dear FTM

Re: Thomas Walsh's comments in Issue 10 that "real ELO fans do not want an ELO Part II album or tour", well, speaking as a "real ELO fan" I take great offence at someone else telling me what I do or do not want. I think it extremely arrogant of Mr Walsh to state his opinion as if it were fact, and I would like him to inform me which Rondo Veneziano albums sound like ELO Part II so that I can rush out and buy them immediately!

Personally, I can't wait for the next ELO Part II album, and hope that Mik and Kelly may also be involved in the writing of it (FTM: DON'T HOLD YOUR BREATH). Their OrKestra LP is excellent, and I feel they could have provided what is missing from a few of the songs on the Part II record, good though it is! Together with Eric's writing talents, they could have produced a phenomenal album.

It's a shame Mr Walsh doesn't like the ELO Part II album, but obviously many other "real ELO fans" have derived a great deal of pleasure from it.

Dale Hemerway
Bilston, W Midlands

Dear FTM

Now it has become reality, ELO Part II and OrKestra have released their debut albums. For me it's fantastic, because I never understood why (apart from Jeff) the other ELO members didn't

continue making music.

Jeff is still surely the most gifted songwriter and producer, but now Kelly and Mik are showing their talents as well, and I have to say, it's great stuff! BEYOND THE DREAM is the best record (together with ARMCHAIR THEATRE) of the whole "ELO family" since TIME.

In my opinion, OrKestra sounds much more like ELO than ELO Part II. Tracks like FLY AWAY and HOLD ON TO LOVE are typical ELO songs that Jeff could easily have written.

Lots of thanks, Kelly, Mik and Hugh for this great album. Now I know why I went 190 miles from Germany to The Netherlands just to buy it - it was well worth the effort. And please don't forget to tour in Germany!!!

Oliver Achnitz
Bonn, Germany

Dear FTM

I wonder if I own an unusual copy of HONEST MEN? I'd just bought it and I was carrying it around with me whilst shopping with my wife and daughter near Dudley, when I spotted Robert Plant with his son in Debenhams. I asked him if he would autograph it for me, and he obliged. He was interested in the record and showed it to his son, asking him if he could remember playing on Bev's drums when he was a kid.

The moral here is always carry an ELO record round with you when shopping, you never know who you might bump in to!

Trevor Smallman
Dudley, W Midlands

FTM: AND I ALWAYS THOUGHT YOU HAD TO GO TO A GARDEN CENTRE IF YOU WANTED TO SEE PLANTS!

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they've yet to find the spellcheck but-
ton on their PC (only joking, lads!).
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by FIM's Mr Ed, so make sure you buy
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