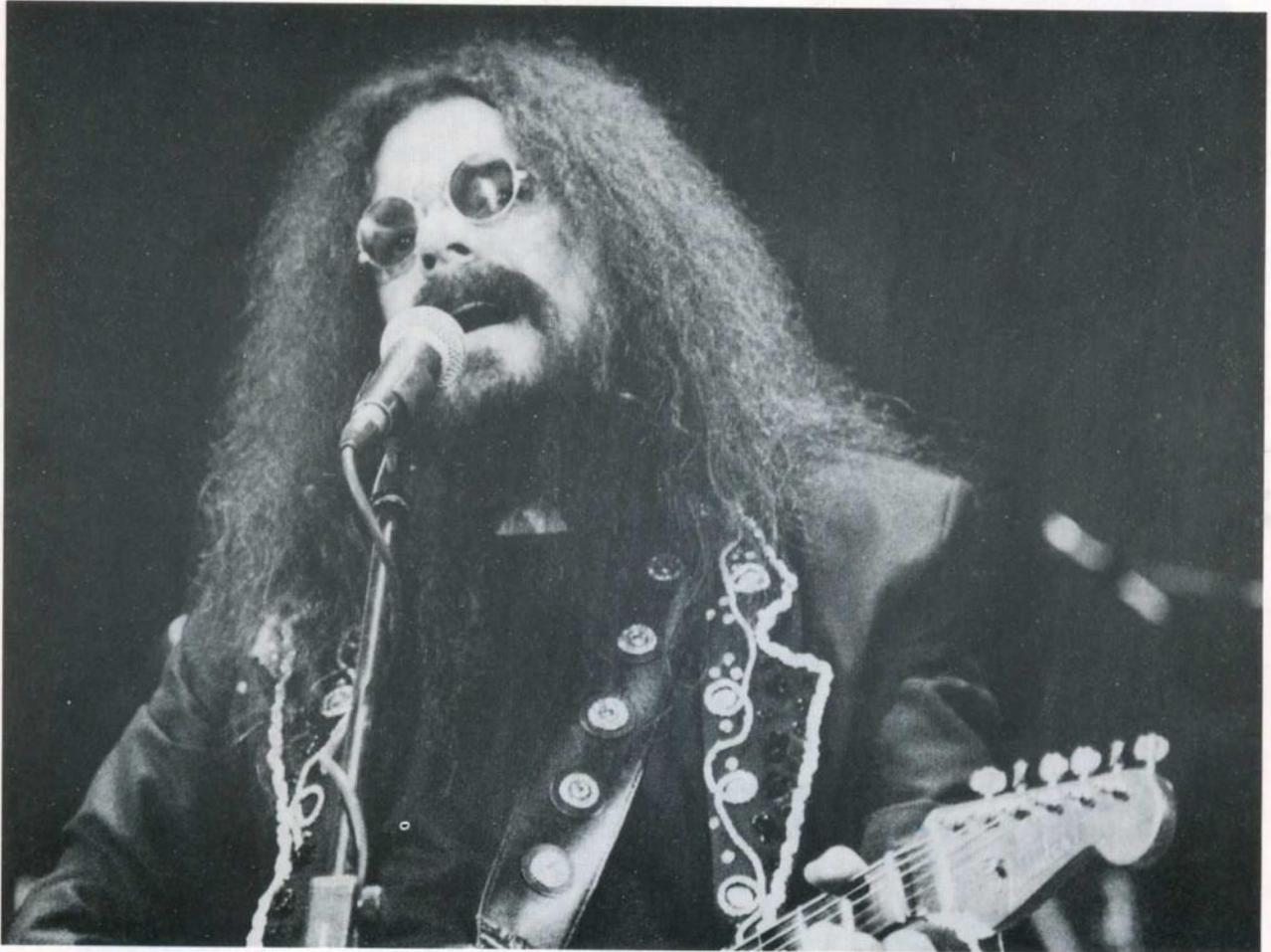


Face The Music



Issue 14
featuring ELO, Roy Wood, Jeff Lynne,
OrKestra, The Idle Race and more ...

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Ed Lines

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Dear All,

Welcome back my friends, to the show that never ends! Issue 14 is born of stars and slightly worried that you will be cross with it because it's late again. However it has a great excuse; it was just crossing the road to your letter box then a giant spaceship (disguised as a hamburger hovering above McDonald's) beamed it up and carried it away to a parallel universe where it has been living for three of our earth months pretending to be a tree.

No, really, it is entirely the fault of **Roy Wood**, who deliberately arranged a tour to clash with FTM's production schedule and kidnapped two FTM persons (somehow managing to undo the shackles that tie them to their desk here at FTM Towers) to help him conjure up his Tour Programme (which is pretty fab, actually!).

As **Jeff's** LP still needs a little extra cooking time, we have for your perusal, a rare interview covering the **ARMCHAIR THEATRE** era along with reviews of some of his recent production projects. Beethoven rolls over once more, this time in the name of **OrKestra**, whose sort of new LP is expounded upon, whilst the **Tandy, Morgan, Smith B.C. COLLECTION** is also given a critical spin (as despite our involvement in it's release we have not actually reviewed it yet!). We have bought the rights to Woody's recent adventures and turned them into a book and a film (T-Shirts also available!) and the long promised third part of **The Idle Race** retrospective has now mutated into something completely unrecognisable from it's original form (that'll teach us to leave it in a drawer for six issues!).

Next issue will be something special; to celebrate ten years since the release of **SECRET MESSAGES**, we will be unravelling all it's mysteries and revealing for the first time anywhere, the christian names of **The Beatles** — no! the original track listing of the planned double album! Be sure not to miss it.

Yours Truly 1993,

Andrew Whiteside, (with additional noises by *Gill*)

EDITOR

The Disclaimer that no-one ever seems to take any notice of:

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Here Is The News

ELO PART...3?

The Incredible Shrinking Band Syndrome strikes again. ELO Part II are currently touring the world, but **Pete Haycock** and **Neil Lockwood** are not with them. The reason for their absence is not clear, nor is it known whether this is a temporary or permanent arrangement. Their parts are taken (for this tour at least) by newcomer **Phil Bates**, another Midlander. Although several of these gigs have already taken place, here, for the "Train spotters" amongst you, are the list of dates so far;

MAY 1993

- 4th Cologne S.A.S. Royal Hotel
- 10th Guernsey Beau Sejour
- 12th Isle Of Wight Ryde Pavilion
- 13th Poole Arts Centre
- 14th Swindon Link Centre
- 15th Hull Ice Arena
- 17th Batley Frontier Club
- 18th Mansfield Civic Theatre
- 19th Corby Festival Hall
- 21st Belfast Ballymena Festival
- 31st Jersey Inn On The Park

JUNE 1993

- 1st Jersey Inn On The Park
- 4th Germany Neuwied Festival
- 6th Dresden The Tent
- 7th Erfurt Cultrum Centre
- 8th Berlin Tempodrom
- 9th Leipzig Hays Huensee
- 10th Munich Terminal 1
- 12th Wolverhampton Civic Hall
- 13th Cheltenham Town Hall
- 15th Hastings White Rock
- 16th Tunbridge Wells Assembly Hall
- 17th Hemel Hempstead
Pavilion Theatre
- 18th Worthing Assembly Hall
- 19th Brentwood Centre
- 20th Camberley Lakeside Club

- 21st Yeovil Westlands Sports & Social
- 22nd Bristol Colston Hall
- 24th Folkestone Leas Cliff Hall
- 25th York Barbican Centre
- 26th Sunderland Empire Theatre
- 27th Motherwell Concert Hall
- 28th Leicester De Montfort Hall
- 29th Lincoln Ritz Theatre

JULY 1993

- 2nd Borehamwood The Venue
- 3rd Clacton Princes Hall
- 4th Nottingham Royal Theatre
- 5th Ipswich The Regent
- 7th Glasgow Pavillion
- 8th Oldham Queen Elizabeth Hall
- 9th Doncaster The Dome
- 10th Carlisle Sands Centre

The Ballymena gig caused a stir (and some media interest) when the band were erm, banned from performing. Ulster Unionist councillor **Roy Gillespie** won the day when he attacked ELO's music as "*Devil worshipping, dressed up as entertainment*". Cllr Gillespie, who in the past tried to ban a radio road show from the town, said rock music represented the four D's — drinking, drug taking, debauchery and devil worshipping. Legal advisers said their argument wouldn't stand up in court, but in the end, the concert was cancelled. There are currently no plans to record a new ELO Part II album.

THE RETURN OF ORKESTRA

Coinciding nicely with the Part II Tour is the long-overdue UK release of **OrKestra's** LP, now re-titled **ROLL OVER BEETHOVEN** (ALL AT ONCE RECORDS AAO93082). For new readers, OrKestra are the occasional "solo" project of **Kelly Groucutt** and **Mik Kaminski**, and toured in their own right from 1987-89.

The original version of this album saw release in parts of Europe (although not in the UK) in late '91 under the name of **BEYOND THE DREAM**. This time round though the LP has been repackaged with a completely different sleeve, with photos by FTM's very own Gill and Mat, and liner notes are also by FTM ('though you'd never guess it from the sleeve credits!). There are also changes to the track listing, with some numbers being dropped in favour of others left over from various recording sessions. Full track listing is as follows:

DIRTY OLD TOWN, SOME KIND OF MAGIC, DON'T GIVE UP, WHO'S THAT CALLING, HOLD ON TO LOVE, BEYOND THE DREAM, THIS IS THE NIGHT, EVERYBODY'S GOT TO NEED SOMEBODY, DEAR MAMA, BRING ON THE DANCING GIRLS, ROLL OVER BEETHOVEN, ROCK & ROLL FEVER, SEA OF DREAMS.

The LP also features guest appearances from **Hugh McDowell** and **Louis Clark**. FTM is given to understand that **SOME KIND OF MAGIC** is likely to be the first single. The LP is reviewed later this issue.

THIS IS THE DAY FOR DAVE.

THIS IS THE DAY, the B-side of **Dave Morgan's** ultra-rare single, **BERLIN**, has been re-edited and re-mixed by Dave for a promo video designed to raise funds and awareness in aid of childrens' hospice, **Derian House**. The track could possibly be released as a single in the near future.

JEFF LYNNE NEWS

Still no concrete news on Jeff's solo LP sadly, but FTM has every reason to believe that it will appear some time this year. Jeff has spent a good portion of his time recently working with two female singers, **Kiki Dee** and **Julianna Raye**. Some of FTM's more informed readers

will know that there has been previous ELO involvement with **Kiki Dee**; both **Richard Tandy** and **Hugh McDowell** appeared on one of her LP's in 1977. Rumours that Jeff and Kiki intend recording a new version of **DON'T GO BREAKING MY HEART** are entirely unfounded! Meanwhile, Jeff's association with American singer/songwriter **Julianna Raye** stems from her guest appearance on **WILD TALES**, the song Jeff recorded for the **ROBIN HOOD: PRINCE OF THIEVES** soundtrack. He said at the time that he'd return the favour, and true to his word, went on to produce her debut LP **SOMETHING PECULIAR** (REPRISE 9 45081-2), which sadly is not available in the UK right now. Most of the usual Lynne mafia are present, **Richard Tandy, Jim Horn, Mike Campbell**, etc. and indeed the album is everything you would expect from a Jeff Lynne production. Full track listing as follows:

LIMBO, I'LL GET YOU BACK, TELL ME I'M ALRIGHT, TAKING STEPS, PEACH WINDOW, SOMETHING PECULIAR, ROSES, LAUGHING WILD, IN MY TIME, MY TRIBE, NICOLA.

The album is reviewed later this issue.

CLASSIC HUGH

Hugh McDowell was spotted recently "live in concert" with his occasional group **Quorum** at **Lauderdale House**, Highgate, London, presenting an evening of twentieth century chamber music. The programme included pieces by **Stravinsky** and **Shostakovitch** and really helped to demonstrate Hugh's amazing talent on cello. This sort of stuff is not difficult to appreciate and actually points quite clearly to the source of influence on ELO's sound, circa the first album. See you there next time?

Roll Over Beethoven

(ALL AT ONCE RECORDS AAO93082)

OrKestra's LP reviewed



When I saw OrKestra's UK live performances in 1988, little did I imagine that it would take five years before their album would finally be released on these shores. It has been well worth the wait though.

ROLL OVER BEETHOVEN is no mere re-release of 1991's European-only **BEYOND THE DREAM**. Whilst it contains 8 tracks that have previously appeared on that magnum opus, there are three titles (**FLY AWAY, DON'T YOU READ MY LETTERS, DON'T TURN AWAY**) that never made it this time round, but their places are ably taken by 5 "new" tracks, **DIRTY OLD TOWN, DEAR MAMA, ROLL OVER BEETHOVEN, ROCK & ROLL FEVER** and **SEA OF DREAMS**. There is also a totally new sleeve, featuring a fine spread of colour photos courtesy of FTM's Gill (not "Jill", as the sleeve mistakenly says!) and Mat, and sleeve notes that bear a suspicious resemblance to the biogs that appeared in FTM's **OrKestra Special...**

The album kicks off with early concert favourite **DIRTY OLD TOWN**. Despite a folky lyrical theme, any resemblance to the **Pogues/Dubliners** tune of a few years back ends with the title. Clanky factory noises usher in a sprightly little toon, punctuated with horn flourishes that add instrumental colour. Kelly was rumoured not to be keen on them though, which is probably why it hasn't appeared till now, despite being one of their oldest songs. **SOME KIND OF MAGIC** and **DON'T GIVE UP** follow, and they remain great examples of the band's approach; tight guitar/violin interplay, funky basswork, superb vocals, spine chilling harmonies and a intimate grasp

of rock dynamics. It won't surprise anyone to know that **MAGIC** will be their first UK single; hopefully that honour will also be extended to **DON'T GIVE UP**, a long-time favourite of mine.

WHO'S THAT CALLING (CRAZY CRAZY) closed the '91 LP on an anticlimactic note, and it's one of the tracks that could quite happily have been left off in preference to others. It seems crazy (crazy)(!) to have left this on when the infinitely superior **FLY AWAY** didn't make it, for instance.

The next four tracks all come from **BEYOND THE DREAM: HOLD ON TO LOVE** (a superior ballad that is a fine showcase for Kelly's voice), **BEYOND THE DREAM** (one of the album's "epic" tracks; "a pocket sized **MR. BLUE SKY**", I called it in '91), **THIS IS THE NIGHT** (a violin dominated number with an upbeat melody that belies its rather depressing lyrics) and **EVERYBODY'S GOT TO NEED SOMEBODY** (a fine arrangement bookended by bursts of Spanish guitar). The first major surprise of the album occurs next. **DEAR MAMA**, a plaintive tale of a young soldier in the American Civil War writing a farewell letter to his mother, first graced Kelly's eponymous debut in 1982, but this is a new version, much sharper and more clearly focused. Mik's violin is much more to the fore, but it's a shame that Louis Clark's gentle string arrangement appears to have been buried as a consequence.

BRING ON THE DANCING GIRLS is up next, the closest thing OrKestra are ever going to get to stadium rock. Well, maybe not. The band's cheeky version of **ROLL OVER BEETHOVEN** cocks a snook at all those ELO fans who believe the band began and ended with Jeff Lynne, and indeed the rest of ELO Part II were so impressed with OrKestra's arrangement

that they play it this way themselves, "*Kaminski plays his fiddle*" and all. **ROCK N' ROLL FEVER** can't hold a candle to it however. Lacking either the rockabilly flash of it's closest ELO neighbour **HOLD ON TIGHT** or the charm of Kelly's lyrically similar **OLD ROCK N' ROLLER**, it relies on Louis' strings and tight vocals to give it what limited charm it possesses. Like the man said, you can't polish a turd.

Restoring the class that the rest of the album has shown is the closer, **SEA OF DREAMS**. Another refugee from 1982's **KELLY**, once again a visit to the remix studio has done wonders in restoring the colour to its cheeks. It always was a beautiful song, and it fits in here perfectly. I'm a big fan of songs with sea noises in them, and the relaxing strains of waves breaking against the beach provides the ideal end to the album.

Considering that this album was compiled from literally dozens of different recording sessions and remixes, it's amazing that the whole thing hangs together as well as it does, and this can only be attributed to the consummate musicianship and song writing skills of Kelly, Mik and their cohorts. The cynics amongst you may raise an eyebrow as to why this LP has finally appeared slap bang in the middle of an ELO Part II tour, but we are assured that this is merely coincidence(!). Be that as it may, it's good to have it here at last in whatever format.

However, knowing Kelly's penchant for recording umpteen different takes of all his songs and then releasing different versions of the same album though, is there any chance that we could have this LP again minus **ROCK & ROLL FEVER** but with **THE FOX** instead?

By Andrew Whiteside

How The Idle Race Was Won!

Several light years ago, when FTM was very young, we ran a two-part feature on *The Idle Race*, with the promise of more to come. Time has passed, and in the interim, we managed to track down and seriously hassle the delightfully fascinating duo of Dave Pritchard and Greg Masters, around the house and garden somewhere in Birmingham, whilst Roger Spencer was found lurking in a small cupboard marked "Dressing Room" in a Bradford club! It had seemed that there was very little Idle Race memorabilia available, the reason for which was soon discovered — Dave has it all in his loft! It turns out that there is so much material in the form of written records, newspaper cuttings, photos, diaries and the memories the guys themselves that there is no way in which the format of this magazine could possibly do justice to the subject. However, that does not mean that we cannot attempt to offer some insight into one of the most creative and innovative bands of the Sixties. In fact, consider this feature as a taster, for greater things are afoot. Dave Pritchard is at the moment in the very initial stages of planning a book. These things can take eons, so, in the meantime...

The history essentially takes us way back before even **Mike Sheridan and the Nightriders**(!) but really, that is another bedtime-story-for-insomniacs within itself. Very briefly, Mike Sheridan and the Nightriders' final line-up consisted of **Mike, Roger, Greg, Dave and Roy Wood**, and had become an immensely successful band on the Birmingham scene. Although they released six competent and often very worthy singles, and ventured out of their home town as far afield as **Germany**, they never quite "made it" in commercial terms. At that



"These guys are really rocking - rocking, get it? No?!"

time, many bands on the local scene would meet up and join together, particularly at the **Cedar Club** in Birmingham, and it was from this that a sort of Midlands "supergroup" were formed. **The Move** took members from several different bands, one of them being Roy Wood from *The Nightriders*. Dave Pritchard takes up the story:-

"When Roy came to us and said that was what he wanted to do, we thought, 'Well, that's OK. Good luck'. We weren't too happy, obviously, as we'd been working at it for a long while, but at that same



*In the beginning there was Mike Sheridan and The Nightriders!
(l to r: Dave, Roger, Greg, Roy and (front) Mike)"*

time, we appreciated the fact that he wanted to do something else. Then Mick (Sheridan) said, 'Well, if Roy is leaving, I'm going as well. I'm going to go back semi-pro'. So that left just Greg, Roger and myself."

The muffled voice of Roger Spencer from his cupboard in Bradford commented, "He [Roy] was a superstar, you know. It was fantastic to work with him. I don't think we realised at the time how great Roy was. My dad used to tell me he was brilliant, and called him 'The Golden Boy', but we were all just busy having a good time and never realised. I think that pissed Roy off, actually. He was having a go at writing, and we never encouraged him. Then this new group of people came along — the members of The Move — and said, 'Great. Let's have a listen', and showed some enthusiasm, and that's why they ended up together."

Greg continued, "We knew the guitarist from **Carl Wayne and the Vikings, Johnny Mann**, so we asked him to join us, but he only stayed a couple of months. We got ourselves a record contract. Polydor were in the area looking for bands, and they flew us from Birmingham to London to negotiate a deal, which was a big thing in those days."

Dave's documentation of the times, his diary, letters, contracts, etc. are detailed enough to give us the precise date for the official end of Mike Sheridan and the Nightriders as 15 January 1966, and the day Johnny Mann joined, along with the abbreviation of the name to The Nightriders, as 25 January 1966. This line-up played several gigs and went into **Pye Recording Studios** at Marble Arch with Polydor producer, **Clare Francis**. The idea was to record a handful of tracks and choose the best for the first single. The

numbers actually put down on tape are remembered to be a **Ray Charles** song called **I BELIEVE TO MY SOUL, LOVE ME RIGHT NOW** (which still exists as an acetate) with Johnny Mann on lead vocals, and **YOUR FRIEND** featuring Dave singing and Johnny on lead guitar. At this jolly convenient moment in the proceedings, just after all the publicity photos had been taken, Johnny Mann decided to leave. An advert was placed, and the subsequent auditions turned up a young guitarist called **Jeff Lynne**. That was mid-April of 1966.

"He was great," remembers Greg. "Picked things up really quickly. He was another Woody, really — one walks out, one walks in! Good singer and harmoniser. We were very lucky."

At this point, an age-old mystery was unravelled.

"So, is Jeff on **IT'S ONLY THE DOG**, then?" enquired the interviewer (frothing at the mouth!).

"Yes, Jeff is on **IT'S ONLY THE DOG**," confirmed Dave. "That one wasn't recorded at Pye, it was done at **Hollitt and Taylor Studios** in Handsworth, with Roger on vocals and Jeff on guitar. Then we re-recorded **YOUR FRIEND** with me sing-



Logo designed by **Dave Pritchard**.



"Formally or formerly?" Shame there is no date on this but we reckon it was June 1966.

ing and Jeff playing guitar again. Johnny Mann had got a violin sound on the guitar and he taught Jeff how to do it, only Jeff got it much better. So that was the first single, **IT'S ONLY THE DOG** backed with **YOUR FRIEND**. At that time we were still called **The Nightriders**."

The change of name came shortly afterwards, and was a well-considered move. Having spent several years under the **The Nightriders** banner, the band decided that their new image required a fitting title.

"Jeff was a few years younger than us, and we thought we'd project everything on him, make him the front man. We were aiming high, and originally the name was to be **Idyll Race**, as in 'perfection', and it was just as things started to get psychedelic, but it sort of mutated into **Idle Race**."

"We nearly had a massive riot outside the BMC factory in Birmingham," laughed Greg. "We went round putting up posters on all the trees, which said 'Who are the Idle Race?' and they were on strike at the time, and they thought we were getting at them! Our publicist was **Dennis Detheridge**, who had the **MIDLAND BEAT** music paper, so we practically had our own weekly column in there! We had no trouble getting gigs. The first gig Jeff played with us was as The Nightriders, and I think it was possibly **Shard End Community Centre**. I could be wrong..."

"You could be wrong," chimed in Dave!

"...but we went on to the college circuit, 'cos that was the 'in' thing to play. We used to play with anybody, I mean, there was nobody we've never played with. **Pink Floyd, The Stones...**"

"We never played with The Stones," argued Dave.

"We did! We were there when..." Oops, fistycuffs on the lawn! Erm, let's move swiftly on to the first album, chaps. Dusting himself down, Dave continued,

"We lost our contract with Polydor when Clare Francis sort of fell out with, er, Roger — kind of! Anyway, we were still very friendly with Woody, and he was always helpful to us. I think The Move had been doing some stuff at **Advision Studios** in London, where **Gerald Chevin** and **Eddie Offord** worked as engineers. Roy got them to come and see us play at The Cedar Club, and they liked us and offered to do some recording with us. They had free access to Advision Studios at the weekends, so we used to go



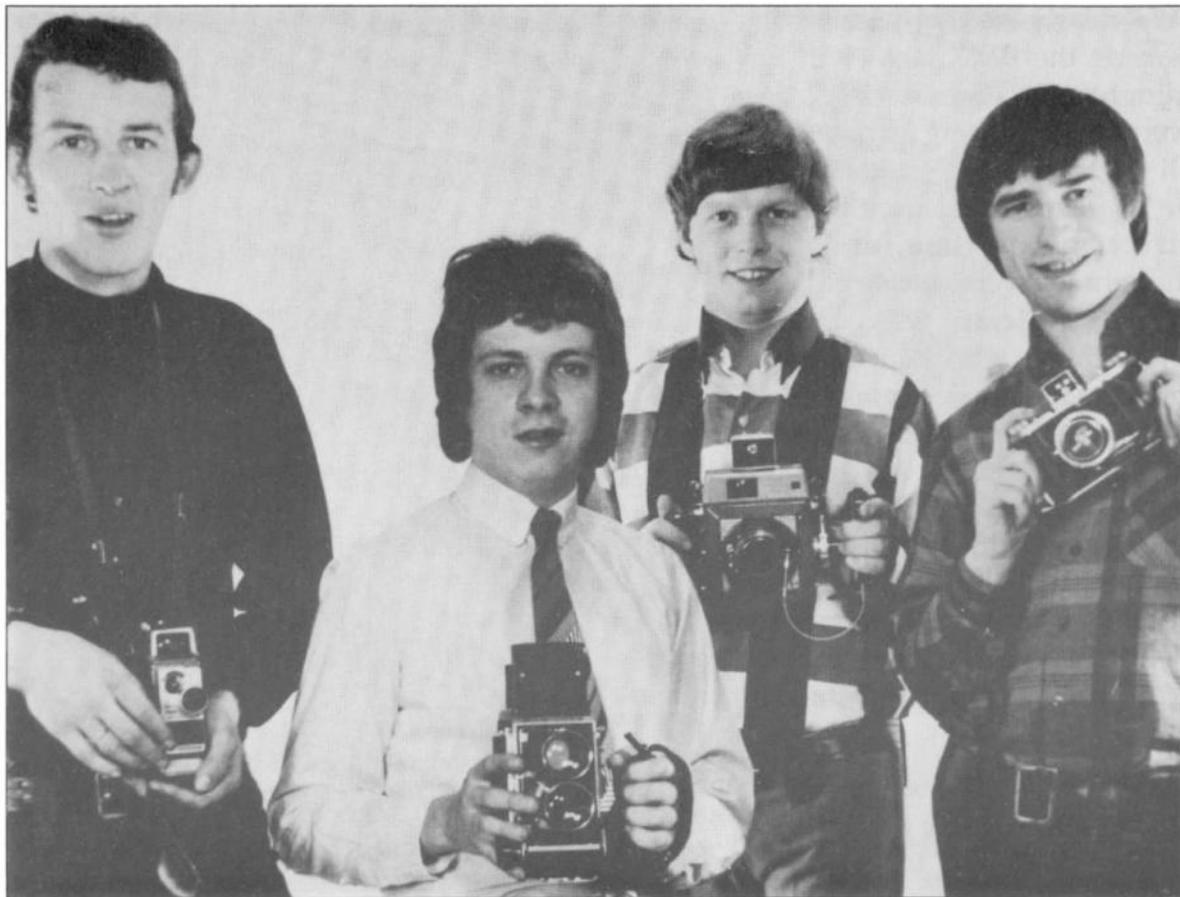
"Now then boys, what have you been up to?"

down there. We were really lucky, 'cos most bands at that time didn't have the kind of control over their recording that we had. We could virtually do what we wanted, and spend as much time as we liked, so long as it was the weekend. Mainly it was Saturday night, when we'd do a gig, then drive straight there, grab a few hours sleep in a hotel, then spend the whole time in the studio..."

"...and the cleaners used to come in and we'd still be there!" added Dave. "The first thing we did was Roy's song, **LEMON TREE**."

It is strange to think that The Idle Race recorded a cover version rather than an original number, when both Dave and Jeff were songwriters.

"Ah well," explained Dave. "Although I was doing a bit of writing, Jeff hadn't



"The Idle Race looking pretty snappy!"

really started at that point. Eddie and Gerald wanted us to do **LEMON TREE** because Roy had just started to become successful, and they thought we might have a hit with it. There was a rumour that Roy played on our version, but he didn't. He didn't play on any Idle Race stuff." (Oh well, there goes another little legend!) "Anyway, we thought that, as we had this really good recording opportunity, we should write some original stuff, so we used to sit around in Jeff's front room in Shard End and try to write stuff. Really, the only thing the band was involved with to any extent was **DAYS OF BROKEN ARROWS**. The rest were mainly Jeff. He'd have a very fixed idea of what he wanted, and he'd play us a demo tape that he'd made himself."

Suddenly, the voice from the cupboard chipped in,

"Oh yeah. It was like a little gang who used to record their own stuff at home. There was Jeff, Roy and **Dave Morgan**. They used to have Bang and Olufsen overdubbing tape recorders, and they'd play stuff to each other. I was there in Jeff's front room when they did the demo for **BLACKBERRY WAY**. I had to hold the cushions round Roy's head so he got a good solid sound for the vocals! Jeff wrote one called **SHARD END CRESCENT**." (doesn't have quite the same ring, does it?). Roger then burst into song, "*Shard End Crescent -ch, fifty-five bus goes right past my window .*" (Cor! should have been on **OUT OF THE BLUE**, that one!).

"It was so naff, really!" exclaimed Greg.

"Well, we recorded it. I remember the tune," said Dave.

"It was quirky," Roger admitted, from behind the door. "I called it **Rupert Bear** music. Jeff was a Rupert Bear freak. Years and years ago, he had an old Fender Esquire, which he stripped down and he was drawing this beautiful Rupert Bear picture on it (vandal!). He had about 60% done and someone pinched it from a rough club we were playing. It would have been worth a lot of money now, 'cos they're rare guitars. Jeff always had a Rupert Annual at Christmas (did he really?), and then Paul McCartney went and...you know..."

Nicked them? What a sod! Anyway, back to the story...

Although The Idle Race were now recording tracks for an album, they had neither a record contract, nor a manager. They set up all their own gigs, found their own publicity, and controlled all their own finances. However, it seemed to make sense to look for a manager, and they were put in touch with **Ray Williams**, who worked for **Liberty Records** as an A&R man.

Explained Dave, "Ray managed to sort us out a contract with Liberty which killed two birds with one stone. We'd got a manager who was London-based, and had good contacts and found a record deal. Liberty were American-based, but had just set up a branch in England."

It took The Idle Race over six months to record their first album, **THE BIRTHDAY PARTY**. The band were very new to recording techniques and learned much from their producers, particularly Eddie Offord.

"Eddie was just a tremendous engineer," said Dave, "which is probably why he eventually become involved with **Yes**. He used to cut up bits of tape with a razor blade and swap them around or run them backwards, or cut them into a different section of tape. We learnt a lot of stuff like that from him. Gerald and Eddie used to spend hours in the studio experimenting, trying to find out how to get certain sounds, like **The Beatles** were using at the time. We benefitted from that and, later on, we could do it ourselves."

"It was just a wacky sort of album, really," Roger told us. "Our brains were spinning, and we were driving to London from a gig, then back to a gig. It was all very frenetic, you know." — which could account for the album's eccentricity and diversity. **THE BIRTHDAY PARTY** never was a massive seller at the time ('though it did actually outsell The Move's first album, eventually!), but its critical acclaim was widespread, winning them fans in high places; **Kenny Everett** (who became Honorary President of The Idle Race Fan Club), **Stuart Henry**, **John Peel**, and producer **Bernie Andrews** were just a few of those who rated the band alongside The Beatles.

And this is where we will take a break until next time, when Dave and Greg will continue the tale in their most entertaining manner. It was so entertaining, in fact, that an entire day was not enough, and our interview was generously accommodated in the treasure trove of music memorabilia that was Dave and Fiona Pritchard's home, over several visits, and we remain still hungry for more!

By Gill

NEXT TIME: The Idle Race as a live band, Jeff's guitar technique(!), the Radio Sessions, and more!

The B.C. Collection

Tandy Morgan Smith The B.C. Collection (TMS 92)

THE B.C. COLLECTION



TANDY MORGAN SMITH

The full story of how this became available (release is perhaps not the right word) will be related in the next issue, (along with an exclusive interview with Martin Smith) so I won't elaborate here. Suffice to say, though, that on a musical level, it fills a large gap in any ELO fan's collection by painting in another part of the picture. At the same time it demonstrates an extension of the artistry of one man who was one of the group's mainstays for fourteen years, combined with the work of a fellow colleague from the delightfully-named Balls circa 1970 who also penned two early Move B-sides. And we haven't even mentioned the bassist from Jeff Lynne's final live dates with ELO.

All the 17 songs on THE B.C. COLLECTION were written by **Dave Morgan**, apart from ENOLA SAD by **Richard Tandy**. In reviewing them, it must be borne in mind that they were recorded more or less as home demos, so if they lack a certain 'roundness of sound', it's only to be expected. Yet if this was still the less overly-profit-motivated '70s, they would surely have found commercial

release, probably after having been handed over to a team of American producers and remixers, no expense spared, and ended up sounding nothing like the creators had intended!

Onto the tracks themselves. **KARI** is a pleading, yet gently humorous song with picturesque lyrical touches of a lonely summer, when there are 'gonna be some beer cans in the garden as empty as the feeling in my heart' (recommended for keeping the slugs off your lettuces too). **WESTERN LIFE** is gently rocky, with slide guitar by **Bob Wilson**. **ANNA** has a neat change of tempo from ballad pace to bluesy rock'n'roll— compare **ELO's WILD WEST HERO** — with its stops and starts. **EYE OF A HURRICANE** is the most immediately catchy with its strong chorus, and despite the title, **DREAMAWAY** is the most forceful rocker in evidence. By and large, the more plaintive songs dominate, like the beautiful **CITY GIRL**, with its dreamy intro, appealing vocals and harmonies (some breathtaking high notes

along the way), plus touches of George Harrison-influenced guitar; while **BY GONES** and **DESERT ISLAND BLUES** have overtones of Paul McCartney's more classically-styled ballads. And maybe you wouldn't expect to find a disco number here, but give **RUN LITTLE GIRL** a spin, and with its insistent rhythm it would have given Erasure or the Pet Shop Boys a run for their money.

So overall how does it compare with the work of **Roy Wood** or **Jeff Lynne**? Is it fair to make such comparisons anyway? Maybe not, but the slower songs definitely bring some of Roy's loveliest evocations (notably **THE GIRL OUTSIDE** and **DEAR ELAINE**) to mind, as well as touches of late Beatles and Idle Race. One can only regret that none of the songs ever made it onto an **ELO** album. In conclusion, a big thank you to Richard, Dave and Martin for allowing us to hear it. Any more where this came from?

By John Van der Kiste

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An Alternative History Of ELO

"Just on the border of your waking mind, there lies another time..."

Yes, there is indeed a parallel universe, with another Earth, and another ELO. This is their story...

The way ELO's first album received its name in the US is a story which has now passed into rock legend. A record company executive reputedly asked his secretary to find out the title, and received the infamous memo, "OUT TO LUNCH", which accidentally gave rise to one of the '70's more unusual album titles. incidentally, it is a little known fact that many other classic albums of the '70's were named using this secretarial technique. Thus, Pink Floyd's **DARK SIDE OF THE MOON** has always been better known to Americans as **THERE'S SOMEONE WAITING FOR YOU IN THE LOBBY, SIR**, whilst **TUBULAR BELLS** is often referred to in the States as **WHAT DO YOU MEAN, YOUR WIFE'S JUST FOUND OUT ABOUT US, AND YOU'VE GOT TO THINK OF THE KIDS?**

A few years later, controversy loomed once more when critics slammed the album **ELDERBERRIES** for containing backwards devil worshipping messages on tracks such as **CAN'T GET IT OUT OF MY HEX**, **LAREDO INFERNO**, **SATAN LADY** and **ILLUSIONS IN JOHN MAJOR**. The band refuted such allegations, and cheekily referred to the incident by naming their next album **CISUM EHT ECAF**, which later confused fans when they discovered it was actually a fanzine. The former album is also renowned for its disappearing musicians. As Jeff explains, *"Orchestral musicians were notorious clock-watchers, and kept disappearing when their time was up."* Hence, if you listen very carefully on **EL DIABLE**, you can hear some of the double-bass players spontaneously combust in the background. A few are also ru-

moured to have appeared, looking dazed, out of the spaceship in **CLOSE ENCOUNTERS OF THE THIRD KIND**.

The late '70's brought ELO their biggest commercial successes to date, and the tour of '77 was particularly notable. What many people do not realise is that **Spinal Tap's** famous Stonehenge sequence was in fact based on a real-life incident involving the ELO flying saucer; the designer's plans apparently omitted the word "flying", and the band were left to perform to the masses on a spectacular fifty-foot plate. A secretary was later fired. Another feature of the ELO story at this time was Lynne's penchant for recording backing tracks with no instruments. *"Looking back, it seems kinda strange that we did everything that way, and people I've worked with since are amazed at the idea of painstakingly recording backing tracks without instruments," he said recently, "but we'd just go back to the studio at the last minute, and add everything else in a few days."*

The name for the next album, **DISCOVERY**, was chosen because it cleverly combined two words, although no-one was quite sure what the record had to do with ovaries.

The band's next project was the soundtrack to the film **XENOPHOBIA**, a musical fantasy spectacular about illegal immigrants, which starred the unlikely combination of **Olivia de Havilland** and **Gene Wilder**. However, with the onslaught of punk, new wave and Bucks Fizz, ELO faced a decline in popularity, and solo projects such as the Randy-

Moribund album and Bev Bevan's critically-acclaimed **SLAP THOSE SKINS** failed to ameliorate the situation. In 1981, Jeff Lynne decided to take the band in a new direction, and invented a time machine to take them forward to the year 2095. Once there, they made use of the latest futuristic technology to create the album **TIME**, but unfortunately, on the way back, they left the string section behind. Now stuck in the future, they are rumoured to be earning a fortune on the interplanetary cabaret circuit as **ELO Part VII**.

The follow-up, the proposed double album **SECRET MESSAGES**, was accidentally shrunk in the wash, thus depriving the public of a chance to hear classics such as the tribute track **KYLIE FOREVER**. Eventually, by '86, the band

were tired of the whole thing, and Jeff himself was fed up with constant touring. "I used to hate having to devote so much time to life on the road," he explained, "The other guys wouldn't let me back on the coach, so I had to walk everywhere between gigs." Thence came a handful of farewell dates, a final album, and the inevitable split. Compilations plugged the gap afterwards in vain, the interest of fans appeared to dwindle, and for several years all was quiet on the **ELO** front. But not for long...

TO BE CONTINUED

Coming Soon - ELO Return with a new guise!

By Mark Preston

A "Stop That It's Silly!" production for Korky, with thanks to John Cobblers.

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So Long And Thanks For All The Fish.

After several years of hard labour with FTM, our good friend **Mark Tucker** has completed his sentence and returned to the outside world! We would like to take this opportunity to say a big "Thanks" for all his time and energy and to wish Mark all the very best. Fun Time Magazine will never be quite the same again!

The Magic Roundabout Woody On The Live Circuit!



"Hello Florence," said Dougal.

"Hello Dougal," said Florence.

"Hello Dougal and Florence," said Woody. "Anyone know what time it is?"

"Boing!" said Zebedee. "Time to tour."

So he did!

There is a widespread belief that all things in this world go round in circles. Those sagacious prophets, The New Seekers, said so in 1972, whilst Dougal and Co. are currently imparting this Zen-ist conviction most weekday teatimes, so it must be right! Roy Wood's abstinence from 'the road' spans over ten years, but here he is, ready to rock on a regular basis following the triumph of a series of Christmas Specials. The roundabout has cranked itself full circle and it is Woody's turn once again for success on the live circuit.

Those of you who partake in FTM's amazing, all-singing, all-dancing, often full-colour supplement scheme will have already read and inwardly digested the review of Woody's inaugural 'Special' at **Birmingham's New Rep** ... and those of you who don't, won't. Therefore, let the latter read on and the former revel again in the wonderously woven web of words

(or skip several paragraphs and begin somewhere over the page-ish).

Woody is on the road again and suddenly, life is all sort of glowing and colourful! The aforementioned New Rep Theatre hosted the first date for Roy and his magnificent new 11-piece band. Such is this man's pulling power that people came from miles around. Places as exotic

as London, Bristol, Bradford(!), Scotland, and even the United States were represented, and each person must have felt that the bus fare was worth every penny!

Following an entertaining set from **The Jim Onslow Experience(!)**, Woody's band arrived onstage to the **THEME FROM THUNDERBIRDS** (a tip of the hat to the all-girl brass section), and erupted into the classic opener, **CALIFORNIA MAN**. The set was similar to that performed at the NEC earlier this year, including most of the biggest hits enjoyed by **The Move** and **Wizzard**, but this time having the added attraction of three brand new songs. There has been a long, long wait to hear Roy's new material and, just as he has never let us down with his live performances, his songwriting talents live up to the extremely high standards we have come to expect. The first song to be debuted was **ELECTRIC AGE**, a great uptempo affair with a fine brass arrangement. In fact, the whole of Woody's show is uptempo, so much so that, after several consecutive rounds of breathless audience participation, a voice from the front row called for a slow number. "*What's 'slow'?*" was Woody's reply!

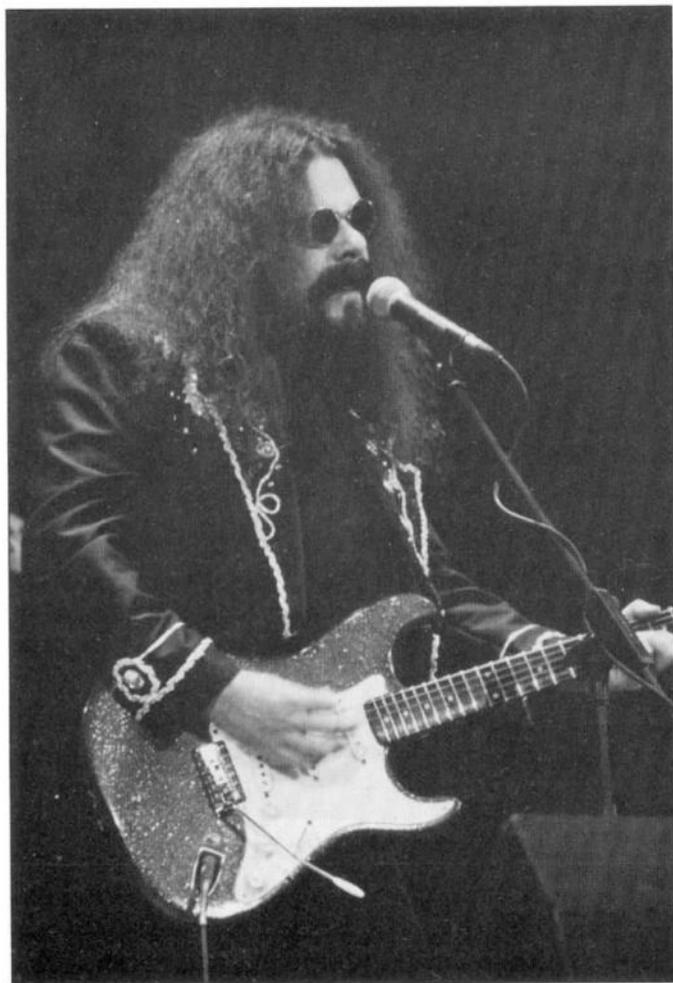
Bearing in mind that some of these songs are twenty-odd years old, there could be a danger of the whole show becoming a platform for nostalgia. However, there is absolutely no way that any of them sound dated. The spirited arrangements and enthusiastic delivery make nonsense of the time period covered, and the mixture of youth and experience(!) within the band give the whole thing an unprecedented balance. The overall sound this night was the best I've ever heard from any of Roy's line-ups. **Wizzard** were a wonderful experience onstage, but they never sorted out their live sound well enough to showcase their individual tal-

ents. This lot have it sussed already! Roy has managed to create that "Wall of Sound", yet each instrument can be picked out, whilst his vocal floats easily over the top. Particular "hot spots" were the **World's Greatest Pop Song**, **SEE MY BABY JIVE**, and the second of Roy's new songs, **LION'S HEART**, a rocker of slightly heavier tendencies with an impressive brass and string-sound intro.

Between numbers, there was much light-hearted banter between Mr Wood and his enthralled audience, and a roar of delight swept the house when he appeared with his bagpipes decked out in fairy lights! Further mayhem arose when the main man attacked first his sax player, then his guitarist, with a knife (the collapsible, plastic kind!). Makes a change from hugs and kisses, but the victims don't run away quite as fast!

CHRISTMAS EVERYDAY, the official set closer, sounded vaguely out of place after becoming accustomed to hearing it performed in midsummer, or any other time of year except Christmas, in fact! Roy and his band returned to the stage to air yet another new track, **KISS ME GOODNIGHT BOADICEA**, a belting rocker in the time-honoured Woody tradition all loud and brash with an instantly hummable hook line and very witty lyrics. **DOWN TO ZERO**, the one that sounds like it was a big hit but never actually made the charts, rounded off a performance shimmering with warmth and finesse, the reciprocated appreciation of audience and artist flooding the theatre in a great tidal wave of joy.

After the gig, the time devoted by Roy to his visiting fans, many of them long-standing supporters, was clearly appreciated, and moved several people to declare that this was the best night they'd ever had ... and you don't argue with that!



The Christmas dates were initially arranged for Woody and his band to check out the climate and find out if live work was to the mutual liking of the performers and audience. The real test came over two nights at London's celebrated venue, **The Town and Country Club** (now **The Forum**) as special guest of **Squeeze** where the true quality of the Woody Charisma was proved. The Roy Wood Band were a late addition to the bill, and many of the Cool Cats out that night were surprised to learn of Roy's presence. To win over the enthusiasm and affection of an audience who have brought tickets particularly to see Roy Wood is one thing, but to gain the full support of a crowd who were primarily there to see Squeeze is an entirely different raspberry trifle

but that is exactly what he did. Within a couple of numbers, a large proportion of the audience were feverishly singing along, some of them in tune, too! Conversation overheard between two Squeeze fans:

"Oo's this, then?"

"It's that Wizzard bloke."

"Great, innee?"

"Yeah, and he looks like a proper pop star!!" Rock'n'roll, please!

Spotted amongst the capacity crowd were a couple of ex-Wizzards, namely sax player, **Nick Pentelow**, and an ever-pheasant (or should that read effervescent? No, right first time), **Charlie Grima**, still up to his old tricks of, "Hello, me old mate. How are you? ... Who are you?!"

The tinsel entwined festively around the mic. stands reflected the sparkle of Woody's performances over the two shows, and again the sound balance was superb, especially on the second night, where an encore for the Special Guest was vociferously demanded and graciously granted! Squeeze were in grave danger of being totally eclipsed and, on that second night, wisely decided that their advertised acoustic set would not seem particularly impressive following such an exciting and expansive preceding sound, and appeared onstage with the full line-up. OK, so I may be slightly(!) biased, but it really did seem quite apparent that Mr Wood was compounding his reputation for innocently upstaging just about everyone with whom he shares a bill! Up on the balcony during the final set, a fluffy mass of red hair could be seen, taking in the Squeeze performance and enjoying the

general atmosphere of yet another victory.

Following Christmas, yet just before New Year, during that week when no one can quite work out what day it is, but are absolutely certain about the fact that lunch will consist of turkey sandwiches (again), **The Robin Hood** at Brierley Hill sold a Wembley Cup Final ticket quota for a Second Division-sized stadium. Space aside, the venue is now recognised as one of the Midland's hot spots — and hot it was. Steaming, in fact. Camera lenses suffered condensation, the band suffered lack of air, (but not lack of hair!) and there was a serious drought front-stage, from where the bar was unreachable but it was one of those memorable gigs at which everyone had a bopping good time, and The Roy Wood Band developed still further as individuals and as a collective unit. **BOADICEA** was by this time going down like an old favourite, whilst the power of the horns shone through on those tricky arrangements implemented by Roy just to keep us all on our toes! "Spot The Celebrity" tonight awarded first prize to the person who picked out **Kelly Groucutt** in the audience (and later, in the bar!).

February saw a couple more gigs, the first of which took place at **Ryde** in the Isle of Wight, to which a thousand-strong crowd caught the ferry from the mainland. "It was brilliant," they said! A gig at Woking followed, where two new songs were unveiled. 1-2-3 (the **Len Barry** hit), with its impressive brass arrangement, came over strongly, but the evening's highlight was reserved for the premiere of Roy's latest creation, **HOUSE OF LOVE**, a swinging Atlantic Soul-style number, complete with a **Muscle Shoals** horn hook laid over a driving backbeat, and topped off by a real black vocal sound

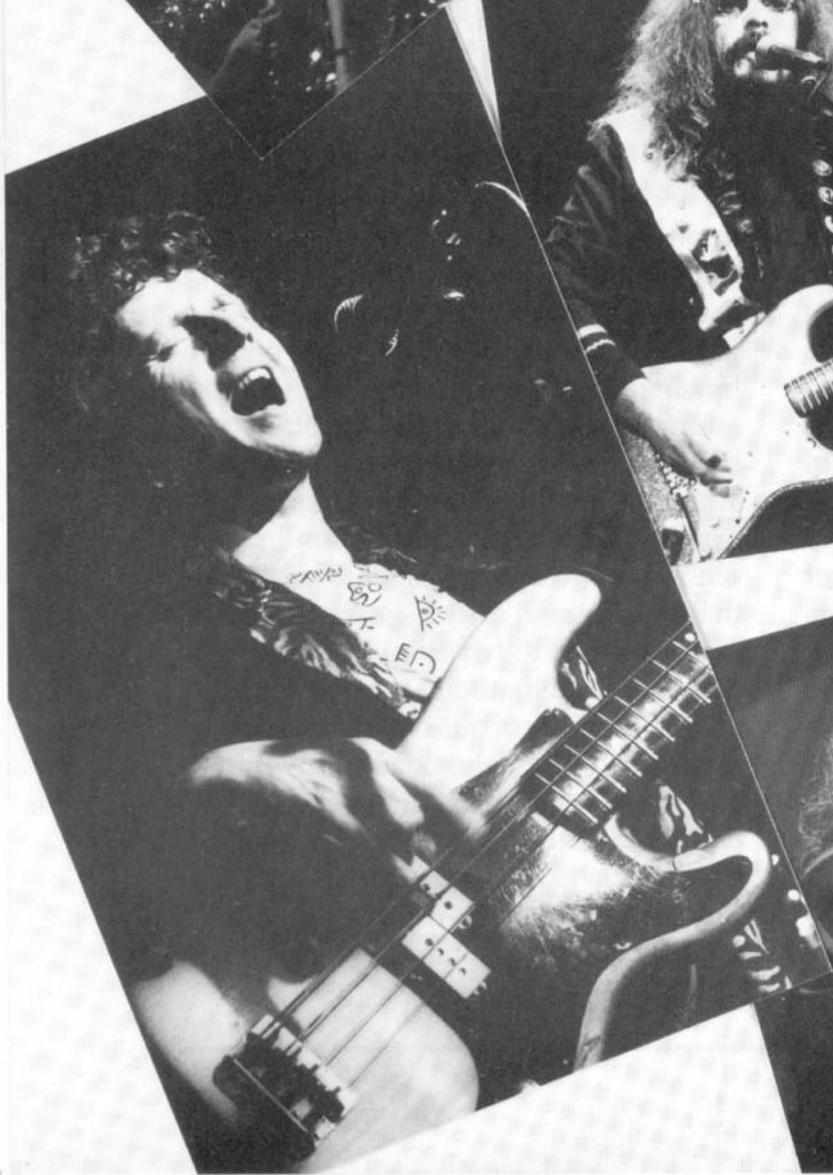
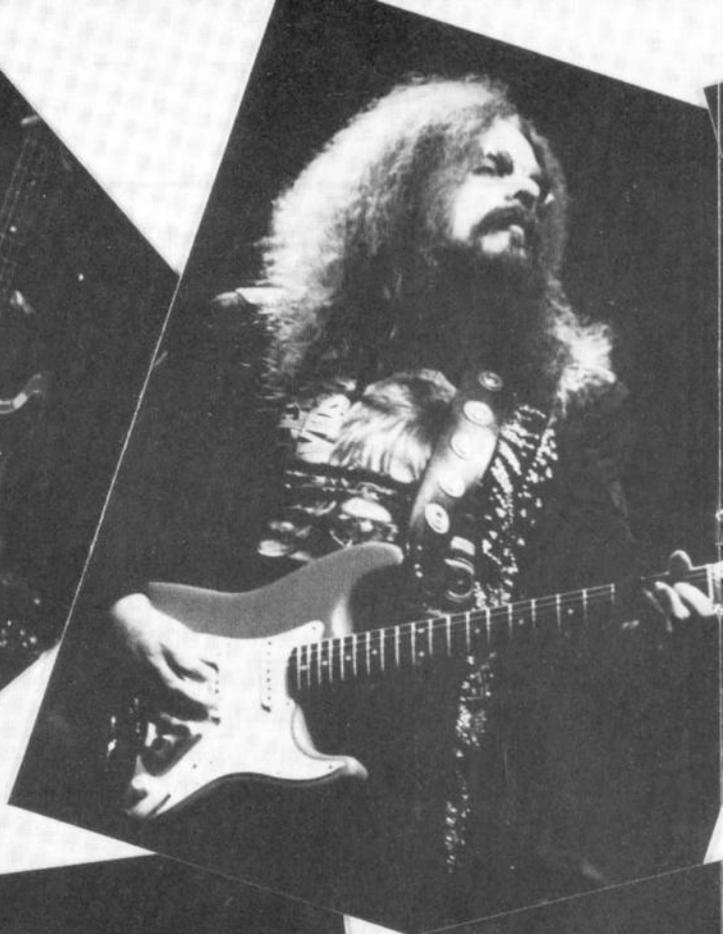
from backing singers, **The Naylor Twins**.

A Special Award for Sartorial Elegance must be made to sax player **Terry Bean**, for his harlequin suit, which certainly matches his essentially flamboyant stage persona. A further innovation is that of bringing the brass soloists out to front stage whilst Woody disappears to coax his bagpipes down from the whisky optic behind the bar. **Karen** on trumpet and **Sue** on trombone did an admirable job, both in sounding and looking fine in the spotlight.

Backstage later, Woody had a visitor. **Carl Wayne** dropped in to watch the show and say, "Any time, any place, anywhere..." sorry, no: "Hello," following his own performance onstage in **BLOOD BROTHERS**.

The last we saw of the band was the tail lights of the bus disappearing in search of the nearest curry house — in Woking?

After much hard work and preparation, the long awaited 19 date April tour left upon us, grabbed us by the hand and skipped joyfully off in the direction of lucky old **Bristol**! The **Colston Hall** is a pleasure to visit. The auditorium offers a large stage, decent seating arrangement and fine acoustics, whilst the staff treat their customers with due respect i.e. if you have paid for your seat, they don't expect you to sit rigidly in it all night. They seem to have grasped the concept that one goes to a rock concert to enjoy one's self and if that entails having a bit of a boogie (just quietly to yourself, with may be a couple of out-of-time handclaps and a the odd tuneless lyric thrown in to prove you did buy the record in 1973) then that's OK. Anyway... The opening date had everyone all over- excited and thrilled and things as Woody handed out the official "Woody On Tour" jackets so







that all members of the entourage could easily be spotted and returned to base if they wandered off and got lost in the local branch of Woolworths. Woody doesn't wear a tour jacket because apparently, he can be spotted quite easily just as he is.

First night nerves had no chance as The Roy Wood Band took to the stage and let rip through a tremendous set, with a clarity of sound rarely heard elsewhere these days. The arrangements of the old songs are such that it is like discovering re-cut diamonds; they glisten and sparkle, opening up a whole new rainbow of aural colours. **FIREBRIGADE** now has a funky little reggae break, **SEE MY BABY JIVE** is even bigger and bolder than the original monumental recording, whilst **FOREVER** is vocally quite magnificent. The most brain-bending change, however, occurs in **I CAN HEAR THE GRASS GROW**, in which Woody has been intuitive enough to realise it's full potential by emphasising the classic guitar hook and loading the whole song with such intensity that it verily erupts from inside one

like the birth of an Alien. (Sorry? What was I saying?... Er... Oh yes...!). The entire set is now so strong and well balanced that one would need to be most pernicky to pick holes in it. However, (here she goes!) may I be so bold as to suggest... **"NO!"** —
Woody

... although the ultimate arrangement and delivery

of **1-2-3** lacks neither punch nor finesse, the actual song itself is by no means as cleverly written as the rest of the otherwise entirely Woody-penned show. Moreover, there are so many of his own songs that are not included here that maybe it could make way for one of them. My suggestion is (and it's my idea, my theory, no-one else's) the inclusion of **BRONTOSAURUS** — listen, can you not already hear the brass arrangement stomping prehistorically around inside your head? No? Oh well.

Next stop, **Great Yarmouth**, where the previous day's phone call to ascertain if the loading facilities were around the back of the theatre was met with a slightly bemused answer of, "Well dear, you'd get rather wet. *The Britannia Theatre is on the end of the pier!*" Oh. Before sound-check the temptation to build sandcastles and have a paddle was resisted in favour of a cup of tea, so Woody's gang strolled along the prom. (all wearing their tour jackets, of course) and burst into the local cafe like a posse of gun-slingers arriving in a small-town saloon bar.

Tonight's audience witnessed the inauguration of a new ritual — Woody's ceremonious supping of a mug of Horlicks whilst onstage and the announcement that bed-time was nigh! The reason? Roy had a bad throat and Horlicks is good for you! Another invigorating performance in which particular mention should be made of backing vocalist, Sharron, who performed in the singular as her sister had carelessly managed to get herself married and taken off on honeymoon to somewhere more exotic than Yarmouth.

Guildford Civic Hall held the next Woody party, in which Equipment Coordinator (that's posh for Head Roadie) **Vince** became a star attraction as he dutifully delivered the Horlicks and the bagpipes on stage to Mr. Wood. So vital was the man's presence that a **Shan-grila's** song was dedicated to him and Vince became "The Packer Of The Leads"! Once again, Carl Wayne paid a visit. Can't keep away. Perhaps he wants to join the band.

Even at this stage there was no real indication of the abomination that was to be the cancellation of the tour. **Swansea's Brangwyn Hall**, a delightfully-decorated classical concert hall with amazing acoustics that bounced and ricocheted every note off every surface (!) welcomed the Woody Tour with open arms and, especially for the delight of its visitors staged a little performance, thus:

House manager enters foyer, stage left, strolls passed merchandise stall, stops, turns around and in those important, hushed, Dimpleby-like tones reserved only for unique occasions announces, "*Did you know, in 1975, Swansea had the highest percentage of loonies in the country?*" He then glides off gracefully, not unlike

Basil Fawltly!

Merchandisers continue counting T-shirts, pretending to be unperturbed, but keep their eyes on all sharp, pointy objects nearby!

Swansea were fortunate enough to witness the best all round performance so far, at which **Bob Fish**, ex-Darts and now **Darts II** (it's catching!) was present. The parting comment from Roy to his band and crew was, "*See you at Leicester*". "*Yeah, see you there*" was the general reply. But we didn't. There was no Leicester or anywhere else for that matter. The tour was abruptly cancelled sometime during the next day for reasons that still remain confusing.

However, the foundations have been laid and the overall impression derived from these inspiring first steps is that each ensuing gig (of which there will be many) promises to be an absolute musical feast! (so don't eat that sandwich, you'll spoil your appetite!). Do people actually realise what Roy has done here? In the space of a few short months, he has taken a very mixed and sizeable collection of musicians, rehearsed them into an integral unit, rearranged all his songs to capitalise on the instrumentation, and created a showcase for his music of unprecedented standards. Not only that, he has taken the whole lot out on the road to a rapturous reception from press and audience alike, ridden the storm caused by the ill-fated tour and emerged with renewed spirit. There's a brilliant mind at work here (unfortunately, it's not mine!). The Magic Roundabout is spinning, and there's room for all aboard.

"Far out, man," said Dylan.

"Keep off the grass," said Ermintrude.

"I'll try", said Gill.

Angry? I Nearly Made A Rap Record

On the very eve of this issue's deadline, after all that was to be writ had been wrote(!) —and has since had to be completely re-written —a sort of tragedy occurred. Just four encouragingly successful gigs into his tour, every single Woody date was pulled (cancelled, expunged, scrapped).

Tragedy? Isn't that a little dramatic? No, not really, when the circumstances are considered. It is certainly no mean feat to take yourself and your ten piece band on the road under every day circumstances, but after a ten year lay off, shall we say it takes more than a modicum of commitment and determination, particularly as Woody is doing this not on the back of any sort of musical revival, Glam Rock or otherwise, but on his own personal merit. There was no hype, no massive campaign, no huge record company backing, no embarrassingly-packaged retrospective LP upon which to cash in; this tour was undertaken by a man who decided it was time to share his music again, firstly by bringing together a group of fine young musicians to play it and secondly, by performing concerts for any one who cared to join in the fun. Those of you who attended the gigs in **Bristol, Yarmouth, Guildford** and **Swansea** will know that the months spent writing new songs, re-arranging old ones, rehearsing the band etc., not to mention all the periphery arrangements in touring, finally culminated in a quartet of terrific all-round band performances, wherein everyone played for one another. When Woody struggled with a bad cold, the rest of the band joined him with a strong and enthusiastic vocal support — and so did the audience! Lovely stuff! It is obvious that this band is not merely a passing fancy. Roy clearly sees it as a permanent fixture with a promising future. He collected his "gang" together, kitted them out in jolly posh tour jackets, put 'em "on

the bus" and everything appeared to be grooving along very smoothly. The gigs were by no means sell-outs, but the venues seemed satisfied with the houses and the audiences were keen, responsive and most appreciative. Feedback was extremely positive and it would have been only a matter of a few gigs before word circulated that Roy Wood's new band are pretty hot stuff. Some folk told of how they had waited twenty years for this (too young to travel to to **Wizzard** gigs, unaware of the low-key **Helicopters** tours) and it was worth every second. This is indicative of the level of interest to be found amongst Woody fans out there.

So what went wrong? Roy and his band gave everything, the crew really had their act together, the audiences went away delighted, local press were unanimously impressed; in fact, a wonderful time was in the process of being enjoyed by all concerned. However, as we all know, there only needs to be one bum note to spoil a symphony. Phone up any of the venues involved and they will tell you with one voice who pulled the tour,

"It was the promoter," they will chorus.

Was it really? Well, what a surprise! How on earth could that be possible? I wonder who could be putting around tales of "ill-health" and "poor public response"? Surely not the same sensitive soul who can be quoted thus:

"It doesn't matter about the money. What's important is getting it right for Woody."

Oh yeah?

Over to Roy, who has had to circulate a press release in order to put the record straight:-

"I admit that advance ticket sales haven't been terrific but if I had been informed of advance numbers before the tour began maybe we could have reached an agreement. As it is, neither myself nor the band have received any salary and it has cost us all a lot of money in expenses. We were promised an advance but this hasn't been forthcoming. As things stand we haven't received a penny. Any stories that I decided to pull out through ill-health are completely false. The decision was solely that of the Promoter and I was first informed when I received a fax at my home (just 24 hours before a scheduled performance at the De Montfort Hall in Leicester). I just hope that I will not be judged for something which is not of my doing. I very much intend to return to live work and just hope that I will be treated more fairly in future. I thought the business had changed over the years but it seems you can still come unstuck by putting your faith in the wrong people."

The Press Release continues:-

"Understandably, Roy is terribly disappointed as the 1993 tour marked his active return to the concert stage and was seen as an opportunity to re-establish his reputation as one of Britain's most original talents. Promoters Artistes Management (UK) Ltd. decided to cancel, following the shows at Bristol, Yarmouth, Swansea and Guildford and all the remaining theatres have been informed accordingly."

The above statement has been circulated to the press, the venues and all those concerned.

Worse things happen at sea, agreed, but this is happening on the lake in my own back garden and I am damned if I'll help to rescue this ship in distress without

having a good shout about it, whilst I'm at it. What is this monster they call the "music business"? Is it surprising that musicians take ten years out? Is it completely naive to believe in such qualities as honesty and integrity? I think not, 'though in these times, they are somewhat thin on the ground.

This sort of episode could defeat the bravest of souls, but it's not about to win out here. Woody and his band know they have a great thing going and that it must not be halted by some twisted, miserable git in an office somewhere who cares not a toss about music or the people who make it. Those involved in this tour committed themselves to a month's work and were left with a very bleak-looking void, along with that kind of gutted feeling to which one is prone after having the proverbial rug pulled from under one's feet.

However, just to prove that you cannot keep a good man (and his band) down, whilst Roy considers legal action, he has already played the first of several new dates which have been arranged between now and Christmas. **Blackpool Winter Gardens** was the venue for a private party at which 7000 people had the opportunity to see the Roy Wood band release all the pressure which had built up over the past month and explode upon the audience with the sort of enthusiasm usually reserved for an Italian Cup Final! Woody looked so completely "right" whirling beneath a spectacular fan of laser beams, his hair a-flying and a-glow (he's been drinking the Raspberry Hair Dye again), flanked by the **Amazing Terry Bean** on sax, the **Fine, Upstanding Phil Tree** on bass and introducing on keyboards, **Rockin' Robin Lumley**. Rising above at the back were the Blazing Brass Section, **Sue, Karen, Kaye** and **Penny** (collectively "Thunderbirds"), the

One and Only Griff on drums and the **Triffic Twosome, Sharron and Michelle Naylor** on backing vocals. Their zealous performance fired the slightly mad audience (who were, for reasons best kept to themselves, dressed as Robin Hood, Batman, Dracula, Long John Silver, a troupe of Zulu Warriors... and more!). Much singing and pogoing abounded as Woody romped through all the old favourites with their brilliantly inventive new arrangements, plus the fine songs intended for the new album. Spirits were high enough to be singing FOREVER in the

lift up to the dressing rooms and later, Woody and Phil delivered a beautifully "happy" three part (?) harmony. Good job the booking agent had gone home!

So there we have it, after such desperate disappointment, Woody and his gang are back on the road and doing it even better than before. If I were wearing one, I'd take my hat off to you Mr. Wood. Instead I'll wish you all the success in the world; it's coming to you anyway.

Written by Gill (in a fit of utter frustration from inside the dark wardrobe where she hides when the world gets nasty).



THE WOODY SHOP



Autographed Woody Concert Programmes

Designed initially for the sadly aborted April tour by Roy himself, along with members of the FTM Team, these A4 sized programmes contain 16 glossy pages of colour and black & white photos, info on the band, an intro written by Roy and several instances of fun and frolics! A limited number of programmes have been signed by Roy especially for FTM readers and these are available exclusively through FTM. Unsigned programmes will be available at Woody's future gigs, but those of you who would like to own something extra special have the chance to buy your copy now.

Programmes are £3.00 each + 50p postage & packing.

Woody T-Shirts

Also available through FTM are Woody T-shirts in black, designed by the man himself and featuring on the front the famous logo in dayglo pink (yes!) whilst the back flaunts a pink Strat. and the message "Woody's Back" which, of course, he certainly is. How could you be seen wandering the streets of your neighbourhood not wearing the grooviest T-shirt around? By the way, these are top quality, heavy weight cotton and conveniently come in a one-size-fits-all (except camels, unfortunately).

T-shirts are £10.00 each + £1.00 postage & packing.

Please send cheques / p.o.'s made payable to Face The Music Fanzine to:-

**F.T.M. (Woody), 27a Station Approach, Hinchley Wood,
Esher, Surrey. KT10 0SR**

Jeff Lynne Lightens Up

By James Hunter

FTM: As a companion piece to our articles on Jeff's recent production work (and as a prelude to his hopefully forthcoming second LP!), we're reproducing this fascinating interview from the time of ARMCHAIR THEATRE. It originally appeared in Mix magazine, which most of you probably haven't seen. Special thanks to Dirk Hoffman for letting us have a copy.

Since 1987 when, without much fanfare, he produced some songs on a **Duane Eddy** album for Capitol, Jeff Lynne has gradually turned his old job of Electric Light Orchestra leader into his current position as superstar rock producer. Following Eddy, the clients have been enormous, often legendary names: **George Harrison, Brian Wilson, Randy Newman, Tom Petty**, the late **Roy Orbison** and **Del Shannon**. And, with Orbison, Petty, **Bob Dylan**, and Harrison, he teamed up for the albums that made him a Traveling Wilbury.

His solo album, **ARMCHAIR THEATRE**, was named after an old TV show that ran in his native Britain. Recorded in the studio he had installed in his sprawling 15th century home in England, the album contains rockers and ballads, a couple of pop standards (**SEPTEMBER SONG** and **STORMY WEATHER**) and a transcontinental lament featuring Indian vocalists from **Ravi Shankar's** group.

In this interview, Lynne talks about **ARMCHAIR THEATRE** and some of the principles that have guided his productions.

MIX: *When you were growing up, were you obsessed by particular pop records? The Beatles, maybe? The Beach Boys?*

LYNNE: That's funny. I wasn't going to mention them. I think the first records that inspired me to want to do music

were Del Shannon's. I also loved Roy Orbison, for a different reason. I think some of Orbison's recordings are still among the best pop records ever made.

M: *Do you think of Orbison's singles as examples of vocal-centred productions?*

JL: Obviously, the vocal was very important. I've since learnt from Roy and Del - as I recorded both of them - what the techniques were. It's quite amazing. They told me that they recorded Orbison on three tracks, that there would be three discrete channels, and that there would be three speakers as well. So they'd have the strings coming out of one speaker, the voice coming out of the other and the backing track out of the other. It was like a three-way stereo system.

M: *But those recordings remain models for you, correct?*

JL: Those recordings - the atmosphere, the sound! I just can't account for the skill of the session guys who used to play them. If it was exactly as they tell me, they'd just walk in, learn the songs, have a three hour session and do it. [I don't know] how they thought of all those fantastic riffs and brilliant drum breaks in that short period of time. They must have been of a much higher standard than we are today. We're spoiled because we've got 24 tracks, or more, and we can keep second-guessing forever, which can be a bad thing. It's nice to have the luxury, but

sometimes you lose track of what you're doing, because you keep fiddling about so much, mainly because you're able to.

M: *Maybe '50s and '60s session musicians were hungrier, better able to capitalise on the limited time they have.*

JL: I guess so, but it also tells you where the priorities were, because if they were making million-selling records, then given three hours to record - how much would it have cost? It seems a bit daft that everyone was making fortunes, and yet in the studio you could only spend three hours. George Harrison has a nice line about sessions of that era: "Yeah, the first album took eight hours to make, and the next one took even longer."



M: *Do you hear a so-called "Jeff Lynne sound" on your recordings?*

JL: Yeah, I do, actually, because people keep telling me there is one so I've come to believe it. I do have a sound and I know what it is, but I can't explain it.

M: *It seems really live on the one hand, highly crafted on the other.*

JL: I have to spend days making it sound like it was done in minutes. I make things so that some parts sound live: other parts are live. I'm trying to create out of the same set of values that informed a record from the '60s, with people knowing what they're doing and being good at it, even though I don't think people can really do it anymore like the old guys did. But on the other hand, you get the later Beatles stuff, for example, which took a year to make and is brilliant.

M: *People associate a certain looseness with the Traveling Wilburys and Tom Petty's FULL MOON FEVER. Did you intend a similar feel for ARMCHAIR THEATRE?*

JL: Well, Tom's record was done in a second. When I met with him to do it, he'd heard George's CLOUD NINE album and he really liked the sound of that. He said, "Would you fancy writing a song together and see what we come up with?" So we came up with FREE FALLIN' in Mike Campbell's garage, and we recorded it there. I didn't treat Tom's album as I'd normally treat a project. We did the track, I went home and worked out all the parts for the guitar, keyboards, everything. And I always play bass if I'm producing someone - it's in the fine print - just kidding. But then when we finished it, we said, "Well, that was fun. Let's do another one". So we finished that song and mixed

it. The whole album went like that: "Well, let's do another one." I ended up doing the whole lot. Usually, I would be working on ten songs at once.

M: *And being more hands-on about it?*

JL: Well, hands-on in the arrangements, yeah. I like to play a lot of things if I'm producing. I like to do my homework. I like to take home a rough mix, and I like to try to develop parts so that when I come round the next day I can say, "How about this?" You don't have to sit and agonise over the parts while we're all sitting around doing them.

M: *Which, in your view, is a waste of time?*

JL: Absolutely. I like to have things to play. I like to see if they work.

M: *When you did ARMCHAIR THEATRE, did you follow your recent thinking about the importance of vocals up in the mix?*

JL: I wanted to get the vocals real dry and up there, like I did on Tom's album, because Tom's got a great voice, and I think in the past he's always been sort of swamped in reverb and stuff. I'm not a fan of reverb at all. I spend a lot of time putting the mike in different places, because the sound of a room is much nicer to me than the sound of a gadget. I love the intimacy of a dry vocal up front.

M: *Dimensionality improves.*

JL: You can almost picture it. The singer is right there in front of the band in the middle, then the instruments are where they should be. That's what I try to get, anyway.

M: *A rock bias against recording vocals clearly seems to have asserted itself over the years. Maybe it was because the Rolling Stones' recordings did such great stuff with murk.*

JL: There was a lot of reverb there. I went through it with ELO records - I mixed myself right down, with echo - not reverb, particularly, but all gadgets, ADT and all that. But that's insecurity and hiding, that's all. I've lately gotten into the thing of, "Well, if he's singing it, we might as well hear it. Otherwise, don't bother." I've really taken a lot of care over the past years with miking. And Richard Dodd, my engineer, is a great one. He takes absolute care over stuff like that. We don't actually have to spend much time. It's strategic.

M: *Do you have some techniques you favour over others?*

JL: It's evolving all the time. There are certain things I like to do. For example, I only use a couple of tracks for miking drums, ever. I see sessions where there are 17 drum tracks and three machines locked together. I like to get it all on 24 tracks. If I can't get it all on that, I shouldn't bother.

M: *But didn't you do that sort of thing with later ELO material? Do you now view that music as fairly left-field?*

JL: Yeah, some of the stuff seems amazingly left-field when I hear it now. And I wonder, what was I thinking? I said I was the group's producer, and they said, "Oh, okay." And as we all know, you've got to learn to be a producer. But some of my early ideas were good, and a bit wacky and bold. And then I learned more and more as I went on, and I made some real pop records, proper ones that were within the pop-rock mainstream. But I probably messed up a few of those recordings by burying the voice too low.

M: *Your work, in some ways, is simpler now.*

JL: People always thought that ELO was so complex. Actually, it was just a lot of

very simple parts all put together. It's a bit like a jigsaw puzzle. But what I've tried to do more recently is thin it down and make it more like a small group than an enormous one. Although I've tried to leave it sounding big. I've learned a lot of basic things, things that are so simple that I may have overlooked them in the past. I feel really good about making records again. I went through a period where I wasn't enjoying it, where I started getting into digital sequencers and all that stuff, typing numbers in, which I hated. What I'm referring to is the later ELO albums where I was dabbling in all this gear. So, when George Harrison called me to do his album, we both said how much we didn't like playing at computer operators, and how much we really liked to play. So we played everything by hand and had fun. And since that album, all the stuff I've done has been done by hand.

M: *Why a solo album now?*

JL: Because Warner Bros. asked me if I'd like to make an album for them. At the end of ELO, I didn't know what I wanted to do. I was still playing about in my little studio - I have a small one upstairs - and I used to make up songs and demos for my own fun. But I never realised that I wanted to be a producer. Well, I sort of did, but having gone through the experience of all that digital stuff, I'd gone off it a bit. And then while I was working on CLOUD NINE, Warners asked me if I'd like to do an album for myself. But it took me all this time, because I did the Wilburys, Tom's album and parts of Roy's album. As soon as I had some clear time, I booked my engineer for six or seven months. We built the studio in two days

with the help of a little company in England called Raindirk. And as I got a desk from Cyril Jones, Raindirk's owner. He made a lovely 40 channel desk, with really nice EQ - not that we have to use it much, because we put the mics in the right place.

M: *ARMCHAIR THEATRE puts you centre stage. Are you at home there?*

JL: Before, I liked hiding more. I mean, I'm still not a performer in the sense of a showman. But I just love making records. So to make my own record was an absolute pleasure, because there was a lot of musical statements that I wanted to make, and I wanted to make them without being under any constraints.

M: *Your vocals are up front now.*

JL: I'm more confident now just singing and not being such a drama queen. I'm still a bit picky with my own vocals, but in fact there are a few tracks on ARMCHAIR THEATRE where I've sung through in one take. Before, on ELO tracks, I would never even sing until the backing track was finished, with a 40-piece orchestra and a whole chorus and everything on it. And nobody ever knew what the tune was except me. And I would save it, because I was embarrassed to sing it at first. Now I put rough vocals on things. I don't worry as much.

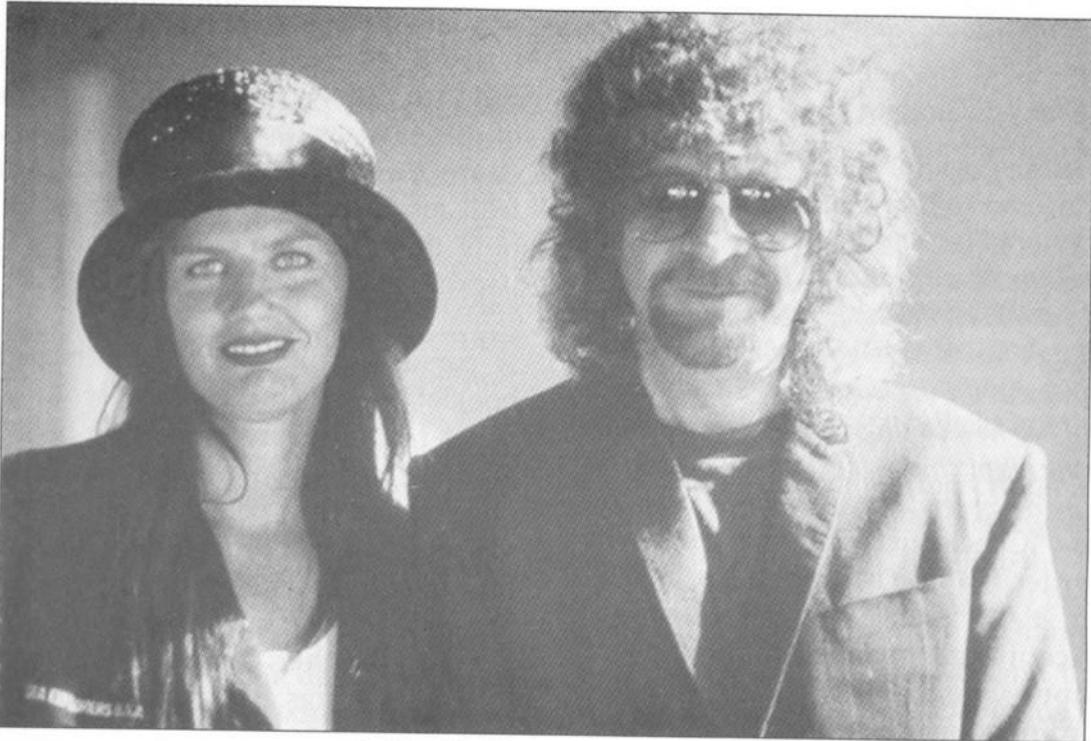
M: *Do you want to be a star?*

JL: I'm a record maker, and I'm a singer. But I don't particularly want to be on TV every day.

Phots's courtesy Birmingham Post and Mail.

Roy Orbison : King Of Hearts

(VIRGIN CDVUS 58)



Jeff with Barbara Orbison.

So *MYSTERY GIRL* didn't exhaust the remaining material left unreleased at Roy Orbison's death, and it's good news that the master sessions and demos are now available for public consumption. Even better, they have not been put out merely to cash in on Roy's reputation, but they have been properly finished, and in some cases, taken apart and almost completely reworked, all with the blessing of his widow Barbara.

The ten tracks that comprise *KING OF HEARTS* include the three singles released last year, *I DROVE ALL NIGHT*, *CRYING* (with k.d. lang), and *HEART-BREAK RADIO*, the original demo of *CARELESS HEART*, and six songs co-written by Roy. Two of the singles were not only produced by Jeff Lynne, but completely stripped down and reconstructed by the man, who ended up doing everything on them apart from Roy's lead vocal.

NIGHT was originally offered to Roy by writers Billy Steinberg and Tom Kelly,

who had already scored hits as composers for Madonna, Pat Benatar, and Heart (maybe they would have done so for *ELO Part II* as well, if only Telstar had issued *KISS ME RED* as a single). When it seemed destined never to see the light of day, they offered it to Cyndi Lauper, whose version peaked at No. 7, as did Roy's three years later. Jeff's instrumentation and production on it sounds much more restrained than on *MYSTERY GIRL*, as he explained: "That's probably because I was very careful about backing vocals. I was asked to put a lot on. So I did but I kept them

very quiet. There was also a kind of unspoken agreement between **Don [Was]**, **Robbie (Robertson)**, both of whom helped produce most of the remaining songs on *KING*) and myself that all the tracks on the album had to respect Roy's voice, it had to be the focus of attention."

The same goes for **HEARTBREAK RADIO**. Again, over to Jeff: "Roy took it a lot slower on the original tape. And it really wasn't happening as a result. But the key was spot on. So I took all the other instruments off and put Roy's voice through a sound stretching programme on the computer. That made it sound like he was singing a lot faster without altering his pitching - if I'd simply sped up the tape he'd have ended up sounding like Mickey Mouse." Check out the original version by co-writer **Frankie Miller** on his 1980 album, **EASY MONEY**, a pleasant but unexceptional mid-paced three-chord stomper. One suspects that Roy's initial recording sounded very similar, until Jeff went to town, changing guitar chords, adding a couple of minors, "to make the song jump out properly. Since Roy was originally singing along with a live drummer who was a little loose the song speeds up and slows down in places. It was a little bit like working in jelly. It keeps slipping away from you!"

Compared with the other eight tracks, **NIGHT** and **RADIO** have a kind of demo quality (I make that as an observation, not as a criticism), but inevitable when considering the work that went into them. The rest of the album, which did not involve Jeff at all, contains what we

may assume were closer to the finished product when Roy died. There is a comparative lushness, fuller string-laden sound, closer to the balladeering style of Roy in his early 60's prime, but with engaging contemporary twists. For instance, **YOU'RE THE ONE** has something of that semi-waltz rhythm of **THE COMEDIANS**, and **WE'LL TAKE THE NIGHT** features **Clarence Clemons** on sax. The only thing missing from the latter is a backing vocal from Mr Springsteen!

A cursory glance at the credits in the booklet — which includes a couple of pages from Barbara explaining how the album came about — reveals several other interesting collaborators. Two of the songs were written by Roy and **Will Jennings**, long-time writing partner with **Stevie Winwood**, and two by Roy, Will plus **J.D. Souther**, co-writer of several of the Eagles' songs. Backing musicians and vocalists include the cream of the session world, from the late **Jeff Porcaro** and Dylan (**BLONDE ON BLONDE** era) drummer **Kenny Buttrey**, to Heartbreaker **Benmont Tench**, **Andrew Gold**, and **Doug Fieger** of the long-disbanded **Knack**.

In summary then, despite the artificial way in which it was assembled, this album deserves to sit alongside Roy's finest work, and it is a suitable epitaph to his talent.

By John Van der Kiste

BACK ISSUES

Here's some we made earlier! Still available: Issues 9, 10, 11, 12 and 13, price £3.50 (UK price only, overseas readers please enquire).

**CONTACT: Anna Bialaga, 50 Rushton Road, Cobridge,
STOKE-ON-TRENT ST6 2HP**

Julianna Raye - "Something Peculiar"

(REPRISE 9 45081-2)

Little is known of Julianna Raye in Britain other than she worked with Jeff on WILD TALES, and as a "thank you" he agreed to produce her album. She has a pleasant but undistinguished voice, little different to any number of other competent but bland American female vocalists. Even she can't quite believe her good fortune at having an album produced by one of rock n' roll's most respected producers, and on the sleeve notes she thanks those involved for "this amazing opportunity".

Whilst Julianna writes all her own material, in every other way this is Uncle Jeffery's (copyright Gill) album. Easily his most intensive project since ARMCHAIR THEATRE, in addition to producing and arranging the whole shebang he provides electric and acoustic guitars, bass, keyboards, vibes (presumably of the "good" variety), harmonium and "additional" piano (none other than **Richard Tandy** provides the bulk of the joanna elsewhere). Other usual suspects can be found skulking about in dark corners on the LP— Wilburys' saxman **Jim Horn** does his stuff on a couple of tracks, Heart-breaker **Mike Campbell** provides a solo, and Jeff's regular engineer **Richard Dodd** twiddles the knobs and also finds time to sing backing vocals on the opening track, **IN LIMBO** (now isn't that a handy link?). A classic Jeff rockabilly blaster this, all twangy gee-tars and thwacky backbeats, and an obvious single should Warners decide they want one. **I'LL GET YOU BACK** is more reflective, a mid-paced number with a reggae-ish guitar part and an odd, Eastern-tinged sax figure courtesy of the aforementioned Mr. Horn. The jaunty **TELL ME I'M ALRIGHT** has a bouncy, **CLOUD NINE**-type feel about it, and sets up a fine contrast with the side's emotional high point, which follows next. **TAKING STEPS** has a very similar lyrical theme to Kate Bush's **THE FOG**, namely the conflict of feelings from a growing girl who loves her father but wants to step out and find her way in

the world. Musically, it takes up from where **BLOWN AWAY** left off, with the same sparse atmosphere underlining the sombre lyrics. **PEACH WINDOW** meanwhile is another consummate rocker, bringing side one to an upbeat halt.

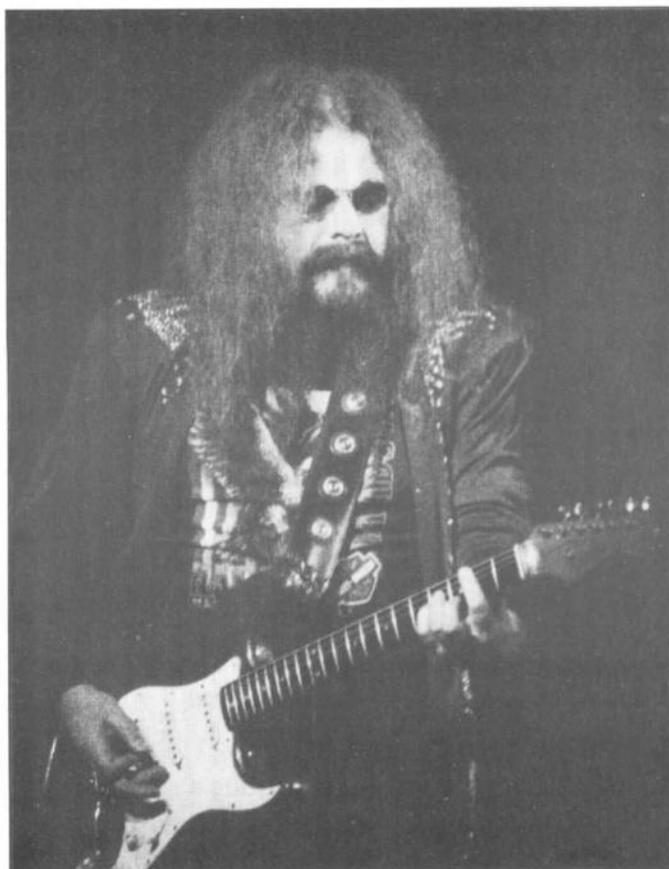
The album's title track is most notable for a distinctly odd bridge section, wherein strange synth noises and off-the-wall chords recall nothing so much as the extended codas to **WHEN WE WAS FAB** or even **HELLO MY OLD FRIEND**, and that's no bad thing. **ROSES** is probably the LP's high point, a joyous Motown pastiche of the type Jeff does so rarely these days. The insistent guitar intro is pure **YOU KEEP ME HANGING ON**, and the sheer fun they obviously had making it really comes across. Still thrilled by the previous track, **LAUGHING WILD** and **IN MY TIME** consequently pass by pleasantly without making any particular impression. **MY TRIBE** is rather more interesting, featuring mature lyrics, Beatle-ish guitar chords and some Lynne inspired production tomfoolery. The album's closer **NICOLA** adds a mawkish note to the proceedings. However, Jeff's characteristic good taste and recently acquired gift for (musical) understatement ensures that it's not quite as icky as it could have been. On the whole then, a creditable first effort, a 7 out of 10. We can only hope that the old chap will see fit to bung out one of his own someday soon!

By Andrew Whiteside

A Rock'n'Roller Coaster Ride Woody Happenings!

It's a strange world; one day you could be touching the sky, the next, you're sitting in a puddle wondering what hit you. The past six months have certainly been just a tad more than "gently undulating" for Woody and his new band. Fortunately, what comes down must go up (at least, I think that is what Newton said!); so, let us take a trip on the roller coaster ride that has seen the rise, fall and rise again of the intrepid Mr. Wood.

As Roy's public profile flourished once more, Central TV invited him to review the pantomime then showing at Birmingham's **New Rep Theatre**, which resulted in Woody giving **The Wizzard Of Oz** (yes, I know how to spell it!) the thumbs up, and also plugging his own gig, which was being held there on Dorothy's night off! Channel 4's **Big Breakfast** show decided to get in on the act, and arrived at Chez Wood with truck-loads of gear to do one of those "at home with Woody" jobs, where the viewer has to imagine that a cameraman, lighting director, sound recordist and interviewer just happen to be wandering around Roy's place as he chats casually at the bar, or does a spot of editing in the studio, talking to himself (like you do) about this and that, up and coming tours, new albums, and the price of fish. Then, damn me if **Pebble Mill** weren't at it, shipping the entire Roy Wood Band, complete with school choir, to air "The Christmas One", live-at-lunch time!



Roy has also been steadily working his way through the radio stations of our land, joining in Radio Four's debate concerning Prime Ministers who take out libel actions against their subjects. It transpires that **John Major's** recent case was only the second in British history. The first just happened to be that of **Lord Wilson and The Move**. "Woke up one morning, half asleep, without my royalties in a heap..." Justice? Don't talk to me about justice! So, to Radio Five's **Hit The North** programme, which featured a DJ who covered just about every subject in the history of the world, from albatrosses to Glam Rock, and had Woody expounding upon Life, The Universe, and getting your facts right. "I haven't reformed Wiz-

zard. It's a brand new band. Wizzard broke up in '76 and have stayed broken up," he stated, emphatically. Not true. I saw Nick and Charlie only the other week, and they're all in one piece!

The next few weeks saw Roy very busy with more radio interviews, a slot on Welsh TV (don't mention the sheep!), and an appearance at **Aston Villa FC** on the right wing...no, as special guest presenting, erm, something to, erm, somebody, with **Frank Bruno** - something to do with football, anyway. Didn't witness it myself; too busy watching the real action at **Bradford City** (it was fascinating trying to work out whether they'd finish 10th or 11th in the Second Division this season).

Record-wise, Castle have re-released Roy's last album, the sadly-neglected **STARTING UP**. Maybe this time, it will actually appear in record shops so that people can buy it. Castle are generally known to have a far more conventional approach to distribution than the album's former company, Legacy, who, for reasons unbeknown to all mankind, decided to make **STARTING UP** the decade's biggest secret. Between them, Castle and HMV record shops are obviously looking to "shift some units" and have included **STARTING UP**, along with **THE BEST OF THE MOVE** and **THE MOVE : THE EARLY YEARS** plus **ELO's A.N.W.R.** in a high-priority range selling at £4.99 — which I believe (from my soapbox in the corner) is exactly the right price for back catalogue C.D.s. Also released on Sequel is a boxed set CD entitled **THE PSYCHEDELIC YEARS REVISITED 66-69**, which follows a similarly titled collection released a couple of years ago. The new set includes **I CAN HEAR THE GRASS**



BOO!

GROW, and is a must for all those interested in the Sixties' more colourful(!) aspect of pop music.

During all this Woody activity, much energy was being devoted to preparations for a long-awaited tour, the first in ten years for Roy, which was to go ahead in April at a fair mix of prestigious and slightly off-beat venues across the country. At the the time of going to print, as you will read elsewhere in this issue, things did not happen as planned. The tour on which so many people pinned so much hope made it only as far as the first four gigs. However, things are set to continue. Already arranged between now and Christmas are the following dates:-

- 17th June - Bescott Stadium, Walsall (plus guests)**
- 27th June - East End Festival, Millwall Park, London**
- 4th Sept. - Chepstow Races Festival.**
- 19th Dec. - N.E.C. Birmingham (with Jasper Carrott)**
- 22nd Dec. - Civic Hall, Wolverhampton (t.b.c)**

The aforementioned gigs will doubtlessly be joined by others, at which can be witnessed the spectacle of a show written, arranged and performed (with a little help from his friends) by the man himself. Suffering the cancellation of his tour, through no fault of his own, must have been a cruel blow to take. Earlier in the year, Roy told radio listeners, "*If I wasn't enjoying it, I wouldn't bother to do it all.*"

We can only hope that, despite the disappointment, disillusionment will not set in and that Woody will rise above it all and continue to enjoy it.

By Gill

Eric Troyer Claims Model Citizenship!

Special C.D. Offer

Newly compiled by **Eric Troyer** is a 6-track mini L.P. entitled "MODEL CITIZEN". These songs, written and performed by Eric, with the help of guitarist, **Mitch Stein**, are previously unreleased and available only as a limited edition private release at the moment. Track listing as follows:-

- 1) Does History End ?
- 2) Friends
- 3) Model Citizen
- 4) Body And Soul
- 5) The Big Lie
- 6) Does History End ? (remix)

The C.D. price is £9 + £1 p.&p. whilst the cassette is £7.50 + 75p p.&p. Please make cheques/P.O.s payable to Face The Music and send to:-

Eric Troyer Offer
9 Mayfair Avenue
Ilford
Essex
IG1 3DJ

Old Codgers In The Studio

The year is 2023. Two grey-bearded, bespectacled old rockers sit in their studio, attempting to break through a creative block which has constipated them for thirty years.

Phil: "I've laid down the backing track. I'm a bit stuck for lyrics, though"

Joe: "Well, what did we used to write about, you know, in the old days?"

Phil: "Oh I dunno. Social issues...altered states of mind...historical figures...heavy stuff like that"

Joe: "...and the weather! Yeah, that was always a good one!"

Phil: "Oh yeah! O.K. I've got an opener... 'Telephone's ringing, man, its giving me pain' ..."

Joe: "Er... yeah, er... what rhymes with pain? er...let me think...I know! Rain! Rain rhymes with loads of stuff."

Phil: "Crikey! So it does!"

NEXT TIME:- Joe Reminisces About His Production Idea.

FTM Legal Situation - Update

Those of you that have been reading FTM for a couple of years, will know of our ongoing legal saga. For better or worse, it has now reached its conclusion. Before I explain further, I'll do a brief resume for new readers.

In 1991, FTM was offered what we thought was a once-in-a-lifetime opportunity to increase our circulation when we were invited to be sold on ELO Part II's debut UK tour. We had several thousand extra copies printed up, intending to use the profits made from tour sales to pay for them. It would have worked too, had the tour merchandisers not run off with the money. They have since been made bankrupt by **Band Aid's** solicitors, only to re-open for business under another name, a perfectly legal loophole which means we can't touch them. ("*Justice? Don't talk to me about...*" "Shut up, Gill, this is my bit."—Ed) However, the printers we used still wanted paying, and sued me personally for their money. To cut a very long and painful story short, at the end of January I was ordered to pay off £175 a month of my own money until the sum is paid. The court also made me hand over my life savings, leaving me with just over £6,000 to pay.

It goes without saying that this is an absolute disaster for me. The only way I

stand any chance of being able to recoup even part of these costs is through the magazine. FTM readers have been very generous in the past, and I am loath to pass the hat around again (although if anybody wants to make a donation, I'm hardly in a position to refuse!). What I would far rather do is be able to give you something in return, and with that in mind I would ask any of you that have ever considered taking up any of FTM's merchandise offers but haven't, to please do so this time. It would be very much appreciated.

I'm not the only one with "difficulties" at FTM. There's Mat with his spelling, Anna with her cacti, Rob with his telephone, Serena with her stationery and Gill with Life, The Universe and Everything. Yes, we all have our problems but FTM continues, bloodied but unbowed! Please bear with us.

By Andrew Whiteside

Next Issue

Where's Reg?

"To lose a cellist may be considered unfortunate, but to lose an 80-piece orchestra and two guitarists is pure carelessness."

An ELO Part II 1993 Tour report by Oscar Wilde.

segasseM terces

FTM's next issue will mark the twentieth anniversary of the release of E.L.O.'s penultimate album. (*Think about it!*)

Murder Mystery

There is no doubt that there will be a murder before the next issue. However, as in Cluedo, it is up to you, the readers, to work out by whom, where, with what... and who will be the victim? Answers on a £20 note to the usual address...

Send It...

87 Dryfield Road,
Edgware,
Middlesex,
HA8 9JW.

Dear FTM,

Here's my eye-witness account of the disappointment that was Roy Wood's non-appearance at **Hammersmith Apollo** on 30th April. It was quite simple really; there was nothing on the front of the theatre where it would usually say, "TONIGHT: ROY WOOD" etc. This seemed ominous! The blackboard in front of the doors confirmed matters "ROY WOOD IS CANCELLED". Inside was a circular explaining that the Great One was as pissed off as we "bums on seats". I just feel very frustrated about the whole thing. Whilst I would travel any distance (within reason) to see Woody, I can't be bothered with long and pointless rail journeys when I could be tucked up at home with a copy of **DOWN TO ZERO** and a nice cup of tea. Rotten stuff, as the frustrated artiste acknowledges. Let's hope those responsible are consumed by their own diarrhoea.

Yours through **GREEN GLASS WINDOWS**,
Antony Lupton,
Rickmansworth,
Herts.

FTM — Couldn't have put it better ourselves!

Dear FTM,

I have been an avid fan of Roy Wood for most of my 33 years, along with my wife and children, the kids probably being two of his youngest fans aged eight and five. I managed to buy tickets for concerts at **Sheffield** and **Skegness**. Great excitement ensued, then great disappointment

(understatement of the year) as we heard the tour had been scrapped. The kids were heartbroken as they had got hair dye and grease paints so they could have the "**Wizzard**" look, after seeing Roy on video. It's a shame they might never see a talent as great as Roy live. We shall just have to console ourselves with Roy's new album for now. I would like to wish Roy well and hope that, in the very near future, he has another massive chart hit (and tours) as there is no doubt in my mind that he has the talent to come up with the goods!

Steve Griggs,
Sheffield.

FTM — These are just a sample of all the mail we have received on the subject of Woody's cancelled tour. It is most heartening to hear of your concern and letters have been passed on to the man himself. The future is now looking very good for Roy and FTM will keep readers informed as and when...(see "Woody Happenings" for new dates and FTM Supplements for hotter-than-hot news!).

An Open Letter To Bob Coulter, (See issue 12)

Dear Bob,

Something has been bothering me for quite some time now. It was the final comment in the concluding paragraph of your letter to FTM, Bob. I didn't agree with all you said ('though I could see your point of view very clearly), but that parting comment.... it's been creeping into my dreams!

Let me briefly explain why I, personally, accepted **ELO Part II** in the first place (though I did find the name dubious and

said so at the time). The way I saw things was that Jeff had moved on to fresh fields and simply did not wish to go out on the road and play his old ELO songs anymore. "Good luck to him", I thought. "Not many people are talented enough to leave behind such a big name band and move on to further success. ELO Part II's album never really came into the reckoning for me; I'm afraid I just sort of ignored it and hoped it would go away. However, the live situation was a totally different bowl of fruit. Half the main body of ELO plus an 80-piece orchestra, laser beams, a new spaceship — seemed like a fine idea to me, particularly as this line-up were interested in reviving the massive string sound, with spotlights on the violin and cello. (Yes, **OUT OF THE BLUE** and its predecessors were my favourites — that's my problem and I'm seeing a psychiatrist!) Those first shows with the MSO were a spectacle in both sound and vision. They added a further dimension to Jeff's music which would have otherwise lain unexplored. The following tours in Germany and the UK in '92 were on a much smaller scale, the MSO having been dropped due to financial reasons, which was acceptable. However, the cellist had also been axed; this I found to be a most contestable point. Now, we find ELO Part II on the road having dumped both singer/guitarists (The Electric Light Orchestra — getting lighter by the minute!) and playing the odd rather dubious venue such as Batley Frontier (née Variety Club), a disco featuring cabaret acts. This is not particularly the way I would like to have the fine name of ELO remembered.

Now to the crunch. You said, Bob (and I quote), "*FTM could at least question his [Bev's] choice of name if he forms 'The Move Part II' without Roy Wood.*" Aha! Yes, you struck the proverbial chord there (Dm, I think!). You see, there is no need for The

Move Part Anything to go out on the road and air Woody's songs because he is doing it himself, better than it has ever been done before. But what if... what if Bev did form The Move Part II without Roy? Yes, you're right! I would be the first person to knock it and they'd be queueing up behind me - all the little Kevins in a row.

So, does that make me a hypocrite? Well, I hope not. I supported what I thought was right in the beginning but I've changed my mind from a sort of "moral" aspect, if you like — because the whole situation has changed. The names of ELO and The Move should remain well respected giants of their day. If a "reformed" band using the original name cannot do more than mere justice to the music and if they have no legitimate reason for going out on the road other than to make money out of that name, then they should do us all a favour and leave well alone. Ok, they have to make a living but let them do it on their own merits. Jeff Lynne is a very clever man making fine new records; Roy Wood is touched by genius and is now sharing his talents with us once again in a live capacity. The musicianship of ELO Part II's live show is not a load old of rubbish. Maybe the same could be said of The Move Part II, but that is not good enough. It would be merely cashing in on the chicken-in-a-basket cabaret circuit. Bjorn Again have a lot to answer for!

Anyway, it's only my opinion and who am I? (Answers on a postcard...). It's a free world — make up your own minds. It looks like Bob did it quite awhile ago. Thank You And Goodnight!

Gill,

Bradford (near Batley!).

This is in letter form because it expresses a personal opinion which is not necessarily shared by the rest of FTM. Maybe I stand alone in the shadows — a rebel without applause... !

Fanzines

If you would like your fanzine mentioned in FTM, then simply send a copy to the Editorial address, along with info on prices, etc. And please, return the favour, huh?

Keep On Rockin'

70's Pop: from F.T.M.'s John Van der Kiste
Contact: KOR Publications, 13 Heswall Avenue, St Helens, Merseyside. WA9 4DR UK Subscription: £7.00

A New Day

(Jethro Tull) David Rees, 75 Wren Way, Farnborough, Hampshire, GU14 8TA. UK Subscription: £6

Never Forever

(Kate Bush) Nev Williams, 28 Millbrook Street, Plasmarl, Swansea, SA6 8JY Wales. UK Subscription: £5.20

Shine On

(Procol Harum) Henry Scott-Irvine, 7 Shamrock Street, Clapham, London, SW3 6HF UK. Sample issue: £4

Broken Arrow

(Neil Young) Alan Jenkins, 2a Llynfi Street, Bridgend, Mid Glamorgan, CF31 ISY. UK Subscription: £8.00

The Waiting Room

(Genesis) Peter Morton 83 Oldfield Road, Stannington, Sheffield, South Yorkshire, S6 6DU. UK Subscription: £5.00

The Company

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

"Where's Eric?"

(Eric Clapton) Tony Edser, 74 Lowbrook Drive, Woodlands Park, Maidenhead, Berkshire, SL6 3XR. UK Subscription: £6.00

Finally, a sad farewell to Britain's best-loved Pink Floyd fanzine **The Amazing Pudding**, who's makers have finally decided to throw in the towel due to the indifference/hostility of their chosen artists. Shame!

Classified Ads

Advertising rates are 10p a word. If you want to place an ad in FTM, simply count up the total number of words, and send your ad, along with a cheque/P.O./ I.M.O. made payable to FACE THE MUSIC FANZINE to the Editorial address.

FOR SALE:

ELO/ELO II/JEFF LYNNE and related LP's, singles, etc.

100 items for sale.

SAE please to:

T J Greenacre, 5 Bracecamp Close, Ormesby St Margaret, Great Yarmouth, Norfolk, NR29 3PR

WANTED:

ELO - FOUR LIGHT YEARS BOX SET (must be complete)

Jeff Lynne - LIFT ME UP CD or 12" single
Unusual promo items for ELO, Lynne and Wilburys. Live material from TIME Tour

Send lists to:

Andy Barnes, 2 Springfield Close, The Reddings, Cheltenham. CL51 6SE

Dutch ELO Fan Club

FTM is pleased to announce its co-operation with the Dutch ELO Fan Club. Established in 1977, they produce an A5 booklet (with an English translation!) on a fairly regular basis, and also offer a variety of ELO related merchandise, including T-shirts (which should please those of you who are always writing in for them!). They are currently offering a full-colour T-shirt (although there is no information on the design, sorry!), price £13.50 including postage and packing.

The address for both the Fan Club and the T-shirt offer is as follows:

**Dutch ELO Fan Club
PO Box 43
9050 AA STIENS
The Netherlands**

Secret Messages!

This is a new FTM (secret!) service; if you have a brief message you want to leave for other readers, be it cryptic, coded or simply the list of stuff you forgot to buy at the greengrocer's, send it to the Editorial address and it will be printed, free of charge (obviously this does not refer to Classified Ads!). Before we print the first message, just a reminder that there is no charge for Pen Pal adverts either, so if you want to place one, (an ad. not a Pen Pal – or perhaps, if you've become a trifle bored you could always try swapping your Pen Pal for a new one!) again just send it to the Editorial address.

**To Ewan in Baberton from Jill Greenan;
"Thanks for the Christmas present".**

Andrew, thanks for your support. Good luck with the L.P. – Rob.

**Marc, wurstbrot durch technik.–Love
The Easter Bunnies.**

Andrew, we won't forget what you've done. – Anna and Serena.

Bread and sausages through technology
Andrew, goodbye and thanks for our computer. – love, Gill and Mat.

Roll The Credits

PHOTOGRAPHER/WINDOW CLEANER: Gill (that's Gill ... with a G...!)

HIRED GUN: Matthew Turner

MAN ON THE PHONE: Rob Caiger

READER SERVICES(ooo,er!)/SUBSCRIPTION RENEWAL: Anna Bialaga

SECRETARY/TYPIST: Serena Torz

BIG ED: Andrew Whiteside

FTM GERMANY: Marc Haines, Patrick Guttenbacher, Alexander von Petersdorff, Basil Fawltly.

Contact them at:–

**FTM Germany
Wiener Platz 6,
D7730, Villingen,
Germany.**

Smashing People Dept.

The award this issue definitely goes to Serena, with Matthew mentioned in despatches, for sorting out the remaining merchandise orders. Ta also to Malcolm Chiverton for taking the gear to Germany(!) and to Dirk The Bicycle Repair Man. Thanks to Robert Torz, Mad Jane and a belated "ta" to Linda Waterworth for helping us to leaflet the NEC (sorry Linda!). To Dave Ciano, Brian Jones, and to Dave Morgan – thanks. A very special thank you to Dale Hemenway, Neil Hardie and Karen Wallendus for their generous donations to FTM's survival fund. Finally, to Kelly for being a Gentleman and to Woody for being ... Woody. Cheers!

"... the music will never sto



Orkestra
Up to their tricks again!

