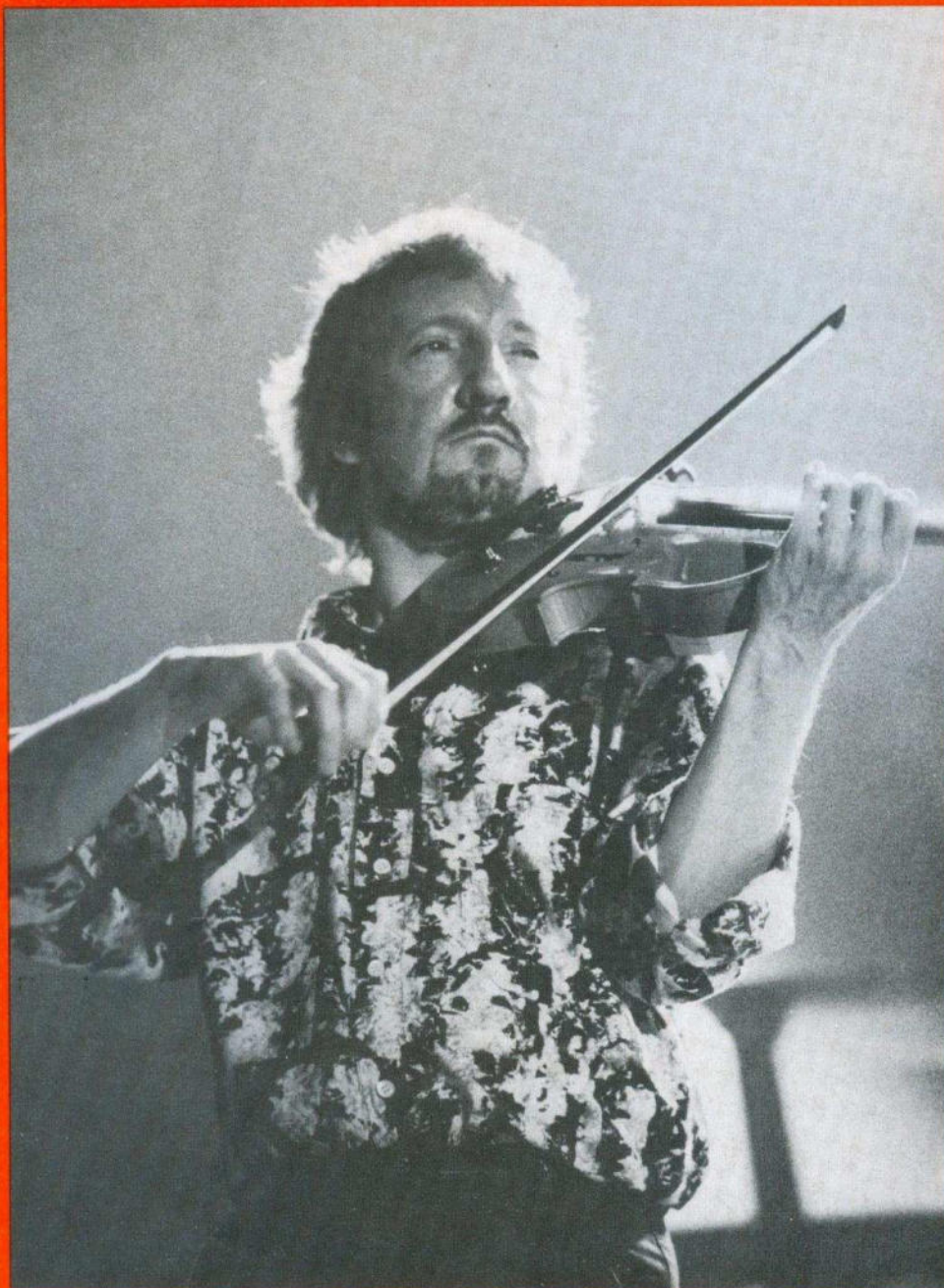


# Face The Music

Issue 15



Featuring:  
ELO Part II on tour in America  
- by Bev Bevan  
Roy Wood  
- around and about  
Win Richard Tandy's Gold Disc  
of A NEW WORLD RECORD!



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## Ed Lines

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Dear All,

Welcome to Issue 15 of Face The Music, and a special "Hello" to our new readers we picked up following the recent tours by ELO Part II and Roy Wood; I hope you'll enjoy this issue and stay with us, there are some exciting times up ahead and we don't want you to miss anything!

Ever wondered what it feels like to be on the road with ELO Part II? Well, wonder no longer, as none other than **Bev Bevan** has written a "band's eye view" of Part II's recent U.S. jaunt, exclusively for FTM. The Part II coverage doesn't end there either; also this issue is our overview of the recent UK and German tours, constructed largely from your letters (and in true - **Vision On** - style [now *that's* going back a bit!], there's a prize for all those we show!). Woody's live movements are also covered extensively by our raving (sic) reporters Gill and Mat, there's a chat with **Eric Troyer** about his new CD, and for the first time anywhere we reveal what the **SECRET MESSAGES** double LP track listing would have been.

Is that still not exciting enough for you? Well how about the opportunity to own **Richard Tandy's** Gold Disc of **A NEW WORLD RECORD**, for only £2!!! Turn the page for details.

FTM: The magazine you can read between gigs without ruining your appetite.

Yours Truly 1993,

*Andrew Whiteside,*

EDITOR

**The Disclaimer everyone ignores; in fact, they even nick it for their own fanzines:**

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## **Here Is The News**

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### **ELO PART II ALL OVER THE WORLD**

In addition to their recent German, Danish and UK excursions, ELO Part II have also played some more dates in the U.S., and have also dipped a tentative toe in the former U.S.S.R.. On 3rd September, the band played the "A Taste of Colorado" Labor (U.S. spelling!) Day festival in the **Civic Centre Park**; on the 4th they played **Sandbar Sports Arena** in Arena(!), Wisconsin, and on the 5th they played **McKinley Marina** in Milwaukee. More U.S. dates are planned towards the end of the year. On the 17th September, they played the **Riga Sports Palace** in Estonia, and the next day, **Tallinn City Hall** in Latvia. Provisional dates are being booked for Japan, South Africa, Europe and Australia, more details will be given out via the Supplements. The only known UK dates are the 5th and 6th March 1994(!), when the band will play the 5,000-approx. capacity **Minehead Summer Westworld Complex**, owned by the Butlins group. Bookings are already being taken, brochures are available from your local travel agent. Good news on the recording front: on their return from Latvia, the band will be recording some "vocal demo's" for their next album, and we understand that there is some label interest as well.

### **ERIC GOES BACK TO HELL**

Meanwhile, **Eric Troyer** found time to contribute backing vocals to **Meatloaf's BAT OUT OF HELL II: BACK INTO HELL LP**, currently rocketing up the charts like - well, like a Bat out of Hell, really!

### **BEV COMPETITION**

We had a great response to our competition from the June Supplement to name all previous members of ELO and ELO

Part II. The winners will be announced in a future Supplement (we've had problems judging it, as we've got more names down than Bev has!).

### **JEFF LYNNE NEWS**

Still nothing concrete on Jeff's new LP, although we are assured that "work is in progress". Recently, Jeff has produced a single (which is still to appear) with **Hank Marvin** (The Shadows) and **Mark Knopfler** (Dire Straits) to celebrate 40 years of the Fender guitar (strange really, as Jeff is known to have a preference for Gibsons!).

Also of interest is a BBC TV production of Pete Frame's **Rock Family Trees**, which features extensive interviews with both Jeff and **Roy Wood**. More news when we get it.

### **NEW ELO CD BOOTLEG**

Word has reached FTM Towers about a new ELO CD bootleg which we understand will be emerging soon. Taken from the rarely heard '76/'77 **A NEW WORLD RECORD** U.S. tour, the sound quality is apparently the finest of any of the ELO bootlegs so far released, as it's source material is a radio transcription disc. More information will appear in the Supplements.

### **LEGENDARY LOUIS**

**Louis Clark** brings his perennially popular "Hooked On Classics" show to London's **Royal Albert Hall** on December 17th. Featuring (as always) the **Royal Philharmonic Orchestra**, we understand that the **ELDORADO OVERTURE/FINALE** will be performed, well worth the ticket price for that alone as we can testify from experience. The show will be filmed for possible video release. Meanwhile, his



LEGENDS CD is to be re-released on Westmoor Records with extra tracks.

### TANDY TRACKS

Richard Tandy is still working on new songs, and has some label interest. More news later.

### PETE'S DATES

Former ELO Part II guitarist **Pete Haycock** takes his band round another European jaunt in October. Dates are as follows:

21st: Heidelberg, Germany

22nd: Auel/Affalter, "Zur Linde", Germany (Blues Night with Stan Webb & Chicken Shack)

23rd: Franz Club, Berlin, Germany

24th: Wuste Statte, Berlin, Germany

26th: TBA, Holland

27th: TBA, Holland

28th: TBA, Holland

29th: Atlantis, Basel, Switzerland

30th: Pisoni, Kriegstetten, Switzerland

31st: Metz, France

The Pete Haycock Band consists of Pete Haycock on guitar and vocals, **Roy Adams** on drums, **Livingstone Brown** on bass guitar and vocals and **Mike Stevens** on alto sax, flute and keyboards. More dates will follow.

### FTM RAID JET ARCHIVES

Just a little taster, but FTM has unearthed some "interesting" material in the Jet archives. Watch this space...

Compiled by **Rob Caiger** with thanks to **Marc Haines**

## Win Richard Tandy's Gold Disc!

*Yes it's true! After reading last issue's update on FTM's financial plight, Richard Tandy was so concerned that he phoned us with an amazing offer - would we like his Gold Disc of A NEW WORLD RECORD to help raise funds? Needless to say we were knocked out!*

This USA Gold Disc was awarded to Richard for sales of half a million units. Not only does it look superb, but it is historically important as it celebrated ELO's arrival as major-league world superstars.

Gold Discs regularly fetch between £500-£1,000 on the open market, and ones that are presented to band members are rarely if ever offered for sale, yet you can win it for only £2! We thought the fairest thing to do was to hold a raffle, as this gives practically everyone the opportunity to win. There is no limit to the number of tickets you can buy, and there will be runners-up prizes as well. As the icing on the cake, Richard has agreed to autograph the disc to the lucky winner, who will be announced in the next issue.

How do you enter? Simply send your cheque/P.O./I.M.O. for £2 (or multiples thereof) made payable to FACE THE MUSIC FANZINE to:

**Richard Tandy Offer, 9 Mayfair Avenue, Ilford, Essex, IG1 3DJ.**

Closing date for entries is **November 15th**. Good luck!

## Alistair Bevan-Cooke's 'Letter From America'

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### Dear Readers

*Here for your possible pleasure and interest is a condensed journal of events relating to the times, trials and adventures of that well known musical ensemble, The Electric Light Orchestra Part II.*

### July 13th

Phil, Kelly and myself, along with most of the crew, boarded our familiar **Motts Travel** tour bus for the early morning drive from Birmingham to Gatwick with our intrepid Scouser **Billy The Bus Driver** at the wheel as always. Louis and Eric already in America awaiting our arrival, and Mik at Gatwick before us, having flown down from Leeds. It was Mik in fact who got the trip off to a flying start by spilling a huge jug of orange juice in the Continental hospitality lounge and making the most extraordinary mess, much to the hilarious delight of the rest of us. We were soon aboard great metal

bird, and soon stepping out into the 90 early morning heat of **Newark**, New Jersey. There to meet us were our modes of transport for the next three weeks - two beautiful **Silver Eagle** tour buses - the band plus tour manager/shepherd **Brian Jones** on one, and the crew on the other. We soon established our individual places, and banished those nasty smoking people Jones and Groucutt to the back of the bus, where they could damage their health to their hearts' content. We drove to **Warwick**, Rhode Island, and soon in the land of Nod after saying hello to Eric and Lou.

### July 14th

Soon checking out my new drum kit supplied by **Premier** in New York, a rather divine purple coloured Sigma set. All of us a little nervous on the evening before we took the stage for our first real show in the USA for 12 years (except for the radio simulcast from the **Whisky A Go Go** club in Los Angeles two years ago). A nice venue "in the round", with us performing on a revolving stage. Our nerves soon evaporated as the response from the 3,000-strong crowd quite fantastic, and little doubt that we stole the show from **Kansas**, who followed us on stage.

### July 15th

Long drive to **Pennsylvania**, and we watched **A Fish Called Wanda** on the bus to pass the time. Met the people running the USA fan club, which is called **Light**. Another great show on the evening to another great crowd of about 3,000, and near identical "in the round" theatre as last night.

### July 16th

A drive to **Long Island**, getting well jammed in the ever snarled-up traffic



around New York City. The show on the evening much the same as the previous two, with circular revolving stage, 3,000 or so very excited "Ham Shanks", and double-heading the show with Kansas. Back at the hotel **Holiday Inn** bar, Eric, Kelly and Phil entertained the locals on their Karaoke evening with surprisingly tuneful versions of **NOWHERE MAN** and **BACK IN THE USSR**.

### July 17th

Not a good day. Already the food over here becoming very bland and boring - tasteless breakfasts and grim gig catering. The show on the evening at **Club Bene** a pure nightmare, and now referred to amongst the band as "**The Scottish Play**" (the way that actors never mention the word "**Macbeth**"). The gig was a real cabaret-style affair in the middle of nowhere, and to make it worse, we had to perform two spots. Without doubt the low point of the trip - particularly for Eric, who had most of his family and friends there.



**No B.O. for E.T.!**

### July 18th

Drove to **Harrisburg, PA**, and we checked into a splendid resort hotel and actually got to do some sunbathing and swimming. Kelly, however, was wearing a particularly risqué pair of G-string trunks and was told to cover up by a rather straight-laced female exclaiming: "*Excuse me sir, but this is a family hotel!*" The show on the evening could not have been

more different to last night's disaster - a beautiful outdoor venue at **Hershey Stadium** on a hot summer's night to a crowd of about 7,000, and again we had a terrific response from the crowd. **Foghat** and **Kansas** (who we are fast becoming friends with) were also on the bill. A real high to compensate for yesterday's low.



**On the bus**

### July 19th

Long, boring 6 hour drive to **Towokonda** (now come on - who knows where that is?). For your information, it is very close to **Buffalo** and the stunning **Niagara Falls**. Great show to a sell-out 2,000 crowd, and again a double-header with **Kansas** on a revolving stage.

### July 20th

Another long, boring 300 mile drive (it's not all fun, folks) to **Latham, NY**. Sorry to be repeating myself yet again, but the show was great - to around 3,000 people - on a revolving stage - with **Kansas**!

### July 21st

After a run of seven nights on the trot, it's a day off. We drove to **Rochester, NY** and checked into a **Holiday Inn**. Everyone off on a shopping spree, and I bought all manner of clothes, CDs, etc., but by far the best find was a three-day-old **Sunday Times** - you have no idea how much one misses one's English newspapers. It was not entirely a night off, however, as on the evening, we made an 'in-store appear-

ance' at the **House of Guitars**. What an amazing, 3 storey jumble of guitars, amps, drums, CDs, tapes, records, rock'n'roll memorabilia, etc. We signed a lot of autographs, and I spent a lot of dollars on a pile of '50's and early '60's rock and roll LPs - **Duane Eddy, Rick Nelson, Elvis, Brenda Lee**, etc. - more for the collection. Next stop, another rare find - an Indian restaurant in the USA (good job we made a reservation - geddit!). All in all a most pleasant and welcome night off.

### July 22nd

I drew the short straw, and had to be up at 7am to do a live three-hour radio station interview with someone called **Weaze**. Without doubt one of the strangest radio shows I have ever experienced - rather like **Steve Wright in the Afternoon**, but totally uncensored, and with the topic of conversation almost entirely sexually related. In the afternoon, Eric and I managed to fit in a rare game of tennis, and he notched up a rare victory - must be home field advantage! Great show on the night to a wild crowd of about 2,000, and very much an All-American whooping, stomping rock n'roll gig.

### July 23rd

Horrendously long bus ride (9 hours) to **Detroit**. Gig on the evening at the very pretty **Meadowbrook Amphitheatre**, however really excellent, and the 3,000 crowd most receptive.

### July 24th

Another long drive, this time to **Merrillville, Indiana**. Lovely theatre, and it was entertaining to watch our opening act, **Dr Hook**, before we went on ourselves. Another happy, satisfied crowd. After the show, we boarded our tour bus to drive through the night to **Pittsburgh**.

### July 25th

Caught up on some sleep, then Eric and I got some tennis in, though it was horribly humid and hot. The show on the evening was extremely strange. We played our set on a floating raft on the river, whilst the crowd were on the quayside - quite bizarre and not to our liking whatsoever. Boarded the bus for a second night of travelling through the night.

### July 26th

Arrived in **Chicago** around 7am, and climbed out of my bunk to witness Louis opening another bottle of wine - he does not travel well overnight on the bus! Day and night off in Chicago, and everyone went on a 'shop till you drop' spree. On the evening it was off to the 'flicks' to see **Jurassic Park**, followed by an Indian meal.

### July 27th

Another day off in Chicago. More shopping, more food, more movies. Our guitar tech, **York**, got mugged. We all found ourselves hassled on the streets and in no doubt that Chicago is a dangerous place.

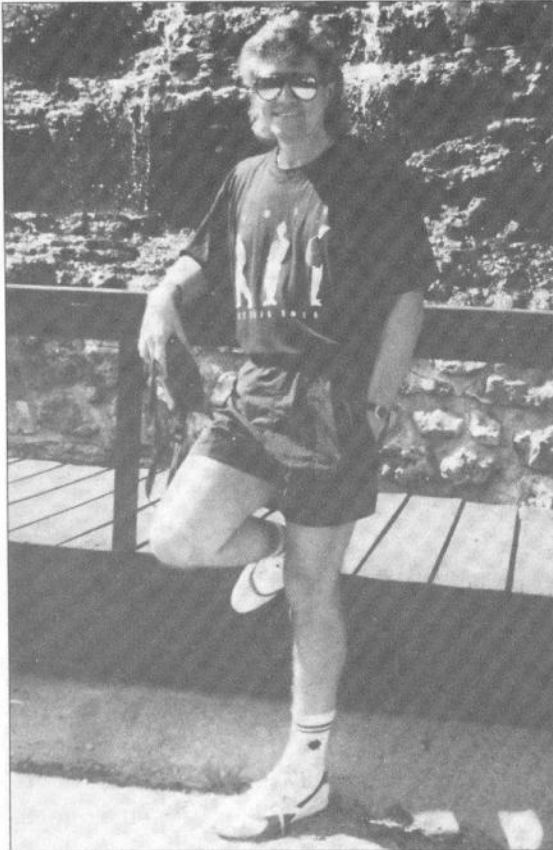


**Brian Jones: "I just can't pick up Pebble Mill!"**

### July 28th

Finally got to play in Chicago, and turned out to be not worth the wait - a rather grim theatre on the outskirts of the city. Mik performed his *piece d' resistance* of the tour when he dropped his brand new,





***Hotel at Osage Beach***

on loan **Zita** violin in the dressing room after the show, and it smashed into several pieces. Brian reckons that Mik is turning into **Mr Pastry** (this reference will only make sense to our older readers).

***July 29th***

Spent all day on the bus attempting to get close to **Jefferson City**, the venue for tomorrow's show. We finally made our way through the famous floods to get close and some amazing sights along the way - come back Noah! Found a motel about 50 miles from Jefferson City and checked in for the night.

***July 30th***

Found our way close to tonight's gig, but stayed in **Osage Beach** which was on high ground and well out of danger of the floods and got a hotel there. The show at **Jefferson City County Fairground**, a

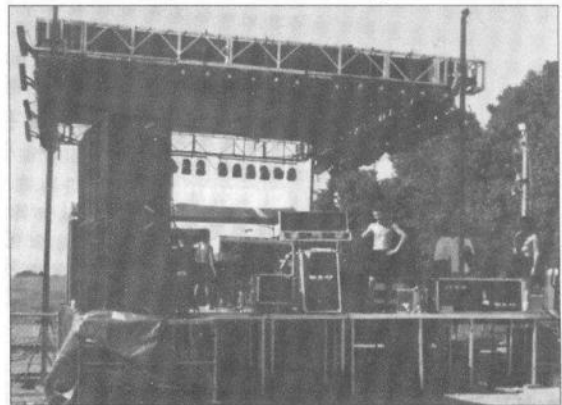
nice venue, but poorly attended as lots of people busy sandbagging their houses in defence of the rising flood waters - can hardly blame them for that!

***July 31st***

A day off at our hotel in **Osage Beach**, a real nice resort hotel, and much swimming, sunbathing taken in, except for Mik and Louis, who hide away in the cool shadows like a couple of apprentice **Draculas**. To be fair, it was about 100, and this turned into a dazzling, tropical thunder and lightning storm on the evening.

***August 1st***

Checked out of our holiday hotel and drove to **Kansas City**. The final gig of the tour, and we had indeed saved the best 'til last. Beautiful, sunny evening, and after **Foghat** had played, we went on to an ecstatic, hot, jumping, all-American, rock and roll crowd of 18,000. It was a great show to finish on, and has made us all look forward to returning here soon.



***Setting the stage in Jefferson City***

OK readers, we are about to board our flight back to London now - I hope this little diary of events has helped give you some idea of what we have been up to over here on the other side of the pond. On behalf of the whole band - we look forward to seeing you all soon. Have a nice day!

***By Bev Bevan***

***U.S. photos by Kelly***

## Eric Troyer - MODEL CITIZEN (FAM1000-2)



The first thing that struck me about this CD was the packaging. Considering what a small and limited edition this is, it would not look out of place in a record shop. The cover depicts a smartly-dressed man of middling years, with a gun in one hand and a Bible in the other - the *Model Citizen* of the title track, no doubt. He stands in front of a typical American small-town house - all wooden weatherboarding and gables. This seems to be out in the middle of nowhere, surrounded by grassland. A child runs past the house, in the background, waving, it seems, to someone inside, who can't be seen. The photo is black and white, but the sky has blood-red clouds scudding across, and the grass looks as though it is

spattered with red drops of blood. All very sinister.

This leads me on to the second thing that struck me about this mini-album, and that is the sense of bitterness, despair and warp-mindedness that pervades the lyrics of all five songs. And yet surprisingly, the whole thing is performed in a very 'up' sort of way.

DOES HISTORY END? is the first, and also the last

track on the CD (there are two versions). On the first, phased drums melt into an uptempo tune which is punctuated by a wonderful orchestrated chord, sampled from *THE RITE OF SPRING* by Stravinsky (which can be found in Walt Disney's *FANTASIA* movie). The bridge of the song is overlaid with samplings from short-wave radio, *HERE IS THE NEWS* - style, that are relevant to the lyrics. Lyrically, this song is very much in the same vein as ELO Part II's *HONEST MEN*, but with a much harder edge. This song questions whether wars and feuds should be passed down from generation to generation. Mr Troyer's opinion is obviously a resounding "No": "*We won't fight the wars now for the sins of our fathers*". Apparently, the song was written before the trouble in



Yugoslavia flared up, where old feuds about land are being passed down and down, and causing much misery. Of course, it's amazingly relevant now.

FRIENDS TO THE BITTER END is up next. On first hearing, this is a very pretty, soothing ballad about the virtues of close friendship, with soft harmonies and gentle backing. However, the word "bitter" in the title gives an idea of what's to come in the words. At first, there is optimism: *"Some see dirty walls and streets/I see chances there to meet"*. But then this gives way to despair: *"No one shouts, no one cares...Where the measure of a man/Is the coldness of his heart"*. Suddenly, there comes a cracking guitar solo by one **Mitch Stein**, which rips through all this sadness and raises the spirits for a while, before one more verse and chorus bring the song to a close.

The title track, **MODEL CITIZEN**, is about the sort of outwardly upright and respectable American citizens who turn out to be members of such despicable organisations as the **Ku Klux Klan** behind closed doors. Eric Troyer's "model citizen" is a neat, tidy, Bible-thumping individual who waves to the children and no doubt flies the Stars and Stripes in his front garden. But away from the neighbours in the privacy of his own home, there lurks a real psycho: *"He's got a picture of his mom, and a gun in every room...He waves the flag, yes he pays his taxes/At night he sharpens up his knives and axes"*. It's certainly very unusual to hear a native American having this opinion about his fellow citizens.

**SHAE (BODY AND SOUL)** momentarily lifts the spirits. A funky, sexy, danceable little song, this, with great disco-style guitar riffs throughout. But even here, there is a slight air of sadness. Shae (the female of

the title), won't give our narrator the complete, uninterrupted attention that he craves. Just holding hands and kissing isn't good enough for him, oh no. He wants the whole kaboodle: *"I would give you everything if you would only/Give me just your body and soul"* he breathes. Shae: an unusual name for a girl, but apparently one which turns up in America occasionally. For heaven's sake, Shae, the song seems to be asking, just make up your mind!

A complete change of mood and tempo as **THE BIG LIE** all but bursts out of the speakers. This is a real out-and-out techno-style rocker, with some very interesting sound effects throughout, like a ticking clock (the lyrics refer to a ticking bomb at one point), and something which sounds like a police siren towards the end. The lyrics here appear to be about the troubles in Europe, particularly it seems the economic and racial problems in the now reunified Germany: *"Blame the wall, blame the foreigners"*. In fact, the whole thing seems to point to the German neo-Nazi problem, and the fact that we must try to stop it: *"We must stand against the voice of hate...When times are tough, when the hooligans play rough."* As a Jew myself, who lost relatives in the Holocaust, I found the words to this song particularly rousing - we must *not* let it happen again. There are still many neo-Nazi supporters who believe the Holocaust didn't happen, that it was all a 'big lie', thought up by the enemy, and Eric seems to acknowledge this in his lyrics: *"There was a big lie, silenced long ago/There was a big lie, we should not let it go."* All in all, a very thought-provoking track, which comes out and hits you (the driving production sees to that) and is relevant to Jews and non-Jews alike.

Rounding off the CD is the second version of **DOES HISTORY END?** This is the same as the first version, but without the short-wave radio samples in the middle. Taking these off reveal some nice drum-synthesiser effects lurking underneath, which sound just as good on their own.

A final question for Eric: Just *why* are the words on here so full of sourness and despair? I wondered if the brief biography of Eric on the back of the CD box (also in the ELO Part II tour programme), had anything to do with it. After all, according to the blurb, Eric's childhood was filled with "*bullies, basketball, and the Bible*", which is called "typical". Also, later on, it says that Eric spent "*a painful two years as a US army research subject in Denver.*" This would hardly endear the military to him. Friends of mine who read this

in the tour programme wondered just what the US army did to you, Eric - would you tell? Is *this* the root of the bitterness on **MODEL CITIZEN**?

All in all, a very thought-provoking and well put together CD. I personally would love to hear ELO Part II record all five songs on here, but I would think that there might be some fans who wouldn't want to hear ELO getting so political and opinionated, which is fair enough. But to hear the string sample on **DOES HISTORY END?** recorded by a real orchestra, or the driving electro-rock of **THE BIG LIE** recorded with real drums, guitars and bass, would really make my day. All in all, a CD which oozes quality and class and is thoroughly recommended.

Serena Torz

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## ERIC TROYER - Not lost for words!

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*Eric Troyer, multi-instrumentalist, session man to the stars, and ELO Part II playlist, has a solo CD out. FTM caught up with the Model Citizen to find out why.*

**ET:** Well, I write all the time, so having a bunch of songs sort of ready and recorded nicely - I'd made some pretty nice demos - and I thought, well, why don't I finish a few of them, and put them together on a CD, and maybe sell them along at the gigs that we're doing for this tour. But it actually ended up taking a lot more time than I thought, so I don't actually have them for the gigs.

**FTM:** *There is some very accomplished playing on the CD. Who is actually on it?*

**ET:** Well, obviously me, on keyboards for the most part. But different tracks have different help as far as the programming and the drums and the bass go. **DOES HISTORY END?**, **BODY AND SOUL** - these two were programmed and sequenced by **John van Epps**, who's a friend of mine

in New York, who did a splendid job, and he did some sampling, and we've used some of that. Then a guy named **Michael Whalen** sequenced **THE BIG LIE**, and I sequenced the other two, along with **Paul Wickliffe**, who helped me record the whole thing. Then as far as guitar, it's the same guitar player - a guy named **Mitch Stein**, who has this interesting combination of guitar styles - he's like **Jimi Hendrix** meets jazz!

**FTM:** *Certainly, there is some very frantic playing!*

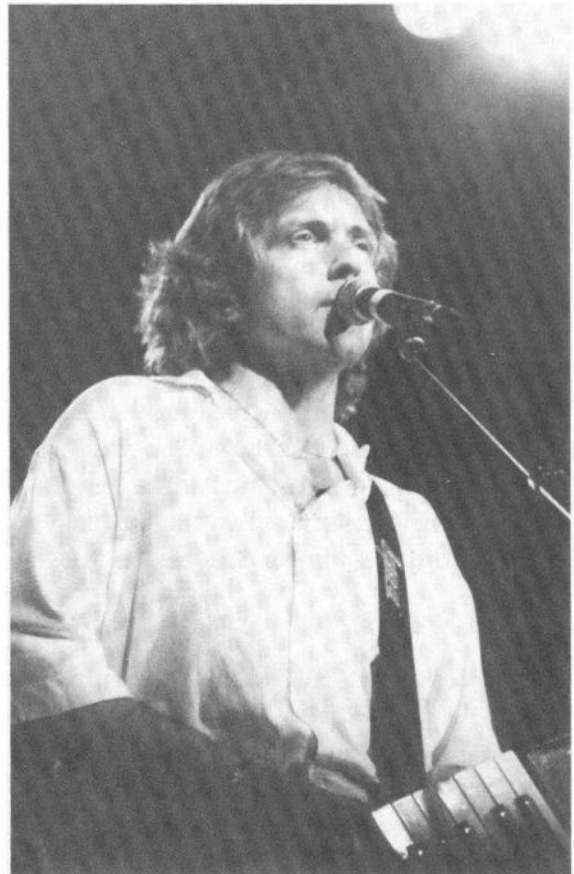
**ET:** Then singing - I sing most everything, with a little help from **Glen Burtnick**, who has played with **Styx**, and I've written three songs with him which could very easily be on the new ELO record - they are all very strong tunes.

**FTM:** DOES HISTORY END? *bookends the CD, and follows themes begun on HONEST MEN.*

**ET:** Yeah. As a writer, you always look for big ideas and big lyrics, and sometimes it's not good to do that, actually. Later, some of the other tracks are very small and compact ideas, but this is a big idea. I love history and read constantly about it. I kind of move around from periods of time, but there was a recent book out, and the title was so intriguing - **THE END OF HISTORY**, and so I just changed it a little bit. It's an intriguing title, because obviously, history never ends. Well, I tried to put it into the context of European history - my sort of thought is that if only people could forget their history, then you could look to the new world - the future. Actually, I wrote this before the whole mess in Yugoslavia, but it seems especially appropriate with that, because they are obviously just caught up in the history so completely that...

**FTM:** *They can't see a way forward, can they? They're too tied up with the past. I like the way you try and stress the break with history: "We won't fight the wars now for the sins of our fathers."*

**ET:** Absolutely. Especially like with the Germans, and especially Yugoslavia. The Germans are obviously conscious of their history, but you know, there's a whole generation of Germans who obviously didn't participate in the horror of Nazi Germany. There's a whole young generation of Russians and Yugoslavians who shouldn't have to fight those wars over again. I actually built the song kind of around a section in **THE RITE OF SPRING**. I took a sample, and that's the big orchestra bit you hear. If you listen to **RITE**, there's actually a section that goes...



dum...dum...[well, you get the picture!], and I sort of built it around that idea.

**FTM:** *The overall sound of the CD is very similar to (the God-like) Jim Steinman's later work - PANDORA'S BOX springs to mind.*

**ET:** Yeah, that's true. It's funny, because Steinman has yet to hear this. He's asked me to send a tape, but I'm just gonna send the whole CD. I have a feeling he's gonna love this!

**FTM:** *FRIENDS has a bitter-sweet twist to it...*

**ET:** I was originally going to call the song **FRIENDS TO THE BITTER END**, variations on this theme - I kind of like that as a title, because it has sort of a twist to it - you know, there's this friendly little song about friends, but *to the bitter end* seems like sort of a bite to it, which I kind of liked.



**FTM:** *Did touring with ELO influence the words to MODEL CITIZEN?*

**ET:** It's a very American thing, which I sort of wondered whether it would say the same things to a European or a British audience. But I guess in a way that everyone has that awareness and that perception of American society - you know, Bible-thumping, gun-toting society, which is the image on the cover. It's this whole idea of this seemingly harmless, ordinary, perfect sort of OK person, who, behind closed doors has some sort of deviant thing going on, which everybody loves to thing about Americans anyway!

**FTM:** *Stereotyping!*

**ET:** Well, that's OK! We've had our share! So, it's not without some merit. I didn't want to get too graphic. I wanted it to have a sense of humour about it, even though it's a fairly humourless sort of subject.

**FTM:** *"He waves the flag, he pays his taxes. At night he sharpens up his knives and axes"! This comparison with normality and craziness.*

**ET:** I like to try to design lyrics that have a bit of a surprise!

**FTM:** *SHAE (BODY AND SOUL) - a tale of lust, perchance?*

**ET:** Oh yes, of course! I wrote that in a hotel room on that first British tour - I think it was in London, actually. I had my D50, and it had a kind of a clarinet part, and I just started tapping this little groove. Actually, Bev really likes that song. He was thinking that it might be good for an ELO record, so who knows?

**FTM:** *So, is she totally fictional?*

**ET:** Oh yeah, of course! *[Ah well, no scandal there then!]*

**FTM:** *Arguably the best song here is THE BIG LIE. It's the most ELO-sounding, but incorporates (dare it be said?) aspects of techno.*

**ET:** I wanted to get that sort of Shamen/techno - almost even like **Andrew [Eldrich]** from **The Sisters of Mercy**. It's just one harmony part: it's just two vocal parts, but I just did massive multi-tracking the exact same thing over and over again, so it's that really slamming kind of sound.

**FTM:** *That's my favourite on there.*

**ET:** I love **The Utah Saints** and **The Shamen**. It's sort of meant to be a techno-ish sort of tune. But I think it's very ELO-ish too. It's got that sort of vibe to it.

**FTM:** *So, are any of these going to be re-worked for ELO, do you think?*

**ET:** They certainly could be. It's all for grabs. I would like to push where we are with the new record - kind of like **DOES HISTORY END?** where you use the orchestra, but you use it in a massive way - you get in and you get out with the orchestra, using it as a colour, and then not. I like the strength of the rhythm on a lot of the things here that I think that we sort of neglected on **ELO Part II**. We were going for a certain kind of thing. There was a lot of debate at the time: were we trying to bridge the gap between old ELO and new, or just carrying on with what was old? In the balance, it maybe wasn't as even, or as strong, in certain areas, as it could have been. But I still love it. I still think there's some really great stuff on it, some great performances - I'm very proud of it. But I would like to see it compete more with what's out there right now.

*Interview conducted by Rob Caiger*

## OUTA SITE!



"What are you gonna do with that, Woody?"  
"I'm gonna eat it!"

### WOODY PLAYS THE FESTIVALS

*Ah, Summer and The Call of the Wild! The Great Outdoors beckons, and those of stout heart (and boots) venture forth, sandwiches packed, Thermos filled, and head for the hills. For those of us with pointier shoes and a love of rock'n'roll, so begins the season of that fine English tradition, The Music Festival.*

Over the past couple of months, every one of Woody's official gigs have been outdoor events (no, not in the car park 'cos they wouldn't let him inside the venue!). First up, Millwall's annual **Lark In The Park**, at which most of the population of the East End spent a jolly hot day being...erm...hot, before Roy and his band took the early evening stage and played until the sun turned red in his honour! A very mixed crowd were most enthusiastic about the performance, and after the show, the infamous red hair dis-

appeared amongst a gaggle of autograph hunters - young, old, dreadlocked and shaven headed! This is the music that transcends all barriers without ever compromising itself. No jacket and tie required!

A couple of weeks later, the long trek southwards was made to **Dymchurch**, the site of Kent's **International Custom Bike Show**, which is the largest and longest-established festival of its kind in the country. This year, celebrating its 15th Anniversary, it drew a crowd of over



*God and The Angels*

15,000, half of which burned rubber over from Europe. It is organised by the **Kent Hell's Angels**, and being something of a novice in the biking world, one could be forgiven for approaching the event with just a touch of trepidation. Poppycock! (or other such words of derision!). This was one of the most enjoyable, interesting and atmospheric festivals I have ever attended. The Angels made their security jobs relaxed and laid back (though certainly not slack) - an attitude which was prevalent throughout the whole crowd, and was a fine advert for Hell's Angels and indeed, the entire biking fraternity. These people were friendly and warm-hearted, making it a pleasure to share in their festival. I would most certainly make the effort to another "do", if only to

photograph the stunningly beautiful bikes on display.

The Woody Tour Bus arrived just as a motorcycle tug-of-war dragged itself into action in front of the massive stage, which incorporated two great ramps at either side, up which the winner of the "Best Bike" trophies could later ride. Roy had decided to honour the event by wearing his heavy-duty leather biking jacket, Harley-Davidson T-shirt and purple shades (wonder if **Jimi Hendrix** was wearing them in a chip shop when he wrote that song?!). Anyway...it was one of the rare occasions on which he did *not* stand out from the crowd! From the back-stage enclosure, the rest of the site could be viewed, with its crooked line of stalls selling small bits of bike, the rotund Wall Of Death, a dominant double-peaked beer tent (which for some unfathomable reason reminded sax-man **Mr Bean** of a certain area of **Dolly Parton's** anatomy!!), throngs of denim 'n' leather

clad riders, and shiny-bright motorcycles sprinkled liberally around like glinting jewels. Towering above all stood the Bungee Jumping apparatus.

"Phew, I'm not having a go on that," commented Woody, "It's bad for your eyes!" Worse than wearing purple shades in the dark then, eh?!!

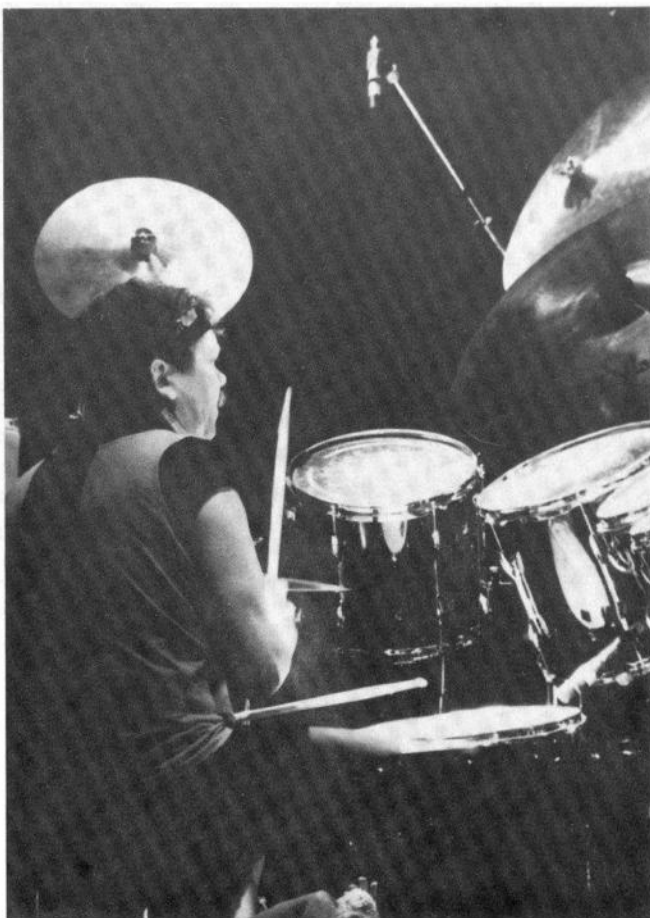
As the heavy black clouds swept away the tentative sunshine, and the breeze began to play havoc with the lofty canvas-covered stage, any ideas of a photo session with "band on bikes" were rejected in favour of a curry in the catering tent! Later, to the almost overwhelmingly powerful background of cult band **The Hamsters** (the best ever Hendrix inter-



preters - check them out and prepare to kiss the sky!), a procession of the world's grooviest motorcycles revved and billowed their way into the backstage enclosure, bringing with them *that* smell, the smell remembered from years long past as a kid holding big brother's hand at the Speedway. Just before The Roy Wood Band headlined the festival, there was to be a presentation to the elite bunch judged to be "best" - Best Chop, Best Paintwork, Best Lowrider, ad-infinity. Anyone with half an ounce of aesthetic value could appreciate this cavalcade - no motorcycle knowledge required. Woody and his band spent ages scrutinising the paint job on the show's Supreme Winner, a Harley dedicated to guitarist **Stevie Ray Vaughan**. Bass player, Phil, admired a mean matt-black machine, whilst Terry appreciated the fine chrome engraving on another Harley. One bike sported a small wooden coffin for a fuel tank, and someone with a loopy sense of humour had created a half-bike, half-Fiat 126 car in shocking pink, no less; vaguely reminiscent of some of Woody's music, really! (No, don't...*Ouch!*). The owners received their trophies with warranted arrogant pride, whilst attention turned to the job in hand - the night's big finish.

In the otherwise deserted dressing-room-in-a-portakabin, Woody could (unfortunately!) be heard tuning up his bagpipes. The opportunity was grabbed (with both feet) to step into this month's FTM Helpful Suggestion Corner:

*FTM: Oooh, Roy, we've had an absolutely fabulous idea!*



**Hey Griff, can we have a go?**

Woody: (sighing deeply and muttering "Oh no", to himself) "What now?"

*FTM: Why don't you borrow a Harley and roar up the ramps and onto the stage? It would make a really superior entrance and...*

Woody closed his eyes and blew long and hard into the bagpipes!

Darkness had fallen (and grazed its knee) when Woody and the band arrived on-stage (on foot) before 15,000 bikers, well-oiled on ginger beer and tonic'n'lemon (the bikers, not the band...well...). Now, biking persons are generally known to like their music maybe just a touch more "progressive", a smidgen more **Hawkwind** than Roy's punchy, tightly-arranged classic pop'n'rock stuff. So, how



*"If we run, we might just catch the last bus"*

would they receive this? Maybe they remembered the backwards roar of the bike which opened **SEE MY BABY JIVE**, or maybe they just recognised a like-minded free-spirit; whatever, they had a ball! Roy played to a sea of waving, tattooed arms and a melee of suddenly-recalled lyrical contributions, whilst out there in the blackness, a body bounced and dangled, hell-bent on ruining his eyes!

For FTM, yet another new perspective on life-as-wot-it-is-known, as those nice Angel-chappies let us watch the performance from the back of the stage. Now we know how **Griff** sees it from behind the cymbals! Lots of brownie points awarded this gig to **Paul**, who engineered some fine sonic signals without a sound-check!

In appreciation of his performance, Woody was presented with an exquisitely-crafted, life-size motorbike made entirely from thousands of flower-heads on a wire frame. He was completely enthralled with it, and was adamant that it should travel home with him. The sight of several road crew and band members

attempting to squeeze a yellow and white floral Harley-Davidson on board the band bus, whilst Woody directed proceedings and bemoaned the fact that the petals were falling off, was an experience never to be forgotten!

The Kent Hell's Angels signed off the festival with a five thousand

pound flourish of fireworks which turned everyone's eyes skywards. Spectacularly arranged in synch with the **Queen** track **WE ARE THE CHAMPIONS**, it distracted Woody from the fact that two hulking 7'6" Dutch Angels were in his cabin, pouring themselves a double vodka or two.

"Hmmm," said Roy thoughtfully, upon catching sight of them, *"I didn't want another drink anyway."*

**Chiltern Acres Showground** was the site for the next Woody adventure, on a bill shared with **Boy George** and **10cc**. During the afternoon's preparations, rain almost stopped play (well, it certainly stopped Boy George and his pals spinning their Frisbee around the backstage enclosure), the result being an absolute quagmire, especially around the Portakabin Powder Rooms - must be a joke about bogs in there somewhere. Do write in and tell us! Part of the pre-show entertainment included a game of Death By Suffocation in the now familiar Portakabin/dressing-room job, where the entire

band and crew became trapped in the inner, matchbox-sized room, whilst Woody held a tape-recorded interview with a journalist in the room with the outside door. Gasping? It was like being a goldfish who had inadvertently leapt from its bowl! However, it was worth it for just one overheard statement. Although the interviewer's question was lost amongst the mumblings, Roy's answer came through loud and clear:-

*"Well, I've been mis-managed so many times in the past, that I thought I'd have a go at mis-managing myself!!" Priceless!*

*"Scuse me," called Mr Show-Organiser, "Are you the Roy Wood Band?"*

*"Er, no...but we know a man who is!"*

*"Well, he's needed onstage."*

It was gently amusing to see the high heels of the brass section tripping their way elegantly across the mud, whilst Woody muttered something about *"...only just cleaned me boots this morning..."*

On the stage, waiting in the wings, final adjustments were made to hair and clothes as DJ **Liz Kershaw** announced the band. It was only then that singer **Michelle**, noticed she was a sister short of a double act! Oh no! Where could she be? Then we spied her - there was **Shar-ron** struggling back from the Powder Room, every stilettoed step she took sinking deeper into the bog! She made it just in time, graciously refusing a hopeful offer to carry her home. Phew! A good, solid performance from the band, along with a jolly decent sound, enthused the crowd and inspired a stolen five minutes of encore to remind everyone about snowmen and sleigh bells. This, combined with the thrill of seeing an "action replay" of the bagpipe solo 'cos someone slipped **Vince** ten bob to switch off the radio mic during the first rendition(!), incited a wild and hysterical mob to besiege the backstage gate, begging for autographs on the Chiltern Show programme ("No," we said, *"It's not ours!"*). FTM were given the unenviable task of



*"We're gonna have to stop smoking on stage."*





### ***Man becomes impaled on bagpipes shock horror***

collecting the paraphernalia and taking it to the Main Man for the honour of his artistic flourish.

*"Er, this one's 'To Tracey and Simon', and this one's to 'John and Fiona', or was it Tracey and John and Simon and Fiona...or maybe it was John and Simon...? Oh, just put 'Best Wishes'!" (sorry, folks!).*

Someone said 10cc were good, but FTM missed them, sadly falling asleep during the first riveting number. Strange, 'cos the singles were great. Must be growing old (them, not us!). Georgie Boy was fab, though, skipping around in his best silk pyjamas and crooning one of the 80's fave pop/soul songs, **DO YOU REALLY WANT TO HURT ME?** Fine voice, great stage presence, excellent band - good on you, George. Glad to see you back on form.

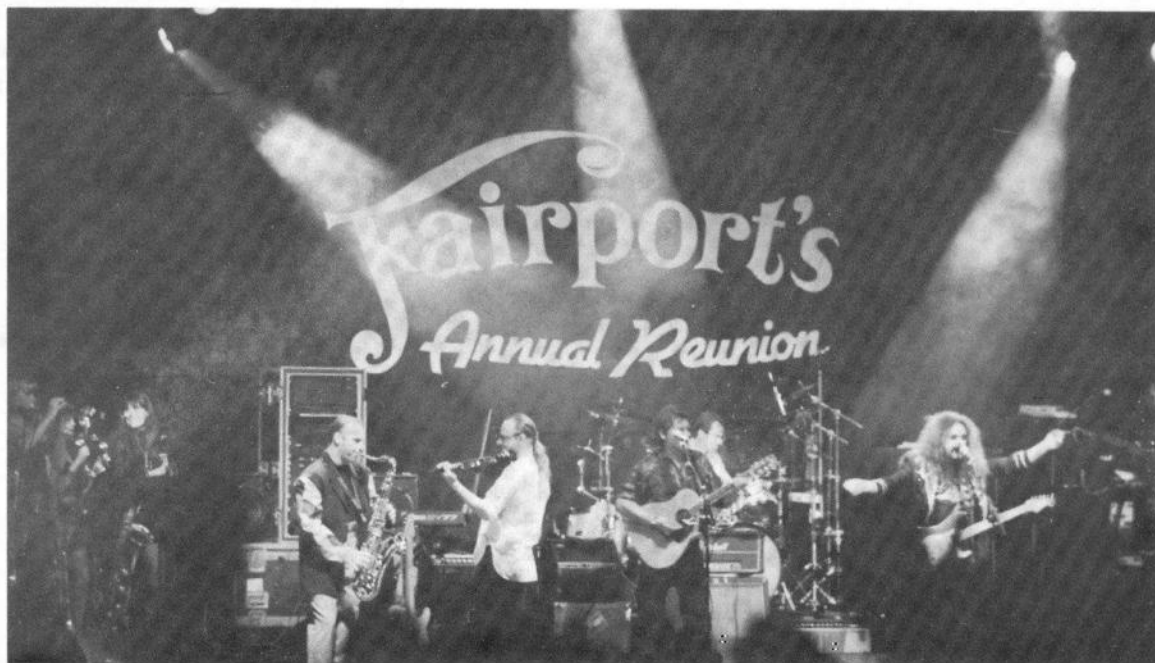
The four weeks spent waiting for the **Cro-predy Festival** seemed like an eternity, but eventually, Saturday leapt out of bed, touched its toes three times, and flung open the window, shouting, *"Hello Boston! Great to be back!"*

This sort of behaviour is just too much for 50% of FTM, who spent half the afternoon sitting in the shade of the Veggie Burger stall's power generator, which added a certain industrial/grunge feel to the traditional jigs'n'reels performed by **Stockton's Wing!** **Robin Williamson** (ex of **The Incredible String Band**) sang pretty songs and told intriguing tales, whilst **The Martin Barre Band** (he of **Jethro Tull** fame) turned out to be a bit of a scraping-fingernails-down-a-blackboard job. After a little wander around all the trippy-hippy-new-age-tie-dyed-

incensed-far-out-jingly-stars-moons-multi-coloured-boots-and-digeridoo stalls, it was time to sit on those painted-faced children to stop them rolling giant inflatable dice across your picnic, and become all over-excited because, there, upon the grandiose dome of a stage in this green'n'pleasant negative-vibe-free festival, appeared the heroes of the event, the mighty **Fairport Convention**. **Dave Pegg**, **Simon Nicol**, **Dave Mattacks**, **Ric Sanders** and **Martin Allcock** (the latter flaunting a fetching, flowing green coat!) played the ones we know and love with a little help from their friends, including the man who makes guitarists the world over sulk because they can't do it, **Mr Jerry Donahue**. At one point, five (count 'em) violinists realised my dream (or was it a nightmare?), taking the stage to do fearsome battle with one another in a gloriously over-the-top bout of showing off - wonderful stuff!

Eventually, it was time for our own protagonist to come forth as an unbilled surprise guest (and that is why we could not

let you know, by special request of Dave Pegg, who did not want to spoil the secret. Sorry!). Woody had brought with him his own friends in the shape of Thunderbirds (the brass section), singists The Naylor Twins, and saxist, Mr Snappy Dresser himself, Terry Bean, and were joined by the full Fairport line-up to perform rousing renditions of **FLOWERS IN THE RAIN**, **FIRE BRIGADE**, **BLACKBERRY WAY**, **ARE YOU READY TO ROCK** and **BOADICEA**. Ric Sanders really added to the sound on a vivacious violin, whilst the multi-talented Martin Allcock zipped through the tricky keyboard part on **BOADICEA**. Maart and **Kaye Thunderbird** duetted on an amusing little call-and-response version of **HAPPY BIRTHDAY**, which dissolved into heaps of squiggles and giggles, whilst Woody and the said Mr Allcock held a most respectful bowing session before someone reminded Roy that it was August, and what do we play in August? Yes! Christmas songs, of course. Snow cascaded down across the stage, and Santa Claus waltzed



*Are Crop-edy to Rock? (Sorry!)*

jovially around tossing Christmas Crackers at the bemused audience.

So, did those traditional folkies that made up an audience of some 15,000 find this Brummie rock star far too much for their tender ears? Did his irreverence and his red hair shock them? Not likely, guv! They loved it, joining in on all those songs you thought they'd spent a lifetime ignoring, even the bar staff stopped serving (according to **Chris Pegg**) to wave their arms to their favourites, cheering at the solos from **Karen, Sue** and **Terry** during **ARE YOU READY TO ROCK**, hooting an almost Scottish appreciation for the madman on the bagpipes, and actually calling out for the unmentionable "Christmas One"! The atmosphere was sky-high, leaving an extremely exhilarated Woody and band to bounce around the back-stage enclosure exclaiming, "Wow", "Gosh", and other such expletives to the sound of popping champagne corks!

Following an amiable set of material past and present from Old Percy himself, **Robert Plant**, and his friend on bass, **Charlie Jones**, a finale finally convened, featuring Fairport, Jerry Donahue, **Everything But The Girl**, the violinists and the local police, plus singer **Vicky Clayton**, who swapped chord progressions for hugs'n'handshakes with

Woody during **MEET ON THE LEDGE** (or "Meat And Two Veg", as it's known in inner circles!).

Definitely the best kept secret this year; therefore, take a tip for Cropredy '94 - go along anyway. It is the best and most consistent of all the British Music Festivals. Fairport are a superb band of many musical influences, and of course, you never know who might turn up!

It really has been a most sagacious move by Roy to play these festivals as, in most cases, a large crowd is guaranteed, and it is becoming increasingly apparent that The Roy Wood Band appeal to a very wide audience. A band that looks and sounds as good as this, playing classic pop'n'rock songs, with a frontman of such magnificent charisma/hair (delete as you wish), simply cannot fail - as long as the gigs are there for them to play. It takes time to collect a sizeable, solid following, but it seems Woody is prepared to be patient. He doesn't need to conquer the world in a day (been there, done that!); he needs to build slowly, allowing the audience to see for themselves, and the word to be passed around. It just needs time, gigs...and a spot of decent promotion wouldn't go amiss!

*Reporter from the trenches: Gill  
Boot-Cleaner: Mat*

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## ELO Part II 1993 European Tour Report



*ELO Part II's most extensive tour of the UK was great news for the fans, with a mixture of large and small venues, but a headache for FTM - how to cover 40-plus worth of gigs and remain sane at the end of it all! Luckily, following a plea for your reviews in the Supplement Tour Special, stacks of letters arrived. Lack of space prevents us from using them all, but THANK YOU to everybody who wrote - a "little something" should be heading your way soon.*

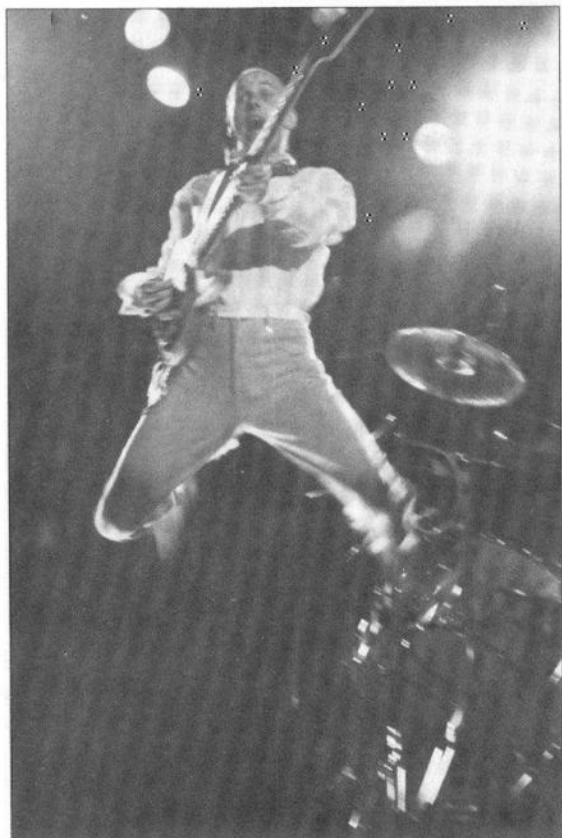
Rehearsals for the tour began on 27th April at the old favourite, Rich Bitch Studios. A warm-up gig at the SAS Royal Hotel in Cologne on 4th May was followed by more rehearsals, before the tour proper began on 10th May in Guernsey, arriving on the mainland at Poole Arts Centre on the 13th.

Swindon on the 14th "was a stormin' night," according to Lesley Abbott, who fulfilled a long-time ambition by meeting Bev, who was "...every bit as nice as I'd hoped, and very charming."

Listed in the tour itinerary as "an experience not to be missed", Batley Variety

(oops, sorry!), **Frontier Club** proved "different", as Ken Latta explains: "To say the stage was small would be an understatement...and the audience reaction was cool to say the least, with most people rooted to their tables..." *Tables!!!* Worse was to come later in the tour.

Germany was an experience I'd recommend to any fan of the band - the audiences over there go totally crazy - it's like wandering into a **Metallica** crowd by mistake! The band experienced amazing reactions from Neuwied's Prof. Huppe Stadium and gigs at Dresden and Erfurt.



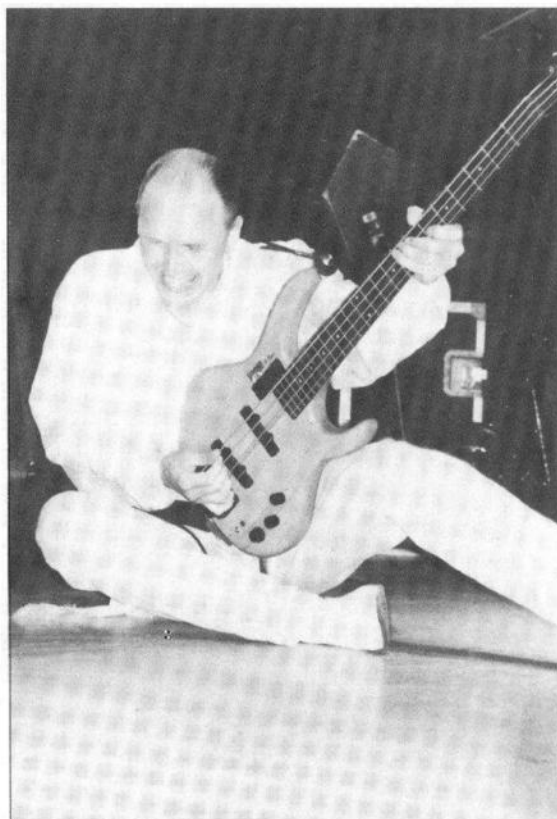
"Whee!"

Berlin's Tempodrom, a garishly decorated circus tent (with tightropes!), resembled a sauna with steam rising from the bodies packed in at the front. There was a mass stampede at the start, when the tape of Ludwig's "5th" was mistakenly played instead of Eric's OVERTURE. Phil broke more strings at this gig than during his entire career, the mixing-desk destroyed the sound, and Eric worried about (surprise, surprise) TWILIGHT - remembered the one line he got wrong all last tour - and promptly forgot the rest of the song! Hastily scribbled lyrics solved that one for future gigs...

The difference between what was East and West Germany was very apparent as we approached Leipzig. Buildings were older, greyer; streets were shabbier, and rats were much in evidence, but what an audience! Manic! Bev began the first of

many attempts to catch the Blue Violin out, by increasing the tempo during ORANGE BLOSSOM SPECIAL. Mr Kaminski smiled that "no problem" smile of his, and coped admirably! Back at the hotel, we found out why most of the band stay up late - you daren't go to bed, as the (huge) drinks bill has a habit of being charged to your room number...as Lou Clark found out the next morning!

10th June; 281 miles later and we made it to the most bizarre venue on tour - Munich's now disused airport. Most of the converted terminals were playing host to other bands (Deacon Blue's audience deserted en-masse to watch Part II!), and the road crew were busying themselves attempting a break-in at the control tower, intending to divert unsuspecting aircraft to the gig! As we arrived, Austrian fans were banging their car roofs in time to a tape of WHISPER IN THE NIGHT; at the gig



"Ooops-a-daisy!"

itself they held telephones to their ears during TELEPHONE LINE, and then presented Bev with flowers during his "Hello Munich" speech. Very odd! There was a last minute panic just before the gig as the Blue Violin threw a wobbly, and the White Violin had to deputise.



Wolverhampton on the 12th saw a return to normality. **Serena Torz:** *"The band were first-class, in particular, new boy Phil Bates. From OVERTURE to ROLL OVER BEETHOVEN, everyone was on their feet, and the atmosphere was fantastic."*

A recurring theme is the "thumbs-up" everybody gave to the venues chosen - **Andrew Barnes:** *"May I thank the band for playing smaller venues this time - their enthusiasm and sheer musicianship came across from the moment they stepped on stage", a fact endorsed by Alison Silcock after the Tunbridge Wells gig: "...these men are true professionals, their songs and music will always bring enjoyment to others..."*

Thursday 17th June at Hemel Hempstead, and there were some very pale and worried-looking expressions on the assembled faces backstage. Eric:

*"You guys are gonna hear an interesting show tonight - three-part harmonies sung by two people!"* Phil Bates five minutes before the show: *"...how does the last part of DO YA go??!!"* The reason for this panic was explained during Bev's speech. Kelly was ill - *"...the doctor's been, and there's nothing he can do - he's clinically dead!"*

Well, laryngitis, anyway!

Needless to say, Eric and Phil coped marvellously, and Hemel were pogo-ing during BLUE SKY!

The Brentwood Centre on the 19th was the first gig of the tour to sell out - It was also the first to resemble a "proper" venue, with a large raised stage, tiered seating, and space for the full light show. A very

long sound check saw a swing version of LIVIN' THING, and a country and western attempt at DON'T BRING ME DOWN, with various roadies shouting, *"Give us a break, it's been a hard day!"* (the politest comments FTM can reproduce!).

Serena again: *"The band played their hearts out, obviously enjoying the capacity crowd...it was a great night!"*



**Kelly's armless!**



A feature after all the shows was the amount of time Part II spent meeting the fans - **Mark Preston:** *"It was a two or three minute encounter I won't forget, where the band were very obliging, and the phrase 'perfect gentlemen' sprang to mind."*

Part II had to be exactly that at **Camberley's Lakeside Club**. Imagine a nightclub staffed by psycho bow-tied bouncers, filled with middle aged white-stilettoed "clubbers" and "Man at C&A" suits.

**Malcolm Chiverton** summed it up: *"The ELO crowd have a right to enjoy themselves. At Camberley, they had a REICH!"*

Letters have been received containing horror stories of aggressive behaviour by the venue to fans turning up in T-shirts, and then being forced to *hire* shirts and ties to get in!

The atmosphere backstage wasn't much better. The crew had to operate under restrictive conditions, Brian Jones resembled **Michael Palin** under siege in **GBH**, and even the *band* were refused entry to the club! Eric added, *"Cha, cha, cha"* after numbers because the "clubbers" were *waltzing*. This wound the bouncers up no end, but luckily, no fights broke out, though Kelly stepped in when Part II fans were being hassled for daring to ask for autographs.

Bev: *"The cabaret venues were a big mistake. I think we got away with it at Batley, because we turned it into a rock gig for the ELO fans there, but at Camberley, it was just off - very, very off. We couldn't handle it!"*

Put it down to experience, and have a word with the promoter! Adding insult



### **Spot The Bow competition**

to injury, Kelly's illness took a turn for the worse, and **Yeovil** was cancelled.

I don't know how he got through **Folkestone (24th)**, but there was a deafening round of applause for Kelly during Bev's speech. Sadly, **York, Sunderland** and **Motherwell** were all cancelled as the illness developed into pneumonia.

The tour picked up again at **Leicester** on the **28th**, prompting **Vivien Ingles** to state: *"Thank goodness Bev Bevan formed ELO Part II, and filled a much missed void - it would have been a sin not to have heard this wonderful music played live again..."*

**Gavin Siriwardena** just missed Bev's drumstick in the scramble at the end of the show: *"...apparently, the drumstick smelled of aftershave..."*

According to **Stephen Taylor:** *"Phil is a sort of cross between 'Medallion Man' and Mick Jagger; sings well and plays well, and lets everyone know it! I'm not sure what Louis Clark actually does, but the real star of the band is Mik Kaminski and The Blue Violin - he conveys the ELO sound more than anyone."*

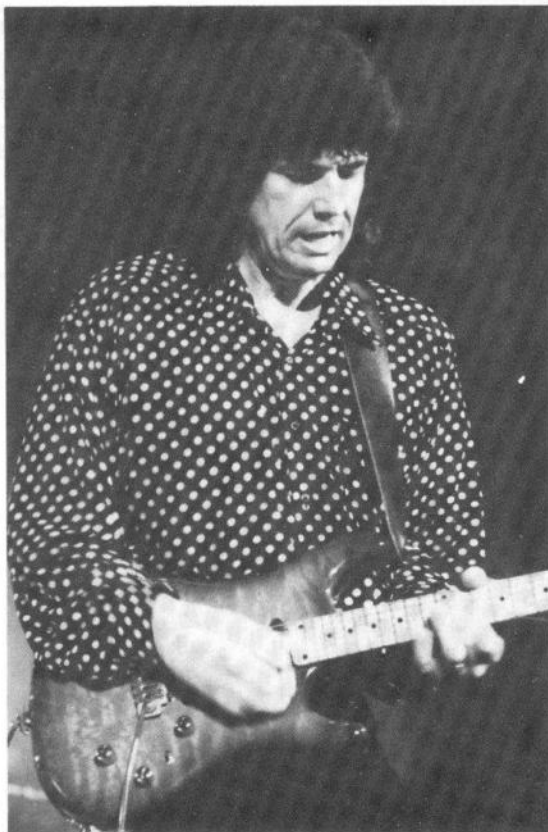
Well, I'm glad you liked one of 'em!

Into July, and **Borehamwood(2nd)** "...was much more cosy and friendly..." according to **Karen Wallendszus** - maybe due to the fact that "the mighty atom" (Bev's words) Kelly Groucutt was on the mend - as verified by **Anne-Marie Vipond**: "...as usual, we find Kelly and Louis in the bar. The concert was really far out, and I loved the inclusion of **BLACKBERRY WAY**."

Bev to audience: "Can you help us out?" FTM person (after a few pints): "Sorry, trying to find Roy Wood at this late hour is not on!"

Funnily enough, Roy *did* turn up late, at Leicester, sneaking through the doors just as Part II launched into **BLACKBERRY WAY**!

**Clacton** found FTM sitting up in the roof for some reason (alcohol-induced, prob-



**Join the dots to find Part II's new member!**

ably!), but surprisingly, the hall's superb acoustics gave the show an amazing sound - the best on the whole tour.

Serena again (she does get around!): "Mik debuted a brand new violin. It was bright red and looked oddly skeletal. It certainly confused Bev: 'I usually call Mik The Man With The Blue Violin, but I can't tonight, because it's red!'"

At **Nottingham** on the 4th July, Eric was in celebratory mood, sporting Stars and Stripes trousers!

**Colin Easton** was impressed (but not by the trousers!): "All I can say is that Phil Bates was a revelation - his guitar work injects a little more 'metal' into Part II's sound. Wonderful, more, more!"

Well, as I was stuck in the bar "re-searching this article" with **Mark** the roadie for **Ipswich** (a brilliant show, apparently), Phil will explain his approach to playing live with Part II:

"I've just tried to take the things that are obviously rocky, like **DO YA**, and **MA-MA-MA BELLE**, and just sort of turn it up: 'This is a rock song - we might as well play it like one!' They seem to have developed a bit more - now everybody's playing them a bit more simply and directly. What I'm doing is probably a bit closer to what Jeff did live with **ELO**...

...in comparison with **Pete Haycock's** blues-slide approach:

"I think that **DO YA** - that's just a straight chord - just as Jeff used to do it, and **MA-MA-MA BELLE** the same. I don't tune to a chord, for **MA-MA-MA BELLE**, I tune my bottom string down, so that I can get the pull. If I remember rightly, Jeff did it. He didn't bother with tuning, de-tuning, or playing with tunes or anything. When he played the slide, just the same as me, he just used the ordinary guitar

tuner. So every time he played chords, they were actually conventional chords."

One for the musos there, I think...

Shopping(!) opportunities in **Glasgow** on the band's day off were followed on the 7th by what **Stevie Spence** reckons was: *"the best performance ELO Part II have played in Scotland...it could only be described as totally and utterly fantastic."*

A touching moment during the **Doncaster** gig had Mik dedicating his solo to his daughter, **Danielle**, in the audience. Lou had also been persuaded to finally take a solo during **BEETHOVEN**, and Eric and Phil were caught, unintentionally, (ho, ho, ho) doing a Shad's - style dance routine during Bev's drum solo by the follow-spot, much to their embarrassment!

All of the band were presented with framed tour awards by promoter **Derek Franks**, at the end-of-tour party (that wasn't, due to the re-scheduling). Frantic partying by the roadies was only stopped when the DJ played **MR BLUE SKY** - an angry mob, chanting, "off, off, off, off!" gathered around the turntables - FTM made excuses and left at this point!

The last night proper on the 11th saw "ELO Part II rock York!" - **Allan Pugh**. It could also be labelled *Roadies' Revenge*, as Ken Latta describes:

*"It was worth watching the **Yah!** boys [support] if only for the pranks of the roadies...their manager was sticky-taped to a chair, wheeled on stage, and left there!"*

*"ELO Part II also had their moments at the hands of the roadies: During **SHOWDOWN**, when they had got to the line '...and it's raining all over the world', confetti poured down from the ceiling to very good effect. This made Kelly very cautious after that, for when they sang **HONEST MEN**, he ducked when*



### **Choc ices... Tubs... Popcorn...**

*Eric sang 'We're just a stone's throw...' During **TELEPHONE LINE**, one of the roadies walked on stage with a telephone for Eric, who very coolly picked up the receiver and sang into it.*

*"Next to suffer was Phil, who found himself unplugged when he took over Eric's station at the keyboard, and the encore started with a solo by Eric, which was as much a surprise to him as it was to us! The other band members deciding to stay backstage as Eric played the opening chord to **MR BLUE SKY** over and over and over again."*

Also notable was that Mik made it through the tour this year with a violin in one piece!

As the UK leg ended, America, and a ball-breakingly long tour beckoned. We have to finish with a quote from Bev:

*"You have been so great it looks as though we may have to do this again next year! Cheers!"*

*Written and compiled by Rob Caiger*



## FTM Shop

*And now, we introduce a new regular FTM feature. Rather than confuse you by scattering merchandise offers throughout the magazine, we've decided it will be a lot easier if we just collect them all together for you so you can see at a glance what is on offer. Hence the Shop.*

### **THE BC COLLECTION**

*By Richard Tandy, Dave Morgan & Martin Smith. 18-track CD of previously unreleased music, exclusive to FTM.*

Price: £9 (UK), £10 (Eire/Europe), £11 (US/Australia).

### **ROLL OVER BEETHOVEN**

*By OrKestra (Kelly Groucutt, Mik Kaminski & Hugh McDowell). Excellent 12-track CD of original material.*

Price: £11.99 (UK), £12.99 (Eire/Europe), £13.99 (US/Australia). **Also available on cassette:** Price: £7.50 (UK), £8.50 (Eire/Europe), £9.50 (US/Australia).

### **SOME KIND OF MAGIC/ROLL OVER BEETHOVEN (CD single)**

*By OrKestra.*

Price: £3.99 (UK), £4.99 (Eire/Europe), £5.99 (US/Australia).

### **SOMETHING PECULIAR**

*By Julianna Raye, but produced, arranged and heavily featuring Jeff Lynne (specially imported from the USA (thanx James!)), this 11-track CD has not been released in the UK or Europe.*

Price: £12.99 (UK), £13.99 (Eire/Europe), £14.99 (US/Australia).

### **MODEL CITIZEN**

*By Eric Troyer, 6-track CD mini-LP.*

Price: £9 (UK), £10 (Eire/Europe), £11 (US/Australia). **Also available on cassette:** Price: £7.50 (UK), £8.50 (Eire/Europe), £9.50 (US/Australia).

**All prices are inclusive of postage and packing.**

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**Important:** Please note that FTM cannot guarantee a 28-day delivery, as we normally wait until we have enough orders in to make a bulk purchase from our suppliers. We usually leave it about four weeks after FTM goes out before placing an order, so if you don't order straight away, you stand more chance of delays. We're sorry for the inconvenience this system causes, but FTM has to control its costs and the more accurate our order is, the less chance there is that we're left with unsold goods. Please direct all queries (with an SAE) on non-receipt of goods to the EDITORIAL address.

*Happy Shopping!*

# Rare Record Club

## From **ROCK N' ROLL IS KING** to **FOUR LITTLE DIAMONDS**

In June 1983 ELO released their first single for over a year, **ROCK N' ROLL IS KING** (JET A 3500). For the second time running, the standard bearer for the album was a rock n' roll number, and not representative of the LP as a whole. The "value for money" trend started with the **TIME** singles was continued, that is, both 7" and 12" carried extra tracks; the instrumental **AFTER ALL** on both formats, and the powerful production number **TIME AFTER TIME** on the 12" only. Both 7" and 12" (TA 3500) came in pastel coloured picture sleeves that utilised elements of the album cover art; cherubs and logos with a morse code "secret message" on the front, and a reproduction of the album sleeve on the reverse in the time-honoured Jet tradition. Initial copies of the 7" were pressed on exceptionally good quality thick vinyl that resembled nothing so much as your folks' Beatles albums! Later 7" pressings came in much thinner (and cheaper!) vinyl, and some also had silver labels embossed directly on the plastic rather than the more familiar yellow Jet. Even the added bonus of the extra tracks on the different formats (the first time ELO had tried this particular ruse) couldn't push the essentially lightweight (I'm being polite!) tune any higher than UK No. 13, with a total chart duration of 9 weeks. Expect to pay about £3 for the 7", and £5 for the 12".

The parent album **SECRET MESSAGES** (JET LX 527) appeared at the end of the month and entered the charts at No. 4, it's highest chart position, with a total chart run of 15 weeks. Like the album itself, the sleeve (by **David Costa**) was a confusing affair, based as it was on a track that never actually appeared on the released version (**HELLO MY OLD FRIEND**). Presented as if it was a painting in a gallery, it consists of a montage of figures from classical paintings, inexplicably lying in a street of a Midlands industrial town. Looking out at the figures from a second floor window are ELO. Interestingly, the photo is taken from the 1981 **TIME** Tour programme (there were no photosessions for the **SECRET MESSAGES** LP), perhaps an indication of the atmosphere in the band at the time! The back cover is appropriately enough, the reverse of the "picture frame", with paper "labels" giving the track listing and also mock adverts for artistic frame makers, who on closer inspection turn out to be anagrams of the band members: **R. Tandy** (T. D. Ryan), **Jeff Lynne** (F. Y. J. Fennel), **K. Groucutt** (C. U. Ruttock) and **B. Bevan** (E. V. Nabbe). The liner is a "framed canvass", and again utilises the cherub boy and morse code messages in addition to the lyrics. Label design is standard blue

Jet, for the last time on a UK ELO LP, of course. A mint condition copy is worth about £6.

To keep interest alive in the album, Jet released the title track in late August (JET A3720). In order to get over the small problem of the lengthy fade-in intro, the first minute or so of the song is edited and the song starts with an added drum burst. To acknowledge this minor remix, the label (which reverts to a standard yellow Jet design, incidentally) bills the track as a "Special version". The picture sleeve depicts the cherub boy sitting atop the canvass which has the cover art peeping through. The B-side was one of the unreleased tracks from the double LP, the pleasant but lightweight **BUILDINGS HAVE EYES**. There was no 12" released this time, but a large number of Dutch 12" singles were imported, and these should not prove too hard to find. A standard 7" is worth £3.50 today. To make up for the lack of anything else of interest to the collector, Jet released a 7" picture disc (Jet WA3720), the first one of the band's career (7", that is!). Yet again, it utilised elements of artwork from the LP's cover, as well as a girl's face, a typewriter, the head of a jester and a boy listening to a can with a piece of string attached to it. Why? Because these consisted of clues to win a gold disc of the album. From the information given in the disc, you had to work out which line from the album it related to. I must confess, it is still beyond me what it was, I wonder if anyone actually won it? I would estimate the picture disc's value as £7-8. Despite the limited edition, the single didn't get any higher than No. 48 though, and it was only in the charts for 3 weeks.

Jet had one more go before giving up on the LP as a bad job. **FOUR LITTLE DIAMONDS** was released towards the end of

the year, on 7" (JET A3869) and 12" (JET TA3869). The 7" was a step backwards in many ways, as the B-side was the LP track **LETTER FROM SPAIN**. There was something extra on the 12" though, the rather excellent - **SOMEBODY TO LOVE** - rip-off, **THE BOUNCER**. This song has a mysterious history; prior to the single's release, it was announced in the music press as being an instrumental track called **BOUNCER**. According to **AFTERGLOW**'s sleeve notes, it was originally recorded during the **TIME** sessions and scheduled to be the B-side of **HOLD ON TIGHT** before being cancelled at the eleventh hour. However, it sounds nothing like anything else from **TIME**, and definitely "feels" more like a **SECRET MESSAGES** track, and we now know it isn't an instrumental. Interestingly, the word "bouncer" doesn't appear in the lyrics once, so I'm probably not alone in wondering if the track was given the wrong title by accident and that somewhere in the vaults there exists an instrumental that really is called **BOUNCER**. I guess we'll never know.

The sleeves for both the 7" and the 12" are practically identical; four "picture frames" turned on their ends to represent the "four little diamonds", and a picture of a man putting a diamond ring on a woman's finger in case we missed the point. Unsurprisingly, the reverse shows the parent album (ho hum), and the label design was again standard yellow jet for the 7", and blue for the 12". This, the last Jet ELO single, is worth £3 for a 7" copy and £7 for the 12" due to **THE BOUNCER**'s rarity value, although I've seen it for sale at prices even higher than that.

*By Andrew Whiteside*

*Next Issue:* From **CALLING AMERICA** to **GETTING TO THE POINT**.



# Album By Album

## Secret Messages - Decoded

*SECRET MESSAGES has always been a mysterious album, not least for the fact that it was originally planned as a double LP, only to be cut back by CBS. For the first time, this article reveals what the original track listing was, and also clears up many of the mysteries surrounding this most controversial of ELO records.*

In 1977, ELO were basking in the glow of their first consistent success, and in a fit of self-indulgence, recorded what is widely regarded as their masterpiece, **OUT OF THE BLUE**. By 1983 though, the band's glory years were largely behind them and Jeff's announcement that the band had recorded another double set was met with open hostility from their record company, CBS. In its original form, the album was a far more ambitious project and (with better single choices and a little creative advertising!) could easily have caught the public's imagination, restoring the band's critical reputation and reviving their commercial fortunes. In the middle of a worldwide recession (I guess some things never change!) CBS feared a new ELO double would lead to a bargain basement scenario such had been faced by **Fleetwood Mac's TUSK** a few years previously. They opted for the "safe" course and released a bowdlerized, truncated version of the album, satisfying neither the band nor the fans.

This then, is what should have been.

Side One:

SECRET MESSAGES, LOSER GONE WILD, BLUEBIRD, TAKE ME ON AND ON.

Side Two:

STRANGER, NO WAY OUT, BEATLES FOREVER, LETTER FROM SPAIN, DANGER AHEAD.

Side Three:

FOUR LITTLE DIAMONDS, TRAIN OF GOLD, ENDLESS LIES, BUILDINGS HAVE EYES, ROCK N'ROLL IS KING.

Side Four:

MANDALAY, TIME AFTER TIME, AFTER ALL, HELLO MY OLD FRIEND.

It goes without saying that the original version of **SECRET MESSAGES** is the Holy Grail for any ELO fan. Whilst this article attempts to review the double LP, it should be stressed that FTM does not have this album, we were only given the track listing as a "thank you" by ELO's US record company for our help with the **AFTER-GLOW** box set. Bev has gone on record as saying that the original album was 70 minutes in length, and that the mixes on the single

album and AFTERGLOW were not the ones that would have appeared had CBS sanctioned a double LP release. As it's very unlikely that the original LP will ever be released, this article constitutes our "best guess" as to how the album would have sounded based on what is known.

The premise of SECRET MESSAGES was well-explained in the press at the time. Fundamentalists Christians in America had accused ELO's ELDORADO of having "back masking" - i.e. when it was played backwards, there were supposedly "secret messages" encouraging listeners to worship the Devil. Of course, it was rubbish, but this kind of thing is treated seriously over there; fellow Brummies Judas Priest were taken to court when it was claimed that backward-running messages had led one fan to suicide. In order to satirise the patent ridiculousness of the claims, Jeff deliberately loaded the LP with jokey "secret messages" which proclaimed such sinister and subversive instructions as "Plant a tree and have a nice day" and "Welcome to the show". However, the joke rather rebounded on the band when U.S. DJ's shied off from playing the LP for fear of offending their Bible Belt audiences.

Appropriately enough, the title track kicks off the LP. Electronic tones and other-worldly whispers momentarily recall both ELDORADO and TIME before morse code bleeps usher in the main body of the song. There are other strange things going on here apart from the sound affects: Jeff's guitar appears to be being played by **Hank Marvin** from **The Shadows**(!), whilst Bev's trademark Bonham-esque crash is replaced by a tinny, metronomic tapping sound well back in the mix. This may not be Bev's fault, however; Jeff is rumoured to have played

drums (or rather, programmed them!) on much of the LP. Bev certainly made his feelings clear at the time, with **Hit Parader** magazine being told: *"Sometimes I'm tempted to just say 'To hell with all this'. This band can be extremely frustrating. Sometimes the control that Jeff Lynne exerts over everything and everyone can really stifle your creative juices. I hate it when I'm relegated to being a 'session' drummer with the band. Hell, I've been in this group for more than 10 years, and sometimes I want to say, 'Hey, let me do what I want.'"*

LOSER GONE WILD is an effective, brooding piece of Lynne melodrama, although the echo-ey vocals are overdone and grate after a while. High points include a fine chorus (enlivened by the "bark" of "Dennis", **Dave Morgan's** synthesiser!), and a reprise of Richard Tandy's synth trumpet first heard to great effect on LIVIN' THING.

Electric rhythm guitar signals the start to easily the best track so far, the luscious BLUEBIRD (no apparent connection to 1973's BLUEBIRD IS DEAD). A hugely romantic, heart-swelling mini-epic, it would be a miserable soul indeed who could fail to be moved by the feeling Jeff put into his voice during the bridge: *"The waves that crash upon the sand/Another place a far-off land/And every day I have to stay/but you are free you can fly away"*. Again, despite being slightly marred by over-arrangement (a totally unnecessary doo-wop section, for instance), this still deserves to stand with his finest melodies.

Excellent though BLUEBIRD is though, it is overshadowed by side one's closer, TAKE ME ON AND ON. Written after Jeff saw a TV documentary on the Space Shuttle, the lyrics obliquely describe the thoughts of what it would be like to fly in

space to the accompaniment of suitably timeless, drifting music. 1983 was one of those rare years when the UK had a long hot summer, and I can't help feeling that this lazy, hazy song would have been a smash had it been a single; instead we got **ROCK N'ROLL IS KING**. But anyway.

Backward-running bells and evil laughter usher in the wistful **STRANGER**, which kicks off side two. A consummate melody and a tidy string arrangement make this one of the least gimmicky and most self-contained tracks on the album. Interestingly, the song's story is the exact opposite of **THE WAY LIFE'S MEANT TO BE**, as this time the stranger who comes to town finds what he's looking for and swears he's "*never going back*" to his old life.

The first of the "unreleased" tracks crops up next, the finger-clicking **NO WAY OUT**. With its swing melody and 'daddio'-ish aura, you'd be forgiven for thinking it had escaped from the set of **WEST SIDE STORY**. Also worth noting is it's - **STRAWBERRY FIELDS** - style false ending.

**BEATLES FOREVER** remains the band's greatest mystery. We only have tantalising hints as to how it sounded. Bev has described it as a slowish track with a **STRAWBERRY FIELDS FOREVER** (that song again!) feel to it, and believes it would have been a huge hit single, a view shared by Kelly in an interview he gave to *Hit Parader* magazine in 1983; "*The Beatles song is going to be a big hit single. It's one of those songs that you know is going to be a smash while you're working on it. You can't wait to get it finished so that people can hear it.*" If it was so good then, why was it never put out originally, and why was it never picked up when **AFTERGLOW** was released? The clue lies in the lyrics. All we at FTM know of is the chorus refrain; "*Beatles forever, Rolling Stones never.*" Ap-

parently, the lyrics partly consisted of Beatle song titles, so maybe at the time there were copyright problems. However, now that Jeff is on first name terms with both **George Harrison** and **Ringo Starr**, couldn't this have been sorted out in time for **AFTERGLOW**? The rumour goes that out of all the Beatles titles that crop up, not one of them is a George Harrison song - potentially very embarrassing for the man who produced **CLOUD NINE** - and hence the song is unlikely ever to appear. I guess we'll never know.

**LETTER FROM SPAIN** is a brief two verse cameo that calls to mind **ABOVE THE CLOUDS**, which is no bad thing. Minimalist keyboards are punctuated by the vocal refrain of "*letter*" at regular intervals, overlaid by Jeff's plaintive story of "*someone I once knew*" who wrote him the letter from Spain of the title. Not an earthshattering song, but a pleasant diversion.

The rumbustious side closer **DANGER AHEAD** adds a welcome note of aggression to the proceedings, and again, it would have made a great single. The uptempo tale of "*the latest of the greatest with the wind blowing in her hair*", with its chugging guitars and open-top feel it's the kind of song that **Tom Petty** could do great justice to and indeed, it's probably why he and Jeff worked together so well.

FTM readers who possess Issue 7 will remember that in my review of the **AFTERGLOW** box set, I revealed that many of the tracks were remixed, in some cases sounding very different to the regular version. **FOUR LITTLE DIAMONDS** is a case in point. The song starts with a fake "live" feel complete with snatches of conversation from the "band" (in reality, a multi-tracked Jeff), but the mix that appeared on **AFTERGLOW** includes the line where Jeff asks "*How's it go?*", only to be an-



swered by "someone" saying "*dah dah dah*", which is missing from the SECRET MESSAGES version. The song itself is another rocker in the DANGER AHEAD mould, and narrates the sorry story of a man who buys the love of his life the four little diamonds of the title, who promptly does a runner! A competent song rather than an outstanding one, a description that can also be applied to TRAIN OF GOLD. A dark pot-boiler consisting of many gimmicks and sound effects, none of which work together to produce a coherent whole. It's also a very close relative of Ace's 1976 hit HOWZAT?, and if I was them I would have filed a paternity suit.

Surprise No. 2 crops up in the form of ENDLESS LIES, which of course finally appeared on 1986's BALANCE OF POWER. I have no idea if the version that was released is the same one, or whether they re-recorded it. Either way, it's quite a good song, with Jeff's vocals gently doffing a cap to his hero Roy Orbison. Lyrically, the mention of merry-go-round's harks back to The Idle Race's THE SKELETON AND THE ROUNDABOUT; a co-incidence perhaps?

BUILDINGS HAVE EYES (eventually to turn up as the B-side to SECRET MESSAGES) follows next; a gimmicky little song full of cheap sound effects and truly awful rhymes ("*chilly chilly, silly silly*"), yet not without a certain charm, for all that.

It's fairly safe to say that ROCK N'ROLL IS KING is not the greatest song the band ever recorded. Popularly known in FTM Towers as ROCK N'ROLL IS CRAP (copyright Gill), it is the knock-kneed son of HOLD ON TIGHT, but whereas it's illustrious father possessed a mighty rockabilly quiff of a guitar riff with leather-jacketed lyrics to boot, RNRIK is a geeky, Frankie

Avalon-style wimp-out of a song not fit to stand in it's dad's blue suede shoes. Apart from it's all-round naffness, the only other distinguishing features are the fact that Mik Kaminski contributes a violin cameo (and I mean cameo; blink and you'll miss it!). Rama lama lama indeed. Get out of town!

To make up for the comparative weakness of side three however, the band collectively blow a gasket on side four, which contains some of their most inventive and challenging material. MANDALAY is another brooding synth-laden epic, dark, remote and mysterious. Many listens later and I still don't have a clue what Jeff's singing about!

TIME AFTER TIME originally appeared on the B-side of the ROCK N'ROLL IS KING 12", and then cropped up on the CD and cassette versions of SECRET MESSAGES. Featuring Jeff's then-wife Sandi on backing vocals, it too is a "big" track, appearing to warn of an oncoming apocalypse, a theory that seems to be born out by the sound of an explosion at the song's close. The last sound we hear though is a child-like piano refrain which sounds incredibly sinister in such a context.

A major change of mood comes next. AFTER ALL is a beautiful keyboard and guitar instrumental, which serves both to slow the pace and also to prepare the way for the album's *tour de force*, HELLO MY OLD FRIEND.

It seems incredible that this track lay unreleased in the vaults for seven years. Not only is it undoubtably one of the band's finest moments, but it is also the inspiration for the album's cover artwork, and indeed the sleeve makes no sense until you've heard it. What the song attempts to do is to create a romantic image of the

Midlands of Jeff's childhood, *a la* PENNY LANE or (wait for it!) STRAWBERRY FIELDS FOREVER. However, Jeff lacks Lennon and McCartney's poetic powers (and to be honest even they'd have a hard job convincing anyone that Birmingham is Shangri-La!), and reverential references to "cooling towers" and "skinny dogs and beer crates" are unlikely to set up the Midlands Tourist Board for life. On a musical level though, the song works brilliantly. All the gimmicky sound effects, backward running tapes and overblown keyboards that merely distracted elsewhere on the album somehow fuse wonderfully here, creating a musical leviathan that grinds down all opposition by the sheer weight of its artifice. Continuing the Beatles motif, the song's extended coda turns into a synthesized version of I AM THE WALRUS - the song that had spurred Roy and Jeff into forming ELO in the first place. In a very real way, Jeff had come full circle - he had moved from re-creat-

ing the sounds and styles of WALRUS and STRAWBERRY FIELDS to actually writing his own version. With HELLO MY OLD FRIEND, he had made ELO's final statement and painted himself into a corner; CBS' refusal to release the complete work nailed the coffin into ELO as far as he was concerned, and the band effectively ceased to exist shortly afterwards. Jeff turned to production work (he produced Dave Edmunds' SLIPPING AWAY and INFORMATION in 1983), Bev temporarily joined fellow Brummies Black Sabbath and Kelly (who in the end, only got to play bass on three tracks on the LP) left the group, claiming that he wasn't being paid enough. It was a sad, ignominious end to what had been the biggest band in the world a mere five years earlier. All would be quiet for three years, until the slight return with their epitaph, BALANCE OF POWER.

By Andrew Whiteside

### FTM Supplements

*FTM provides an urgent news Supplements Service for our readers. In them, we mail out details of gigs, release dates, track listings etc. in advance of the press, and special offers not available elsewhere.*

In order to streamline our administration of the Supplements, we've made a couple of changes. In order to join the Supplements Service, you can do either of the following:

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(If possible, please send C4 envelopes)
- 2) Send £6 and we supply the envelopes (this entitles you to four Supplements).

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## Soundbites - 1982/83

### 1982

**January:** Francis Rossi of Status Quo interviewed by Record Mirror comments: *"When I was a kid I used to listen to the Everly Brothers all the time, and now it's ELO. I really love Jeff Lynne's voice."*

**TIME** tour continues into Europe. Bev Bevan flown back to England with kidney stones, just before their gig in Bremen, Germany. **Pete King** of support act **After The Fire** steps in. *"I went through the set with them in their hotel room. Then I took a tape away with me and for the next twenty four hours I was brainwashed with ELO. We only had two rehearsals before the gig!"* Pete plays for 7 gigs, with Bev returning for the last gig in Munich. Apparently, various ELO members requested Pete services for demo tapes!

**March:** Bev appears on front cover and gives an extensive interview for International Musician and Recording World. **TIME** goes platinum. **12th:** **THE WAY LIFE'S MEANT TO BE** released without a picture sleeve in the UK, fails to chart.

**April: (9th)** Bev appears on Radio 1's Music Marathon Quiz for the Music Business side.

**Spring/Summer:** Roy Wood returns with a new single, **OTT**, and a Greatest Hits album, **THE SINGLES**. **FIRE ON HIGH** played on **Radio 4** as an example of the Devil worshipping mania that is sweeping the States, lots of coverage and quoting of lyrics in tabloids. **Hugh McDowell** rejoins the reformed **Radio Stars**. Kelly's album finally comes out, preceded by the single **OH LITTLE DARLING**. Review from **Record Mirror** - *"Old sixties style heavy beat rock that's about as inspiring as*

*a sloppy bout of vindaloo induced flatulence."* An "unofficial" ELO Fan Club begins.

**May:** Bev appears on BBC's **Pop Quiz** and has to sing to win his points (gawd 'elp us!!!). **ELO 2** released in a single sleeve on the new **Fame** budget label.

**Autumn:** after the collapse of the "official" fan club, ELO send letters to ex-members saying that in future they will be writing to fans direct. This is the first and last communication received (Autumn 1982, though posted December 1982). The letter advises that the release date for ELO's new album is Jan 1983.

**October:** Roy Wood tours the UK, finishing off in Romford on the 17th. This is his last proper full tour until 1993!!!

### 1983

**January (2nd):** First news of **SECRET MESSAGES** - interview with footballer **Trevor Francis** on Radio 1 DJ **Andy Peebles'** "My Top 12": *"Jeff's over in Amsterdam, putting the finishing touches to a new album, a double album, which should be out very shortly."*

**Spring:** The unofficial ELO Fan Club closes down and starts again as a 16 page fanzine "The Light Shines On".

**February (12th):** The Roy Wood Supergroup appear on ITV and various independents, on **"Saturday Stayback"**. *"The jokes are enough to make the beer go flat. Maybe tonight's guests, the Roy Wood Supergroup can put on some froth"* - **Ken Hughes, Daily Mirror**. Line up: Roy Wood - guitar & vocals, Bev Bevan - drums, **Chas Hodges (Chas N'Dave)** - piano & vocals, **Phil Lynott (Thin Lizzy)** - bass & vocals. They perform a medley of rock n roll standards under the title: **WE ARE THE BOYS WHO MAKE ALL THE NOISE**. Re-



leased as a single with **John Coughlan** (**Status Quo**) on drums instead of Bev. Roy later deafens everybody on the programme with his bagpipes. On the same evening Central TV screen "Profiles in Rock" featuring ELO.

**March:** Third Hooked On Classics LP, **JOURNEY THROUGH THE CLASSICS** released, peaking at No. 19. Lou's live recording of the **BEATLES MEDLEY/I WANT TO HOLD YOUR HAND** is released on Evolution Records. Meanwhile, **SLIPPING AWAY** by **Dave Edmunds** debuts at No. 74 on 26.3.83, rising to no. 60 before dropping out. Released on 7", 12" and clear vinyl, the single is produced, written and features Jeff, plus Richard on keyboards - probably the best ELO record in ages!

**April (18th):** K-Tel release **SCOTLAND THE BRAVE/HOOKED ON HAYDN**, featuring Roy Wood on bagpipes on the A-side.

**May (22nd)** Hooked on Classics gets its first live performance at **Luton Town Football Club** with Lou conducting the RPO. Roy also puts in an appearance.

**Summer:** Dave Edmunds releases second Jeff-produced single, **INFORMATION**. Roy Wood in Wizzard garb appears on the front cover of **The History Of Rock**, which includes major features on all the Brum bands. Bev Bevan interviewed on Andy Peebles' "My Top 12", reveals that the forthcoming LP was due to have been a double. Jet announce that: "*Jeff Lynne will concentrate on producing other albums like he did with Dave Edmunds, and there are no plans for a tour.*" Video for **ROCK N' ROLL IS KING** filmed at London's **The Forum**. A hilarious review of the video in **Melody Maker** proclaims: "*Rock n' Roll is King: No it isn't, it's squat and ugly...file under 'fart'.*" They did, however, miss the subtle fact that the band were playing on a pentagram!

**June (5th):** **RNRIK** receives first airplay on Radio 1's "Music Now" hosted by **Kid Jensen**. Release is delayed by a strike at CBS. Media coverage very sparse, though the single, backed with the double album outtakes on 7" and 12" makes UK No. 13. **12th:** Brum **Sunday Mercury** reports Jeff extends his visit in the UK in order to vote in the General Election (*thanks Jeff - FTM Ed*). The LP **SECRET MESSAGES**, though officially released on the 24th, is available 3 days before that. A week later it debuts at No.4, it's highest chart position in the UK, and goes Gold. Only UK music press interview appears in **Record Mirror**, 30.6.83.

**August (11th):** **John Blake's Bizarre** column in **The Sun** newspaper(?) reports first on "*shock as drummer quits ELO*". Bev stresses that he has joined **Black Sabbath** on a temporary basis to play the upcoming **Reading Festival** and USA gigs. "*The Light Shines On*" closes after one issue. **26th:** The LP's title track follows as a single in 7" and picture disc (with competition). A very strange video accompanies the song, space age women in a star-voyaging sailboat with the band performing in a sun drenched field. File under pretension!!! **Bank Holiday weekend:** The **Gillan**-led line-up of **Black Sabbath** debut at Reading. Bev plays on a 10-foot drum riser coated with bulbs, but the band are a disaster, blown off the stage by **Marillion's** performance.

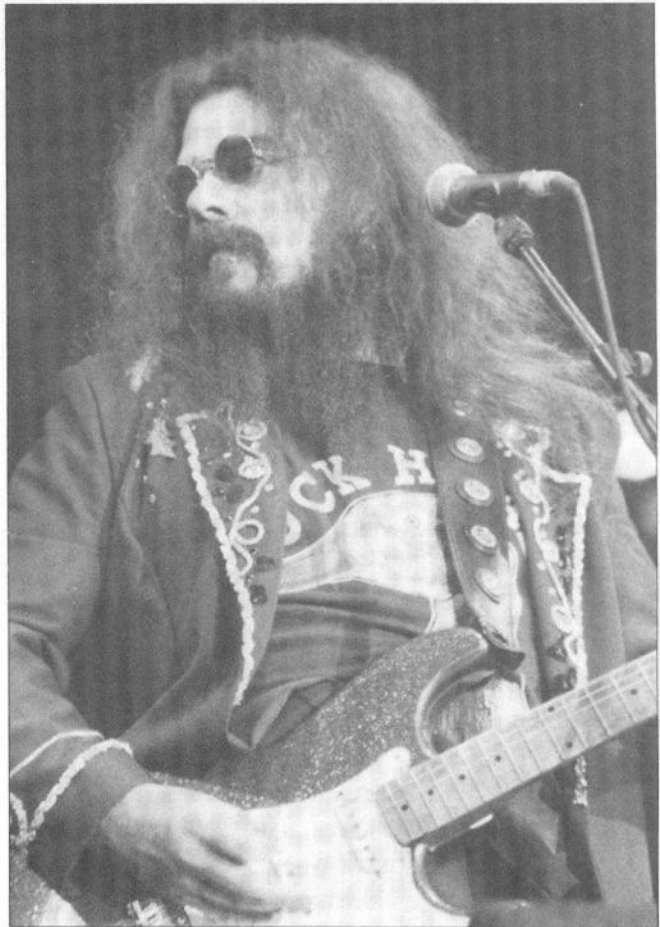
**November:** Kelly begins High Court action against Jeff and Bev, claiming 25% of ELO's profits since 1974. Headline from **Daily Express**: "*I was paid only £11,000 a year, says ELO star!!!!*" He was then working on a (ultimately unreleased) follow-up to his debut solo album, called **LIGHTS OUT** (!)

*By Rob Caiger*

## WOODY – THE HAPPENING MAN!

*Woody and his gang have kick-started their silver machine and continue to skid dizzily across this dust-bowl known as the music business. Hair a-flying and throttle full-open, they roar from gig to gig, picking up power (and those useful glass tumblers you can collect with petrol tokens!) by the mile. Considering all the dates scheduled for December, Santa Claus will no longer be the centre of attraction this Christmas!*

Elsewhere in these pages, you will read exciting tales of thrilling happenings upon the big stage, whilst that small but far-reaching arena in the corner of your living room has not been exactly Woody-free, either. In recent weeks, Roy has appeared on three different TV programmes (every one a winner!), with a fourth already recorded for future release. First of all, The Hirsute One popped up, complete with painted face and rather too much rainbow hair to be believable, on UK Gold's series of "Top of the Pops Shows You Have Known and Loved" (except the ones where **Boney M** were No.1). Never before have **The Rollers** and **The Osmonds** seemed so absolutely fascinating... and how on earth did **Jimmy Saville** keep his job?! **Wizzard**'s performance was a classic gorillas'n'angels'n'custard pies'n'vacuum cleaners job to the tune of **ROCK'N'ROLL WINTER** - a 1974 vintage. Word has it that **ARE YOU READY TO ROCK?** and **FOREVER** have also been shown. Ah, our wonderful childhood days. Those formative years when pop stars influenced our tender young minds



and made us what we are today. Hmmm, Mr Wood has a lot to answer for...!

Still in the retrospective mode, the BBC's tribute to Sweden's biggest export, "A is for Volvo...no, **Abba**", actually, featured Roy's thoughts on the band and their music. It seems he liked the tunes, but considered the lyrics to be somewhat dubious.

*"Waterloo, could make it rhyme if we wanted to,  
Waterloo, could have just sung tra-la-shoo-be-doo..."*

Not bad for foreigners, though, eh? By the time this "ish" reaches you, Channel 4

will have screened the three-part "Motorcity Music Years" documentary, which traces the history of Birmingham's favourite musical children, whilst **COMING SOON** is another documentary, **Rock Family Trees**, the pilot for which is the Brummie section, as draughted in the brilliantly researched and designed **Pete Frame** book. Huh, just wait until you see FTM's "Woody Tree" ...!

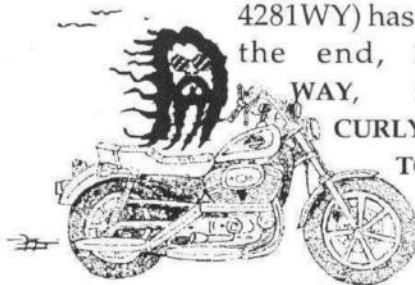
Speaking of such things, Roy has recently branched out (sorry, couldn't help it!) of the music scene and its attendant publications, and ventured into the world of motorcycles. Biking magazines "Heavy Duty" and "AWOL" carried features on the **Kent Custom Bike Show**, including a favourable mention and photo, whilst "Back Street Heroes" mag. recently did a photo shoot involving Woody, a Harley-Davidson and a pink filter. Sounds jolly interesting!

Secret Gig Department: A select little venue somewhere near **Solihull** (possibly!) was the scene of a surprise appearance by Woody as lead guitarist in a band composed of **Phil Tree**, **Griff**, **Malcolm Stent** and the inimitable **Mike Sheridan**. A highly delighted audience witnessed the guys "get it together" on a variety of rock'n'roll classics, Roy performing particularly impressive guitar work on Cliff's first hit, **MOVE IT**. May we respectfully request more of this axe-hero stuff, Mr Wood? Stop hiding your fretwork under a bus... and whilst we're on the subject, wouldn't it be just a breeze to see Roy, **Terry** and **Penny** play a sax trio as part of the live set? Yes, it would. Back to the gig...

The crowd were also treated to a few of Roy's own perennials, amongst which were pretty snappy versions of **FIRE BRIGADE** and **I CAN HEAR THE GRASS GROW**,

along with an "all together now" jaunt through **BLACKBERRY WAY**. Witty exchanges between the band members added to an exuberant atmosphere, which climaxed as Roy, Griff and Mike were joined onstage by none other than **Greg Masters** and the recently-returned-from-Antipodean-Adventures, **Dave Pritchard**, to almost reform **Mike Sheridan and the Nightriders**. Old mates reunited once again to enjoy one another's talents and good humour. It was a completely unexpected, though unbelievably joyous occasion, which was well-savoured by musicians and audience alike. This was one of those rare and memorable nights upon which those present were perfectly aware that they were damned lucky to be there! Cheers to **Vince** and **Griff** for the invite, and "*Welcome Home*" to **Dave** and **Fiona Pritchard**. May we see more of your strummin'n'singin', Dave, if you please!

In the absence of anything remotely concerning contracts for the release of Roy's new material, we have, for your consumption, the issue by German record company, Repertoire, of three CD's, namely The Move's first album, **SHAZAM** and **LOOKING ON**, all with extra tracks loosely relevant to the period in which the original album appeared. **THE MOVE** (REP 4285WY) includes the A and B sides of the first two singles, the single version of **FLOWERS**, **WILD TIGER WOMAN** and **OMNIBUS**. **SHAZAM** (REP 4296WY) incorporates all five tracks from the **SOMETHING ELSE EP**, and **LOOKING ON** (REP 4281WY) has tagged upon the end, **BLACKBERRY WAY**, **SOMETHING, CURLY, THIS TIME TOMORROW** and **LIGHTNING NEVER STRIKES**. In





effect, the three CD's cover all of The Move's releases in the pre-Harvest days, which is a fine idea by Repertoire, and is certainly value for money. Unfortunately, the presentation does not quite compliment the musical content. The inserts carry the original sleeve designs as a front cover (*LOOKING ON* being the German version), and incorporates a colourful pictorial discography, but the black and white photos inside are poorly reproduced (a slight case of bad screening, maybe?). *SHAZAM* suffers the least, but *LOOKING ON* also features shots of the wrong line-up, and *THE MOVE* has trouble deciding whether *Ace* played bass or guitar! The liner notes are the same for each album, the writer of which will receive a poke in the eye with a sharp stick for suggesting that Woody ruled the band tyrannically, forcing the defection of *Ace*, *Trevor* and *Rick*, whilst unduly claiming total credit for The Move's success. We all know he did nothing of the sort, and, to be honest, who else was really responsible for the band's success, particularly before Jeff joined?: It is a shame that the booklets do not quite come up to scratch, because Repertoire have obviously tried hard. I could go on (I usually do!), but I'd hate to cause any suicides. It's a good job I didn't mention the dirty fork, really, isn't it?

Obviously, the important aspect of any album release is the music, which makes these three CD's the sort of necessity for which any self-respecting Move/Woody fan would certainly starve, or at least risk eviction for spending the rent money on them. Elsewhere, you will find FTM's special offer to obtain the CD's at a price which provides the choice between malnutrition and homelessness, rather than facing both due to the ludicrous high street import prices. The things we do for you! Also on the loose from the Connois-

seur Collection (VSOP CD189) is a 21 track CD entitled *ROY WOOD: SINGLES* which takes us on a 77 minute chronological journey through the hits, beginning in '66 with *NIGHT OF FEAR* and ending in '75 with *OH WHAT A SHAME*. This collection includes for the first time on CD *GOING DOWN THE ROAD* and is reminiscent of the good old Harvest vinyl compilation, *THE ROY WOOD STORY* - minus the B-sides. It seems at first like a good idea and will probably appeal to the casual buyer but there are certain shortcomings. Although the sleeve notes are enthusiastic, there are several "whoops-a-daisies" in the factual department and, maybe its my ears or perhaps my brain has slowed down, but it seems the tracks are running fast in order to include all the material.

However the main flaw is that the compiler has fallen into the familiar trap of thinking that Roy Wood stopped releasing singles in 1975. Not so! Maybe Roy's releases over the past 18 years were fewer and further between and perhaps they didn't exactly set the charts alight, but there was certainly some very good stuff worthy of a place on a collection entitled, "Singles". There are obvious problems in licensing from all the different record companies, but surely someone, somewhere will release the ultimate double or even triple box set (with a little booklet) which will do Woody and his music justice. Just give me half a chance! ... or even better, let the man himself oversee the project. Ah well, dream on!

Just before we enter the realms of gigs, tickets and t.b.c.'s, here's one for the guitar freaks amongst you. It's Very Loveliness, The Sparkly Red Strat. has had a change of fretboard, from a dark rosewood to a light maple. Well, I thought it was interesting; it's my article and I'll write about it if I want to. Anyway...

Finally, Roy's live dates with accompanying current status:-

22nd Oct: Brentwood, Civic Centre (0277 262616) tickets on sale.

6th Nov: Rhyl, New Pavilion (0745 330000) tickets on sale.

25th Nov: Lincoln, Ritz Theatre (0522 537127) tickets on sale.

29th Nov: Dartford, Orchard Theatre (0322 220000) to be confirmed.

1st Dec: Leicester, De Montford Hall (0533 544444) t.b.c.

4th Dec: Preston, Guild Hall (0772 258858) tickets on sale £8.50 and £9.50.

5th Dec: Oldham, Queen Elizabeth Hall (061 678 4072) tickets go on sale Sep/Oct.

9th Dec: Worthing, Assembly Hall (0903 820500) t.b.c.

10th Dec: Folkestone, Leas Cliff Hall (0303 254659) t.b.c.

11th Dec: Market Harborough, Leisure Centre (0858 410115) t.b.c.

15th Dec: Plymouth, Pavilion (0752 229922) tickets on sale £8.

17th Dec: Northampton, Arts Centre (0604 604222)

19th Dec: Birmingham, NEC (with Jasper Carrott) (021 780 4133) t.b.c.

21st Dec: Wolverhampton, Civic Hall (0902 312029) tickets on sale £8 and £9.

22nd Dec: Hemel Hempstead, Pavilion (0442 240361) tickets on sale £9.50 and

£11.50.

23rd Dec: Cheltenham, Town Hall (0242 521621) t.b.c.

As you can see, not all the above dates have been confirmed as yet. This is because FTM are in the highly privileged(!) position of being allowed to release the provisional gig list in order to give you, our lucky readers, the opportunity to grab the best tickets. We advise ('cos we know nothing!) that you phone the appropriate box office and check out just what is going down (man). If they deny all knowledge, give it a few weeks, then try again. Some box offices are only informed of bookings a few weeks before the event. Also, it may help to remember that this is not really a tour, but a selection of dates, some of which have been booked separately, so there is a chance that one or two changes may occur (as some of you will have noticed!). Still with us? Oh good. It will all work out in the end, honest, guv! Anyway, it's much more exciting like this. Who wants a boring, predictable life? Not I!

By Gill



### The WOODY Shop

Just a reminder that Woody Tour Programmes are still available, priced £3 + 50p postage and packing. However, please note that FTM's limited offer of signed programmes has now ceased due to autographer's cramp! Thanks to Roy for the piles of programmes he did sign for us. Cheers! Also, still available are the Woody T-shirts - pink logo on black with back print, one size fits most! £10 + £1 postage and packing. UK prices. Please apply for overseas postage.

Please make cheques and PO's payable to **Face The Music Fanzine**, and send to:

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

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Send It...

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87 Dryfield Road  
Edgware  
Middlesex  
HA8 9JW  
ENGLAND

Dear FTM,

Thank you for your letter and of course the much anticipated merchandise. I am listening to it (THE BC COLLECTION, I particularly appreciate that it was autographed - a very nice touch) while I am typing this letter and so far so good (actually very good).

I don't object *per se* to late or lengthy delivery of merchandise, that is of little consequence. What I do object to is being left waiting in the dark and not having my queries responded to when I enclose an IRC, sent to apparently the correct person. I appreciate that you were all under enormous pressure and I am very grateful that you had the enthusiasm and commitment to continue when chucking it all in may have seemed a tempting option. It may, however, be a good idea to specify, when advertising merchandise, that orders may take some time to be fulfilled. If there are delays readers could be informed through the supplements or if they write, enclosing an IRC, at least get some sort of generic reply explaining there are difficulties and what they are.

As you said in your letter the intention is to supply fans with rare and exclusive material that they haven't an earthly of getting elsewhere and personally speaking BEYOND THE DREAM is one of the most enjoyable albums I have listened to over the last year or so. I know that your purpose in offering merchandise is altru-

istic, you could easily charge far more and get away with it as many of the collectors shops do. Again I must stress that waiting isn't the problem - so whilst I would be delighted if you could get a 28 day service up and running I feel that you may be putting too much pressure on yourself as in the past most, if not all, delays have been caused by some unpredictable outside factor.

I was aware that the court case had caused severe financial problems but I am shocked to hear that FTM nearly had to close down and sincerely hope that those difficulties are now behind you. It would be a great pity were the magazine to close down since there has been a regenerated interest in ELO and related music no doubt partially due to FTM making the record companies realise that there is still a significant market for their music. Furthermore FTM is improving all the time with regard to content, layout and overall presentation. Finally most selfishly it is my, and most fans, only source of information on rare records, latest releases, what former members of the band are doing (without FTM I would have had no inkling that Orkestra existed, let alone produced an excellent album) and the existence of such items as the BC COLLECTION.

Finally good luck with the restructured merchandise system and I can assure you that I will certainly continue to order with confidence.



Maurice Dockrell,  
Dublin, Ireland.

*FTM: A word or three of explanation is needed here. Maurice had ordered some items of merchandise from FTM, and unfortunately some were delayed for various reasons, most of which as he points out were out of our control. However, when he wrote in to enquire what the problem was, he never got a response, although he had written to the correct address for merchandise queries (Serena's). Eventually Rob found out about Maurice's non-receipt and sorted it out. On investigation it turned out to be the age-old FTM problem of the left hand not knowing what the right hand was doing. Rob was the only one who knew what the delays with the goods were, but Serena couldn't get hold of him to find out what was going on, and so she never wrote back. Undoubtedly this kind of thing creates a very bad impression of FTM and we are very keen to put our house in order and prevent it from happening again. Two important changes have been made. Firstly, Serena now has a computer with a spreadsheet where she enters merchandise orders. This should make access to records (and accuracy of order) much simpler and quicker. Secondly, if there are delays, where possible we will announce why via the Supplements, and if people still have queries, Serena will forward on all letters to me and I will ensure a personal reply is given.*

Dear FTM,

Congratulations on another fine issue (No. 14). With all the problems of the last year, I'm sure you passed the point at which most of us would have given up long ago.

I do have one comment to make about recent FTM's though. That is, I don't think those ELO collectors amongst us get a particularly good deal. Let's face it, as many readers probably also collect ELO material from 1971-1986, isn't it time that FTM published a definitive UK discography? Many collectors probably still rely on the **Record Collector Magazine** discography of some years back, which is mostly correct but does have some annoying discrepancies. For instance, did ELO really release all those coloured vinyl 7" singles? I don't think so.

FTM's **Rare Record Club** is fine as far as it goes, but even that failed to acknowledge the existence of the SHINE A LITTLE LOVE black vinyl 12" in Issue 11 (*that's because I don't think it exists, although I'd be happy to be proved wrong - Ed*). Also, it has been running about six years now, and I expect not many newer readers have been lucky enough to secure copies of the first few issues covering the early years.

FTM obviously needs to appeal to as wide a readership as possible, and I think more concise collector information can only help achieve that objective.

This is more suggestion rather than criticism, as under the circumstances I think FTM's production is quite exceptional.

Tim Greenacre,  
Great Yarmouth, Norfolk.

*FTM: Fair points all Tim, and I agree with most of what you've said. We've had many requests over the years to produce a definitive ELO discography, and for one reason or another it's always been put on the backburner. This situation should hopefully be rectified soon however, as Record Collector Magazine have been nagging us for some time to*

*produce an updated version of their 1982 piece (was it really that long ago?), and now that this issue is out of the way, we've promised them we'll get it done. Watch this space!*

Dear FTM,

I'd like to know if **Hugh McDowell's** occasional group **Quorum** ever intend performing outside the London vicinity.

Us Welsh fans would appreciate some 20th century chamber music, and frankly are totally fed up with Londoners getting all the good concerts.

Perhaps if Hugh McDowell is reading this he might like to comment?

*Emma Richards,  
Newport, Gwent.*

P.S. I hope that Hugh's stolen cello has been recovered.

*FTM: Sadly, it appears not. As for Hugh's live appearances, as always these will be publicised via the Supplements.*

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### **Pen Pals**

**Peter J Newton**  
**1 Beaumont Gardens**  
**Melton Mowbray**  
**Leicester**  
**LE13 1UJ**

*Interests: Take That! - er, sorry, a big, big ELO fan. Would like to hear from ELO-crazed female fans, age unimportant, or serious ELO collectors.*

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## **Classified Ads**

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*Advertising rates: 10p a word. If you want to place an ad in FTM, simply count up the words and send your text, together with a cheque/P.O. for the relevant amount made payable to FACE THE MUSIC to the Editorial address.*

### **Wanted:**

- 7" Birmingham Free Music - DON'T LET ME BE MISUNDERSTOOD
- 7" Casuals - CAROLINE (Regular copy only)
- 7" Galley Art - THE SKELLET
- 7" Grunt Futtock - ROCK'N'ROLL CHRISTIAN (Promo)
- 7" Idle Race - All Singles from the 60's
- 7" Mike Sheridan & The Nightriders-OH WHAT A SWEET THING THAT WAS (Promo)
- 7" Mike Sheridan's Lot - TAKE MY HAND
- 7" Move - VOTE FOR ME
- 7" Nightriders - LOVE ME RIGHT NOW
- 7" Orkestra - SOME KIND OF MAGIC
- 7" P 45 - RIGHT DIRECTION (Promo)
- 7" Helen Reddy - POOR LITTLE FOOL
- 7" Andy Roberts - (53 MILES FROM) SPANISH TOWN
- 7" Rockers - WE ARE THE BOYS (Regular copy only)
- 7" Ugly's - I SEE THE LIGHT
- 7" Roy Wood & Carl Wayne - THOUSANDS OF PEOPLE
- 7" Ed Welch - IT AIN'T EASY
- 12" Alan Randall - EE BAH GUM GIVE IT SOME CLOG

## **Face The Music**

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12" Royal Shakespeare Company - MUCH ADO ABOUT NOTHING  
LP Jack Green - MYSTIQUE

**CONTACT: Marc Haines, Wiener-Platz 6, 78048 Villingen, Germany**

### **Wanted:**

10538 OVERTURE Harvest HAR 5053

ROLL OVER BEETHOVEN Harvest HAR 5063

SHOWDOWN Harvest HAR 5077

Any 7" coloured vinyl UK or other

Any Audiophile LP (except DISCOVERY) UK or other

Coloured vinyl LP's

BEST OF ELO Tellydisc 2LP & Cassette

BBC Transcription discs, Radio Shows, any promos, displays, posters, box sets, anything ELO or related vinyl or CD.

All items must be at least EX/EX.

Send priced lists to:

**Mr N. Privett, 25 Fitzharrys Road, Abingdon, Oxon, OX14 1EL**

### **Wanted:**

An ELO Part II '93 Tour T-shirt (XL), will swap for a '91 World Tour T-shirt (XL). Also, send SAE for ELO/related items to:

**A. Ridley, 9 Captain Cook's Close, Staithes Saltburn, Cleveland, TS13 5AW**

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## **Fanzines**

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*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 FTM's John Van der Kiste. Write to: 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: £6.00

### **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. Sample issue: £4.00

### **Broken Arrow**

(Neil Young) Alan Jenkins, 2a Llynfi Street, Bridgend, Mid Glamorgan, CF31 1SY. UK Subscription: £8.00

### **The Waiting Room**

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



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### **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

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### **Back Issues**

Here's some we made earlier! Still available: Issues 9, 10, 11, 12, 13 and 14, price £3.50 (UK price only, overseas readers please enquire).

#### **CONTACT:**

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

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### **Secret Messages**

If you have a "secret message" you want to pass on to a friend or loved one via FTM's pages, simply send it to the Editorial address (and if you don't want your name mentioned, enclose a brown bag containing used fivers...).

HG EX 216 - Mates are easily got, but friends like you are few and far between. Love and Best. Odd Lights.

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### **Roll The Credits**

EDITOR: Andrew Whiteside  
PLANT POT HOLDER : Gill  
SPEL CHEKER: Matthew Turner  
CO-ORDINATOR: Rob Caiger  
READER SERVICES/SUBSCRIPTION RENEWAL: Anna Bialaga

### **Beach Boy Stomp**

(Go on, guess!) Mike Grant, 22 Avondale Road, Wealdstone, Middlesex HA3 7RE. UK Subscription: £10.00

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

Wonderfully-named fanzine for fantasy author Terry Pratchett. Co-produced by FTM contributor John Penney and available from him at: 50 Sunnybank, Kirkham, Preston, Lancashire, PR4 2JF. UK Subscription: £7.00 (P.S. thanks for the credit for copying our disclaimer, John!).

SECRETARY/TYPIST: Serena Torz

CANDID POLAROID: Gill & Mat

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

Contact them at:-

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

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### **Without Whom Dept.**

The - "Thanks, you're a gent" - award this time round goes to Richard Tandy with Arthur Sharp running a close second for reasons that will soon become clear. Thanks also to Louis Clark for his hospitality and to Woody for the orange juice and happy daze! Honourable mentions: ELO Part II, collectively & individually, Brian Jones, Dave Ciano, Dirk Hoffman, Jurg Haug, Selina Murray, Steve Winder, Anne & Brian Chinery, Dave Morgan, Mark Paytress, Henry Scott-Irvine, Heidi & all at Shooter Promotions, Mandy Oates, Debbie Franks, John Langly & Kate Lewis of the RPO, John Van der Kiste, Ronnie (Merchandise), Mark ("lights") Wade, James Schall and last but not least to Julie & John for putting me up in Nottingham.



