

# FACE THE MUSIC

ISSUE 17



*Richard Tandy Interview  
24 Carat ELO Part II News  
Woody on One FM  
and much more...*



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## Ed Lines

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Dear All,

Welcome to (the slightly delayed) Issue 17 of FTM. Sorry about the wait, but just about everyone who's ever been involved with ELO has been up to something recently, and it would have been remiss of us not to cover it all. Before I go any further though, thanks to everyone who sent us Christmas cards; it's nice to know we're appreciated!

**Richard Tandy** (complete with Gold Disc) takes our cover page this time, and we have an in-depth interview with the man himself together with pictures of him signing the raffle prizes (see Issue 15). Thanks to the generosity of **Mr Bev Bevan**, this issue also features another unique raffle - Bev's very own snare drum skin, fully autographed, which will be heard on the band's forthcoming album which they are currently recording (see page 5 for full details).

Yep that's right, at last **PART II** have a new LP on the way. Full details, together with a look at their recent live dates, are given later on this issue. Meanwhile, **Mr. Wood** is caught mid-session at Radio 1, there's a review of **Hugh McDowell** with his band **Quorum** and our featured album is **BALANCE OF POWER**. Tying in nicely with that era, we talk to ELO's final bass player and **B.C. COLLECTION** collaborator **Martin Smith**, plus all your regular news and features.

A couple of quick reminders before I go. If you are renewing your subscription or moving house, please send the details to Anna in Stoke, **NOT** to me, as this only causes delays. Also, if querying merchandise delays, *please write to the Editorial address*. Some people have rung Serena at home, and this upsets her flatmate. We obviously don't mind dealing with any queries we get, but don't forget, FTM is a voluntary thing for all of us, we have day jobs and home lives like everyone else!

Enjoy Issue 17,

Yours Truly 1994,

*Andrew Whiteside,*

EDITOR

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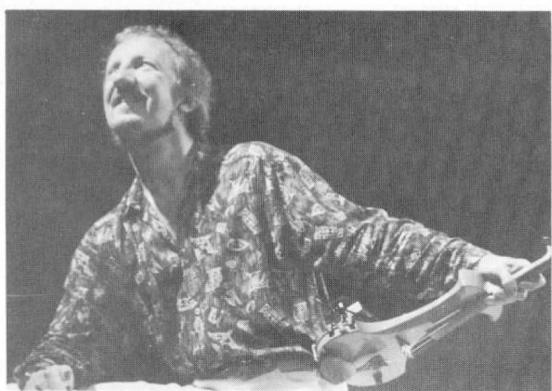


## Here Is The News

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### MIK'S NEW BLUE II

Following its tragic suicide bid last year, the acoustic Blue Violin has decided to retire. In its place is a sleek 'n shiny young whippersnapper of an instrument made by **Zeta**. It has a solid body, very slim of waist and broad of shoulder and generally looks most spectacular. It will hitherto be known as The Blue Violin II!



*Mik hasn't quite got to grips with his new violin!*

### SIR LOU RELEASES RAP ALBUM

Ha ha, that grabbed your attention, eh? No, really, Lou Clark has a new album released on April 25th. As yet untitled, it was recorded with **The BBC Concert Orchestra** and follows the theme of instrumental hits (quite handy really, as Lou doesn't sing much!). Amongst the tracks are medleys of **Duane Eddy** and **The Shadows** material, along with that wonderful Bontempi organ classic, **TELSTAR** and the, er... romantic **JE T'AIME** (wonder if there's any vocals on that one...?!). K-Tel will be reaping the rewards here.

### EGGLE ON HIS FACE

**Phil Bates** has been spotted recently in a *Making Music Magazine* ad. endorsing **Patrick Eggle** guitars, along with several other famous musos including **Tony**

**Iommi**, **Midge Ure** and **Joe Elliot**. Did you get it free then, Phil? Can I have one?

### ACE SHOWS HIS FACE

The Move's **Ace Kefford** has been found alive and well and living in Bradford (Sithee, there's nowt wrong wi' t'north!). After several hundred years away from the music business, Ace has decided to give it another go with his own new material and is looking for a manager. More news as and when...

### HUGH GOES JAZZ

Hugh McDowell's classical quartet, **Quorum**, recorded for Radio Three's **Midnight Oil** programme and were chosen to be on *Pick Of Midnight Oil*, broadcast on Christmas Eve. He is also exploring the possibilities of musical advancement via a jazz group called **Blackwater Street**. Hugh has played one gig with them using electric cello and is hoping things will work out with this experimental project.

### JEFF LYNNE NEWS

The Warner Brothers building was damaged by the Los Angeles earthquake and forced to close for a few weeks. Probably means more delays to the LP folks, September is the latest date being mentioned, (well, you've got to admit it's a good excuse!).

*Curios Dept.* Does anybody know anything regarding two unreleased Lynne tracks from 1977, **FIREBALL** and **THE LOOP**? We thought not. Also, how about the unused theme song for **Mike Mansfield's** 70's pop show, **SUPERSONIC**, also composed and recorded by Jeff?

A photo of Jeff with **Tom Petty**, **Johnny Cash** and producer **Rick Rubin** recently appeared in the **NME** and **Q** after playing



a surprise acoustic set at the **Viper Room** in **Los Angeles**. Jeff is fast becoming a regular feature in the NME's pages, but not in a good light (as you'd expect). Under the banner *Thunderbolts Of Writing Very, Very Frightening Me*, NME listed what they considered the worst lyrics of all-time. ELO got a mention in the "worst of the rest" with **TIME's YOURS TRULY**, 2095 (25/12/93). More recently, in a piece on the forthcoming **Beatles** re-union, independent PR man **Mick Houghton** gave his opinion on the likely candidates to fill John Lennon's shoes: "*You know it's going to be someone horrible like Jeff Lynne*" (19/3/94).

Jeff recently bought **Jane Seymour's** ocean-front mansion in **Santa Barbara** at "a knock down price". Worth \$4M, Jeff got it at \$1.9M - reported as "...snapped up by British pop star Jeff Lynne, of the Electric Light Orchestra..." (1/94) Personally, I'd pay any money to buy Jane Seymour, but I'm sure Jeff knows what he is doing...

### **CURVES, CONTOURS & BODY HORNS**

The above title was used for the documentary celebrating 40 years of Fender Stratocaster guitars and featured many famous Strat. advocates such as **Clapton, Richards, Hendrix, Knopfler and Hank Marvin**. Also giving his tuppence worth was Jeff Lynne (strange, as for many years he has almost always been seen with a **Gibson!**). Anyway, Jeff reminisced in true "*when I was a lad...*" fashion and made the following observation:- "*The best one always in the shop was a Fender Stratocaster, that was like a big spaceship*"

thing." Hmm. How long have you had this problem Mr. Lynne?

Finally, the release of a compilation CD from The States entitled **BEST MOVE** is being held up due to complaints from Jeff Lynne, alleges reports from the USA.

### **MARTIN SMITH**

During FTM's interview with Martin at his studio (see page 32), the ex-ELO bass-guitarist played us some unreleased songs from his new project with vocalist **Paul Harris**:

"We've literally just started in the last month. We got on, and started writing stuff together, and now we're hopefully going to get a deal in Germany. We've just done a CD - it's better than sending a tape out! - and a British Forces radio broadcast, which goes out to 20 million people, which I didn't know!"

The 6-track promo CD, **BACKWARDS WITH CLOUT**, is excellent and the stand-out track **SPINNING AWAY**, will possibly become the first single. Martin and Paul have been busy putting a band together:

"We were rehearsing last night, actually. We've got a great little band, but we keep adding members. We say we'll keep it simple, and two rehearsals later, we've got seven people! I've been a studio animal for the last 6 or 7 years and it's a different discipline playing live - it requires a different set of muscles, but it is good fun!"

FTM will keep you posted.

*News compiled by Rob, Gill, Mat & AW, thanks to everyone who sent in snippets.*

### **Win Bev's Snare Drum-Skin!**

Bev has very kindly donated his snare drum skin from the band's current recording sessions (see page 41) to help raise funds for FTM. It will be heard on the LP and is fully autographed by the band. Tickets for this unique piece of ELO history will cost £1. Cheques etc. should be made payable to **FACE THE MUSIC FANZINE** and sent to: **9 Mayfair Ave, Ilford, IG1 3DJ**.



## Exclusive! Hot Part II News

### ELO PART II WORLD TOUR 1994

Yup, it's that time again. It's starting to become something of an annual event for them now, which can't be at all bad. Many of the dates are still only provisional, hence no venues, only towns - Europe being the exception. This year PART II take on America once again, with more dates than last year. Europe will also be conquered, with dates planned in **Poland**, **Sweden**, and most exciting of all, **Moscow**. Plus, towards the end of the year, home again once more to good old Blighty, where they will no doubt emulate the success of their recent handful of dates, which were:

#### JANUARY:

- 18th - Warsaw, Congress Hall
- 19th - Katowice, Spordek Hall
- 20th - Wroclaw, Ludowa Hall
- 21st - Pozan, Arena Hall
- 22nd - Katowice, Spordek Hall

Apparently, the reaction in Poland has been rabid! All the dates sold out within days, and some gigs were accompanied by a full orchestra.

#### FEBRUARY:

- 25th - Telford International Exhibition Centre

#### MARCH

- 3rd - Oxford Apollo
- 4th - Hammersmith Apollo
- 5th/6th - Somerwest World, Minehead

Now, most of the following is still in the process of being set up, and is therefore totally exclusive! As soon as we have firm dates for the rest of the year, you will be informed via the Supplements and FTM. In the meantime (and VERY provisionally), this is how the ELO PART II World Tour is shaping up at present:

#### MAY:

##### UK:

- 11th: Birmingham, Symphony Hall - charity event. Tickets very limited - Tel: 021-212 3333

##### Sweden:

- 13th: Gotheborg, Rondo Hall
- 15th: Stockholm, Melody Hall

##### Russia:

- 18th/19th: Moscow, Russija Hotel

##### Poland:

- 23rd: Cracow, Wista Hall
- 24th: Czestochowa, Sport/Concert Hall
- 25th: Kielce, Amphitheatre
- 26th: Legnica, Stadium
- 27th: Zielona Gora, Amphitheatre
- 28th: Gorzow Wielkopolski, Amphitheatre
- 29th: Leszno, Stadium
- 30th: Szczecin, Amphitheatre
- 31st: Bydgoszcz, Amphitheatre

#### JUNE:

- 1st: Koszalin, Amphitheatre
- 2nd: Lodz, Sport/Concert Hall

##### Denmark:

- 4th: Esberg Festival

##### USA:

- 18th: Merrillville, Indiana (with Kansas)
- 24th: Westbury, NY (with Kansas)
- 25th: Valley Forge, Pennsylvania (with Kansas)
- 26th: Norfolk, Virginia
- 28th/29th/30th: Boston, Massachussets (all with Kansas)

#### JULY:

- 1st: Naperville, Illinois
- 2nd: Fort Madison, Iowa
- 3rd: Wheeling, Illinois
- 6th: Atlanta, Illinois, Atlanta Symphony
- 8th: Hyannis, Massachussets (w/Kansas)

(Continued on page 41)



## Darling, You Were Wonderful Tonight!

*A review with a difference! Three different people offer their opinions of Part II's recent gaggle of gigs and come up with a first for FTM – a unanimous decision that the band have risen above their earthly burden and are sailing away on the crest of a wave – or is it chest of a slave...*

### TELFORD/OXFORD

A short burst of dates for Part II before leaving for America began with one of those "Oh God, let's pretend it never happened" type gigs at **Telford**. The venue, grandly called **The International Exhibition Centre**, left one wondering exactly what it usually exhibits. Cows, maybe? The show offered five bands, including **Odyssey**, but sadly dropping the promised **Toyah** (The reason? It's a mystery! Sorry), and was to celebrate 25 years of the town of Telford. The promotion for the event was, shall we say, subtle – apparently an ad. appeared in the local paper the previous evening, which was spotted by a couple of hundred eagle-eyed music fans who came along to rattle around in a "shed" which could hold 3,500. The disappointment of a small audience and the worst acoustics ever heard outside a dustbin, led to a less than sparkling performance by the band, all of whom were dispirited by the experience. Highlight of the night was the debut of Mik's new instrument, The Blue Violin II and, well... shall we move on?

Following several days preparation for the new album at **Rich Bitch Studios**, the band saw **The Apollo** at **Oxford** sell out to an enthusiastic crowd who were fortunate to see ELO Part II in the mood to redress the balance against the last gig. It is with great pleasure that I can say in all honesty, this was the best gig I have ever seen from the current line up. The band performed with a combination of precision and energy to create a wonderful overall sound, whilst each individual

shone in their own way. Of particular note was the strength and blend of the vocals and the powerful drive of bass and drums working tightly together. Mik had chance to show off his new Blue Violin II properly tonight and the audience were witness to the inclusion of two "new" numbers, the erm, beautifully understated (ahem!) **ROCKANDROLLIS WOTSIT** and a truly magnificent arrangement of **STANDING IN THE RAIN**. Great stuff, well done chaps! Special mention must go to Sir Lou for his solo in **BEETHOVEN** which made **Jerry Lee Lewis** look sedate!



**Soloist Of The Year**

### HAMMERSMITH

Well, I actually preferred the photo shoot! We had kindly let the band into our dressing room and watched the ensuing controlled chaos. The band members tried to present their best sides, whilst Brian had

caused a minor scare on fetching Mik's new violin by shouting from the corridor, "*Mik, I've dropped it!!!*", everything else was a bonus!

And what a gig! A capacity Apollo/Odeon (call it what you will) gave the band something approaching a Heartbeat reaction – and it was the fully deserved. From **EVIL WOMAN** onwards, a large part of the crowd were on their feet, and by Mik's solo everyone was going mad (which was a good description of the nutter who ran on stage and stole Kelly's treasured hat – thankfully, security and promoters waded in and it was retrieved).

All the band were again excellent. Of the new numbers, **STANDING IN THE RAIN**, performed in its entirety and with vocals for the first time since 1978 (come to think of it, live for the first time ever, if you know what I mean!) was the highlight of an already amazing gig and probably the best I have seen Part II ever perform. This band is now really going places – roll on the world tour!

### **BUTLINS, MINEHEAD**

When it was first announced that ELO Part II were going to be playing **Butlins Somerwest World** in **Minehead**, a lot of fans were probably asking, "*Why?*"

Butlins Holiday Worlds, a group of somewhat tacky, but fun holiday complexes scattered up and down Britain's coastlines, are usually the domain of washed-up old 'Sixties and 'Seventies relics such as **Gerry and the Pacemakers** and **Kool and the Gang**, both recent visitors. It could be argued by 'yoof' writers and music papers that ELO Part II fit that category perfectly, but the readership of FTM wouldn't agree. I think a lot of us thought that this weekend could turn into the convention we never got round

to organising, and we weren't to be disappointed, either by the band, or by the company of so many other fans just like us.

Each person who booked was entitled to see just one of the two ELO shows scheduled for the weekend. The tickets were yellow for Saturday and blue for Sunday, and you were only supposed to have one ticket each, either yellow or blue, depending on your choice of night. However, this obstacle was very easily overcome, either by using the children's tickets and having more than one each, or by stealing them off the information noticeboards dotted around the complex (silly move, Butlins!).

Both concerts were slightly marred beforehand by a very irritating DJ who thought he would increase the tension by playing "*just one more record*" at exactly the time the band were due on. On the second night, he didn't so much up the tension, as nearly incite a riot!

If the band were worried about the somewhat 'cabaret' atmosphere generated by the presence of the tables and chairs, this was soon dissipated by the surge to the front of the stage on Night One. Kelly, in particular, was very well greeted by the crowd. Those who were at Oxford would have noted his nice new purple cowboy hat. Kelly was therefore more than a little surprised to see a whole group of us in cheap black versions of his hat, bought in one of the gift shops on the complex. He was even more surprised when, on Bev's introduction to him, the entire audience started singing, "*One Kelly Groucutt, there's only one Kelly Groucutt*" to the tune of **GUANTANAMERA**. Bev and Kelly bowed graciously to 'Sir' Lou Clark, in recognition of his honorary 'knighthood', and then he was greeted by a chorus of,



"When you're smiling" from the fans, possibly a veiled reference to his stage demeanour!

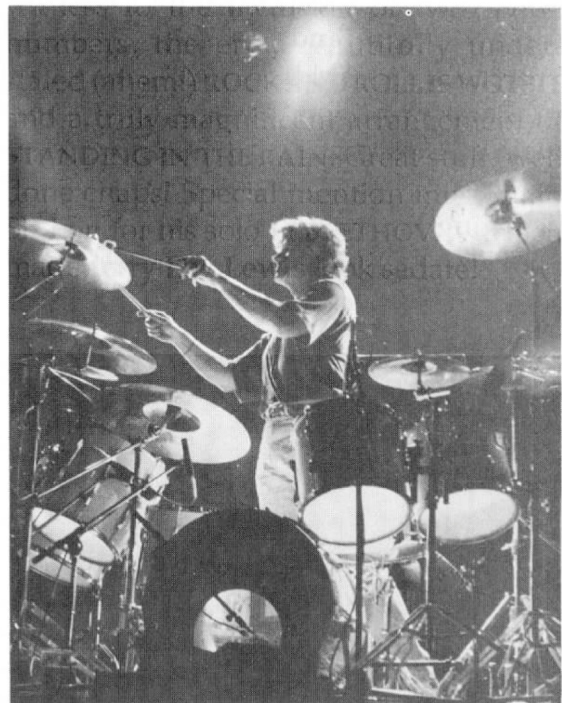
Musical highlights included the return to the set, after eight years, of **ROCK'N'ROLL IS KING**. What some fans may think is the lowlight of the band's recorded career, actually comes across amazingly well live; Part II give it a really heavy treatment that I wish they would also give to **HOLD ON TIGHT**. Also making a very welcome return is **STANDING IN THE RAIN**. Lou's string synth sounds nearly as good as the **MSO**, which is a good reflection of his ability to play it. He might stand there looking as though he's doing nothing, but in reality he's beaver away, creating a marvellous string sound that more than makes up for the lack of a real orchestra.

Night Two looked as though it was going to be ruined by black dinner-suited bouncers pushing everybody back to their seats before the show started. However, 2,000-odd stampeding ELO fans are no match for half-a-dozen bouncers and we were allowed to stand in peace. ELO Part II really loosened up, enjoying themselves even more than the previous night. Kelly proved to be very popular with the many children present, one of whom gave him a bag of sweets, at which he munched cheerfully during the show. He was also presented with a pair of very silly glasses, with false eyes painted on the lenses, which he put on and staggered around the stage in. I don't think he could see in them! Eric finally got the words to **TWILIGHT** absolutely correct both nights running, and if he wasn't exactly greeted by a cheer at this, he must have surely seen all the audience looking at each other and smiling!

Bev came to the front to do his speech and band introductions. "*Butlins is very special*

*to me*," he said. Anybody who has read his book will know exactly why! He then proceeded to trot out the old joke about the Butlins redcoat that includes the line, "*Have you got a girl in there?*" You could almost see the various officials dotted around visibly groaning at this. I can't help thinking every act that appears there probably digs that one out!

Both shows climaxed with rousing versions of the inevitable **ROLL OVER BEETHOVEN**. The band were very clearly



**Bev conducts himself well**

amazed at the reaction they got, possibly fearing another *Lakeside* nightmare. The general consensus was that the weekend had been a complete success; everybody had had a good time, both band and audience alike. Can we do it again next year, please?

*Telford/Oxford - Gill*  
*Hammersmith - Rob*  
*Hi De Hi - Serena*



## Tunes That Sounded Like The Rolling Stones and Leonard Cohen...

*Like most things (BAD), this started with a phone call. Would an up and coming fanzine like FTM want to be sold as the tour programme on ELO PART II's debut tour? Yes please, we cried, only to be really crying at the end of the tour as the merchandisers disappeared into the blue with all our money! The whys and wherefores have been documented elsewhere, but in a nutshell, FTM or more correctly Andrew owed money big-time to printers and just about the whole legal profession (allegedly!).*

Luckily, some GOOD things also start on the telephone, especially if they are calls from **Richard Tandy**! Genuine concern over the way FTM had been treated was followed by various offers to help raise funds, the best idea being a lottery that all FTM readers could have a chance of participating in to win Richard's gold disc of **A NEW WORLD RECORD**, "and anything else I can find in the loft!"



We said in issue 15 that we were knocked out by Richard's kind and generous offer. Well, we are still very, very appreciative, especially considering the responses (some of which were incredibly generous), that we had from literally "all over the world". **THANK YOU** to everyone who contributed and between you, you raised over £1,000!

The icing on the cake was when Richard offered to draw the winning tickets and phone the lucky winner of his gold disc. So a freezing cold Sunday in November saw FTM thawing out in front of Richard and **Sheila Tandy**'s welcoming log fire, all ready for the prize draw and as it transpired, quite an informal chat. In particular, having been privileged to hear some of Richard's music last year, we wondered how the new material was developing. Also, considering the time Richard has spent away from a group context, was he finding it easier writing and performing solo? A question of self-discipline probably (ooer!).

**RICHARD TANDY:** "No, I'm getting frustrated, I can't get the words. I've got about 20 tunes finished but I think I need a lyricist, if there's somebody out there! I've been stuck for words recently and I often think that a collaborator would be a help, yeah, just for a different viewpoint, but it is nice just to have it all as





*my own work and ideas. I don't really know how it developed originally, it just evolved into having my own studio and suddenly about three years ago, I realised I could sing a bit! I never thought I could do a lead vocal, which I can't really, but I can express the tune."*

Attempts at getting Richard to do just that and describe his work were met with total self-deprecating black humour (we could tell - this man smiles a lot with his eyes, and he certainly looks nothing like a member of famed Goths **The Sisters Of Mercy**!)

**RT:** *"It's boring, morbid drivel, with the occasional light-hearted change of direction! It's actually not as light as Goth, and most of it's pretty dreary! The word for it is...meaningful! Absolutely full of salient!"* (N.B. a tape to Mr Tandy of said Goth-band's version of **Hot Chocolate**'s **EMMA** should have him reaching for the razor-blades!)

While Richard delved into the masses of raffle tickets, FTM delved into the past,

concentrating on dredging up as much background to the supposed re-emergence of the master tapes containing various ELO solo projects from the mid-seventies.

**RT:** *"I did one track - a version of MARS - and I don't know why I did it! I can't remember the reason for it. I went into the studio and copied as much of the score as possible, and had a drummer who put quite a good cross-beat on it - the drum's in 4/4, I did it in 5/4. I also got a friend to do a distorted lead guitar thing on it - probably not as good as the original though!"*

Now this is probably annoying, but we actually know why this was recorded AND details of the other solo projects by ELO members - more news (maybe) next time...

**RT:** *"I think the best stuff is an album that I sort of produced for a group of Dave Morgan's and **Jim Cleary**, who's a fabulous writer. He was a great guitarist, but the last I heard of him he was cleaning windows! We did an album of half of Jim Cleary's tunes, and half of Dave's tunes and I thought they were very good, but they were never released."*

At this point, and with perfect timing, Dave arrives for a quick visit, wading through the piles of tickets and memorabilia. A good opportunity for final thoughts and views on **THE B.C. COLLECTION**, we surmised, and was there any chance of further releases considering Tandy Morgan and Smith's most recent collaboration, **SHANTY TOWN BLUES**. But first and most importantly, the tea-break!



DAVE MORGAN (in between slurps of tea): "Well, on that one in particular, I just wanted to put a vocal on there, but I knew that Richard would tell me whether I'd got it right or not - he always knows when it's right!"

RT: "It's mainly because I have the tracks in the studio, so you can do lots of vocals, before taking it down to **Martin Smith's** to do the posh stuff. I'd like to say actually, that Martin was the great driving force, he put an awful lot of work into B.C. and he spent hours programming the drums."

DM: "All you could hear was this "thump, thump, thump" for hours on end, and it was still not quite right! With anything he's involved in he works, and he just keeps going until it's right. I would say that without Martin, I don't think I would have had the bottle to attempt this stuff, because I couldn't see how to do some of the songs - we tried in the past but Martin came in and looked at them from a new angle. What we did there was, we got the tracks that were sort of presentable, but there aren't all that many more left."

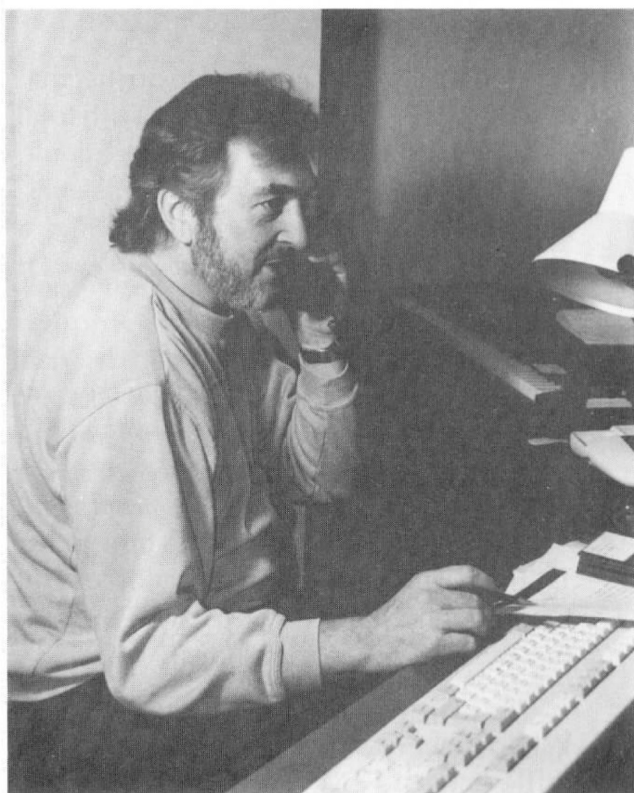
With the tea drunk, the rummaging resumed, and we had a winner! "No. 78!" (very apt!) Richard cried, and eagerly scanning the lists revealed the lucky winner to be **Bob Coulter**. Hopefully local, we thought, thinking of the postage on the rather large frame surrounding the disc. "Guess what, Bob's from Canada!" As we recovered, Richard immediately got on the phone to personally congratulate our winner. Not a bad way to be woken up, as you can imagine, and Bob did not mind in the slightest (funny that!). FTM's attempts to convince Bob to collect it in person failed miserably though!

Moving on to drawing the many runners-up prizes, and signing each one, which is no mean feat when it's a T-shirt! Mentions

of Richard's involvement on the aptly named **Jim Horn's** solo release rushed the conversation to the 1990's.

RT: "Jim Horn did some work with Jeff, and so through that connection, I sent two tunes, two instrumentals, for him to consider for his album. One which I thought was really good, and one which I sort of thought wasn't so good, and he phoned me up and said, "That tune's great!" and so he did the one which I thought wasn't so good!"

The Warners Bros. CD, incredibly rare due to its limited release in the USA, contains the Richard Tandy composition **TAKE AWAY THE SADNESS** and features **George Harrison** on slide guitar, plus the Jeff Lynne-penned and produced title track **WORK IT OUT**, to these ears one of the finest things the man has EVER done - it even sounded great during the first studio playback.





**RT:** "I didn't know it was Jeff's song! I thought it was an American rhythm section, and was saying to Jeff, "These American rhythm sections are so good," and he said, "That's me!" Which was nice, because very often when you comment on something you're prejudiced by the fact that you know the person, or you think "should I like this?" And so that was an example of saying something honest about it, instead of having loads of prejudices that you bring to most judgements."

Also sadly joining that album amongst the criminally underrated minor masterpieces was **Julianna Raye's** 1992 release, **SOMETHING PECULIAR**. Packed full of Jeff's magic hooks and sizzling production touches, Richard's distinctive keyboards and classy vocals from Julianna Raye, it makes you wonder how Warners were supposedly unable to market the album worldwide!

**RT:** "She's a great singer, a bit like a cross between **Joni Mitchell** and, and...I don't know - I don't know many stars any more! The way that I work on these things of Jeff's is, though his keyboard playing has improved tremendously over the years, he still has difficulty in certain keys. I would say that in some keys, Jeff plays better than me, but in other keys he's not very familiar with - if he gets one in a weird key or something like that, then he asks me to try and do it. Probably the best example of this is a song on there called **NICOLA**, which he wanted to do in the key of B. Had it been in C - I don't know why they didn't do it in C! Then Jeff could have rocked through it easily! So that's basically what I do for Jeff - he could do it all himself, really!"

Martin Smith's solo instrumental album **BITTER SUN, AFTER DARK** (reviewed elsewhere this issue), features Richard's

poignant composition, the achingly beautiful **DOWN IN G**.

**RT:** "I just did one tune with him. He chose one of my songs, and came up here to put it together. It's supposed to be a tribute to **John Downing** [the famous ELO roadie], who fell off a boat and drowned. That's why it was called **DOWN IN G**. it's supposed to be a clever play on words."

Attempts at signing T-shirts temporarily abandoned, and with Sheila bringing in more tea, it seemed like a good moment to mull over Richard's thoughts on ELO Part II, as he had actually seen the band perform live with the **MSO** at Birmingham's **NEC**.

**RT:** "Well, it was a very strange experience! It was a game of two halves, really. I thought the bit with the orchestra was absolutely fantastic and I was sorry in a way that we never got round to doing that. I thought the **ELDORADO** thing for orchestra was tremendous. And then when they were doing the regular tunes it was very strange because it was so similar, - it was like I should have been up there, because Bev's drumming was the same and everything. It was quite a strange experience, but I didn't really think it was a very good idea. Music has its time in history, but then again, you can't blame anybody for trying to carry it on. I thought the new album they did was pretty good but it's an awkward situation when you're always having to play old stuff. It would be good if they could establish their own identity as well."

With all the tickets drawn and prizes signed we retired to Richard's studio to hear his latest work, some of which he played live seated behind his banks of keyboards. After an hour or so and considering Richard's tongue in cheek

## Face The Music

comments earlier, had **Leonard Cohen** anything to worry about then?!

**RT:** "No! My stuff's not that lively!"

Oh so modest (again!). With ours and Sheila's unanimously voiced encouragement that Richard's music should be heard by a much wider audience (record companies take note!), FTM departed - clutching the armfuls of memorabilia from ELO's triumphant past which thanks to Richard has given Face The Music a much more stable and secure future.

*Special thanks to Richard and Sheila Tandy, and to surprise visitor Dave Morgan, and to everyone of our readers who contributed - THANK YOU!*

*Interview by Rob Caiger*

*Photographs by Mat Turner*



## The Winners!

*All winners received a photo of Richard with their prize, together with their all-important ticket:*

No. 78 - 1st Prize: Richard Tandy's Gold Disc of **A NEW WORLD RECORD** - *Bob Coulter*

No. 405 - 2nd Prize: Signed **FACE THE MUSIC Tour Shirt** - *Antje Scholz*

No. 363 - 3rd Prize: Signed **New World Tour Shirt** - *Neil Privett*

No. 170 - signed **TIME Tour programme** - *C.P. Guy*

No. 110 - **OUT OF THE BLUE Tour backstage pass** - *Mark Driscoll*

No. 188 - **Heartbeat 86 backstage pass** - *Neil Hardie*

No. 319 - **TIME Tour UK backstage pass** - *D. Pearce*

No. 530 - **TIME Tour Europe backstage pass** - *Steve Winder*

No. 330 - **TIME Tour USA backstage pass** - *Karsten Pfaue*

No. 420 - **Wembley Stadium backstage pass** - *James Sheppard*  
*plus extra prizes of personalised B.C. COLLECTION's, signed by Richard and Dave, went to:*

No. 12 *Frank Bickel*, No. 60 *Patrick Chapple*,  
No. 123 *P. Evans*, and No. 392 *Andrew Ridley*.

*A full listing of everybody who contributed plus ticket no.'s is available from FTM. Just send a stamped addressed A4 envelope to the supplement address.*



## The Roy Wood Big Band - Live In Session

What is this stranger they call "morning"? Nine-thirty a.m., Wednesday 22nd December 1993, and The Roy Wood Big Band tour bus pulls up outside BBC's Maida Vale Studios in plenty of time for their live session on Jakki Brambles' lunchtime Radio One show. This curious, long, low building has played host to many a famous band since Radio One began in 1967, not least The Move and The Idle Race (both of whom recorded in the celebrated Studio 4 with Bernie Andrews for Top Gear), and is still the source of sessions featured by the likes of the legendary John Peel. Originally built as a roller-skating rink in 1909 (oh yes, this is research!), the building came into the hands of the BBC in 1934, and has been developed and upgraded ever since. It houses the enormous Studio 1, large



enough to take an entire orchestra, the slightly smaller Studios 2 and 3, and the recently re-designed Studios 4 and 5, the latter in which Roy will have played many times before, though will probably find hard to recognise, as they were converted into a single studio complex in 1989.



Soundcheck in Studio 4 and 5

It is precisely the new complex to which Roy's band are now heading, and, after entering the building via the wrong entrance (it's early!), walking its lengthy labyrinth of corridors to collect passes



at reception, then all the way back again, the doors of Studios 4 and 5 are finally swung open by an excited crowd of musicians eager to start work. As the gear is set up, Roy introduces himself and his band to the studio manager, **Miti Adhikar** (don't ask!), who will be controlling the mix and balance of sound. The complex comprises of one small and one large control room, along with a main performance area, which itself includes several small booths and baffled(!) areas

prise (so don't say I never tell you anything technical!). From behind the desk, Miti can see through the windows into the performance area, and is in communication via the talk-back system. The gear all set up, the musicians take their places; **Phil, Sharron** and Roy (with his own private baffle!) in the main room, whilst **Michelle** takes a singing booth, the brass section have a spot of bother fitting into another booth, and **Griff** is ensconced in a special little drumming room all to himself.



*Griff in his special drum room*

for individual musicians, and is overlooked by a gallery conveniently sized just right for a Radio One Christmas Party! Miti will today be working from the large control room, which boasts - nay swaggers - an SSL G Series desk with computer-controlled mixing, costing around a cool £100,000, plus two Studer A80 24-track recorders, and a pair of speakers the size of the Starship Enter-

### ***Roy Directs With Animation***

The first job is a soundcheck to make sure all instruments and vocals are coming through, then the overall shaping of the sound, which Roy directs with animation, requesting variations on EQ, balance and effects. The entire performance will be broadcast absolutely live with no pre-recorded tapes or other such technical

sleights, and, with the pride of the band at stake and around 18 million listeners, Roy requires every aspect to reach perfection. Each musician must be able to hear a suitable balance through their own headphones, and this, at first, causes problems. As Miti points out, The Roy Wood Big Band probably sets the record for the largest number of musicians to perform live, simultaneously, in this stu-

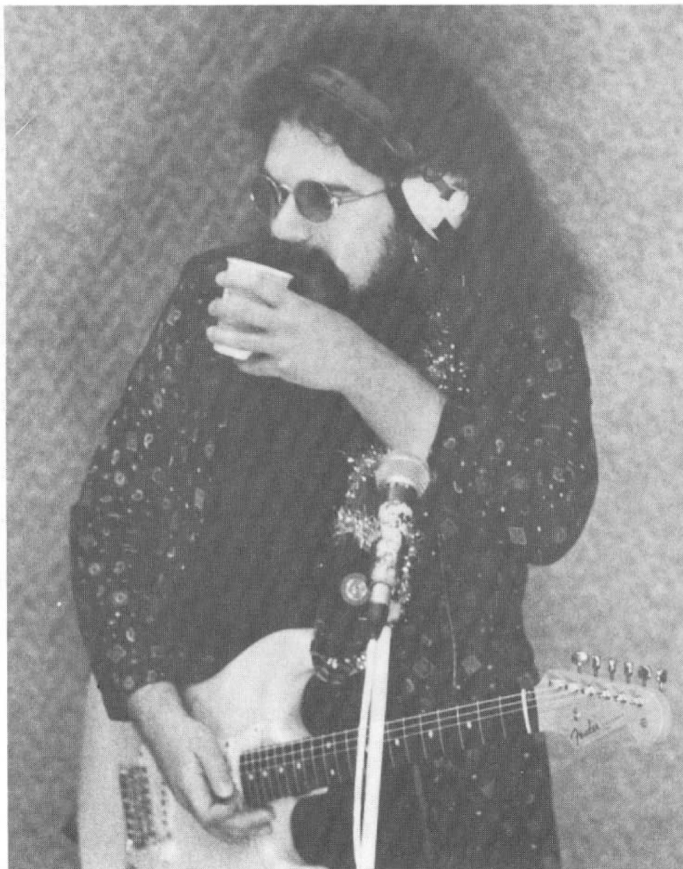


dio, and sharing out the mix is not the easiest of tasks. As the band run through various chunks of the five songs they will be airing, things eventually come together. Everyone has their own special parts to consider, some of them solos, some tricky runs written especially by their leader just to tie them in knots, and, as "live-on-air-time" approaches, the atmosphere tenses like an overblown balloon!

*"Can I have a coffee, please? I don't mind if it's horrible,"* asks Roy sweetly!

*"Can we have one, too?"* chorus the rest

... which proves to be a bit of a sod, really, as the vending machine just outside the door is out of order, and the canteen is right at the other end of the building - along the corridors, through seven sets of swing doors (all of which open in the wrong direction), and up two flights of stairs... Never mind, the smiles on their little faces when they see each tray arrive is worth every step!



*"Tastes like shit!"*

### **The Show Goes Live On Air**

It is around noon when the show's presenter, **Jakki Brambles**, arrives in a flurry. Usually remaining at Broadcasting House to host the live sessions, it seems Jakki is something of a fan, and has come down to the Maida Vale Studios today especially to see Roy's band, and to join in the Christmas

Party, along with guests **Trevor and Simon** (dubious comedy duo), **Piers Morgan** (dubious journalist), and Rent-a-Crowd from the offices of the BBC, along with certain famous-for-ligging record company execs. With impeccable timing, **Carl Wayne** arrives, complete with young son, **Jack**, to join the fun. Twelve forty-five, and The Jakki Brambles Show takes over the airwaves. A scramble of current sounds, jingles and uptempo chat blurs past the ears, and the mild flutter of butterflies metamorphoses into a herd of snorting rhinoceri as Jakki announces to the listening nation:

*"...and can we have a rowdy welcome please, for Roy Wood's Big Band, live in the studio!"* (Roars and applause from the gallery). Roy steps up to his mic. for a little pre-





**Roy Baffled!**

liminary chat with his host before introducing their first number, the classic **SEE MY BABY JIVE**. Adrenaline pumping, the band absolutely rip through the song, horns a-honking and drums a-thundering. **Penny** storms the baritone sax solo, whilst superb backing vocals support an inspirational lead. Has this man ever hit a bum note in his life? I'd bet my record collection he hasn't! A sigh of relief swoops around the studio as that all-important first number is well and truly conquered in probably its best ever live performance.

As Jakki continues to broadcast the usual cacophony of daytime radio, Roy and the band use the time to rehearse their next number, **KISS ME**

**GOODNIGHT, BOADICEA**, which, for many listeners, will be the first taste of Woody's new material - another reason for this one to be spot on, too. Of course it is; a showcase for Woody's wonderful grasp of full-blown rock'n'roll, and a chance for Sharron to shine during a dazzling trip across the keyboard, whilst **Terry** has free reign to weave his vivacious sax playing throughout. And so, as the soldier finally gets his way(!), the BBC suddenly lose all sense of responsibility and wheel in several crates of lager, presumably for the Christmas Party, which is already swinging from (not "on") the gallery. Time for squiffy photos and sloppy coffee trips (actually, FTM don't drink, they just get over-excited!).



**Trevor, Simon, Thunderbirds and The Twins blow their own trumpets**



### **Over The Moon, Brian!**

Next to be revealed to the enraptured masses, basking in the haloed light of its new arrangement, is the flag-waving pop anthem, **BLACKBERRY WAY**. As Roy approaches the mic. to open the song with lone voice and guitar, he must be feeling like the bloke who has to take the last kick in a penalty shoot-out at the World Cup finals. But he scores a glorious goal, and the entire performance is absolutely over the moon (Brian), with those fabulous fanfares of brass bouncing airily above the melody.

### **Skating Brass And Funky Rhythm**

More rehearsals, more coffee, and a somewhat dippy interview with Trevor and Simon, during which the girls in Roy's band are invited to shout out their names to the kitchens, offices, and traffic jams of the land. Is that Sue and Helen Thunderbird we spy waving merrily at the microphone, in a "Hello Mum" kind of cheesiness, whilst Trevor and Simon witter on about blowing their own trumpets?! An interview with a none-too-endearing Piers Morgan is made all the more fascinating for radio listeners as the band's rehearsal can be heard in the background, along with disembodied bits of banter like,

*"'Scuse me, Mr Engineer Man, but I've got no thingy on the wotsit!"*

There are several excursions through the penultimate number, **HOUSE OF LOVE**, its devious combination of skating brass and funky rhythm track challenging the players to be at their tightest (musically speaking, of course!). Once again, our host D.J. chats with Roy before the band launch into another fine rendition of

what should be a very serious contender for the band's first single. Griff grabs hold of that devilish drum fill, and only a mysteriously disappearing guitar solo spoils an otherwise rousing perfect version - but that is what happens when one has too many buttons to press!



**Paul dismantles desk and takes it home piece by piece in his pocket**

### **Twiddling Knobs!**

Throughout the proceedings, Miti is in the control room continuously setting and resetting the faders and pots (twiddling the knobs, OK?), with help from his assistant, and under the watchful eye of Paul, Roy's sound man. Communication is the essence here, and Miti is in constant conversation, particularly with Roy, checking that everything is OK out there amongst the mics. and baffles, and that the creator of the music is happy with the way it sounds today.

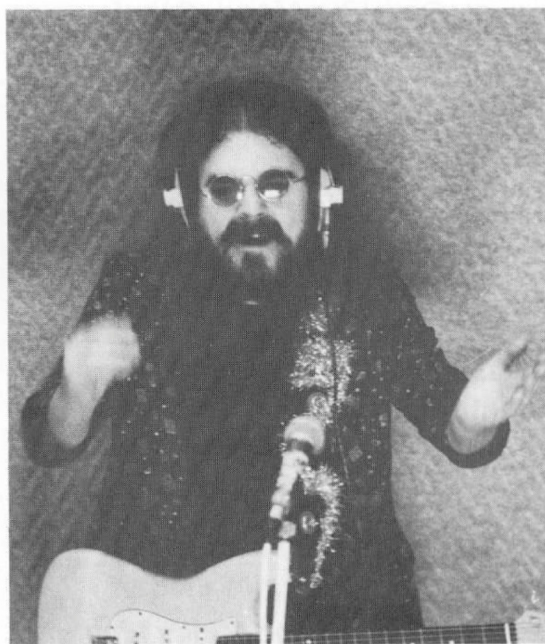
As the show gallops homeward, the Christmas Party in the gallery has become a frothing, bubbling barrel of mayhem, and rowdy requests for "THE CHRISTMAS ONE" are hurled at the band. As the final word belongs to Roy, he duly



obliges, and allows the chorus of his song to be swamped by the swaying crowd upstairs (one half of FTM would like to deny all involvement, whilst the other is overtly proud of his toneless contribution!).

### ***Party!***

The broadcast over, at last it is time for the band to relax and party. The control room is filled with triumphant hugs and exclamations as a recording of the set is played back over the gigantic speakers, and each musician picks out his or her individual moment of glory amid the overall jubilation. As the girls have a "bit of a boogie" round the mixing desk, Roy can be seen at the back, smiling to himself in the knowledge that his band have just delivered a brilliant performance to a massive audience all around the country. FTM are smiling too, delighted to have been present at a very special event, and



high on the great atmosphere that now pervades Maida Vale Studios 4 and 5.

*Photos/Extra-in-Crowd Scene- Mat  
Coffee Monitor - Gill*

*With very special thanks to Roy and the  
band for  
allowing  
us to share  
their day.*



***The Roy Wood Big Band, Jakki Brambles (front) et al!***



## FTM Shop

*A reduced Shop this time round, as all of the following items are now sold out: EARTHRISE, ROLL OVER BEETHOVEN, SOME KIND OF MAGIC, GOOD GOLLY MISS MOLLY, SOMETHING PECULIAR, THE MOVE, SHAZAM, LOOKING ON, 43 MINUTES.*

### ELO & Related

#### THE B.C. COLLECTION

By Richard Tandy, Dave Morgan & Martin Smith. 18-track CD of previously unreleased music, exclusive to FTM. All autographed copies are now sold out.

Price: £9.00 (UK), £10 (Eire/Europe), £11 (Rest of world).

#### BITTER SUN AFTER DARK

By Martin Smith, 12-track CD of original material, includes Richard Tandy's DOWN IN G and features him on keyboards.

Price: £10 (UK), £11 Eire/Europe), £13 (Rest of world).

### ELO Part II & Related

#### MODEL CITIZEN

By Eric Troyer, 6-track CD mini-LP, autographed by Eric.

Price: £10 (UK), £11 (Eire/Europe), £12 (Rest of world).

Also available on cassette:

Price: £8.50 (UK), £9.50 (Eire/Europe), £10.50 (Rest of world).

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

**The FTM Shop's address is:**

**FTM Shop  
9 Mayfair Avenue  
Ilford  
Essex  
IG1 3DJ**

*In the UK, cheques/P.O.'s should be made payable to FACE THE MUSIC FANZINE. If ordering from overseas, you can pay by bankers draft drawn in Pounds Sterling, again payable to FACE THE MUSIC FANZINE BUT only if the draft is drawn on a UK clearing bank. If paying by Eurocheque, the payee must be left blank. You can also pay by Pounds Sterling in cash or the equivalent value in your own currency, BUT only if a realistic rate of exchange is applied. Unfortunately, FTM has received too many orders from the USA and Canada where totally unrealistic rates have been in used in conversion. All such orders have been returned. If sending cash though, a registered envelope is recommended as FTM cannot be responsible for money lost in the post.*

*Finally, our apologies for the horrendous delay in dispatching some of our recent offers. Basically, we were stuffed by the record companies! After ordering and despite constant chasers and threats to cancel, we were left waiting for months at a time. Once received, all orders were despatched within a week and all outstanding orders from the last issue have been sent out, apart from 43 MINUTES, which we are still waiting for from the Dutch record company.*

# Rare Record Club

## ***From THE NIGHT THE LIGHT WENT ON IN LONG BEACH to GETTING TO THE POINT***

After **SECRET MESSAGES**, ELO became locked in a lengthy legal struggle to extricate themselves from their dealings with the Ardens. By 1985, they had negotiated themselves a new deal with CBS subsidiary **Epic**, home of the likes of erm, **Abba** and **Wham!**. Despite their less than illustrious past, in 1985 Epic did at least start off on the right foot by righting a long-standing wrong (at least as far as British fans were concerned); namely they finally gave **THE NIGHT THE LIGHT WENT ON IN LONG BEACH** a UK release (Epic EPC 32700). In fact, they went one better, by replacing its ghastly '50's film poster "spoo!" sleeve and also tidying up the master tapes, using a much better mix than the one that appeared on the original 1974 release. Admittedly, the new sleeve wasn't a particularly exciting affair, consisting as it did of an airbrushed interpretation of the ELO logo with the LP title beneath it (as this is obviously some kind of a roadsign by some palms one presumes it is supposed to represent a drive-in movie in downtown Long Beach, so an echo of the original sleeve concept remained). The flip was simply a detail of the "sky" of the front cover with the track listing. The only other information given is that the sleeve design was "*an Undercover cover*". There was to be no more enlightenment on removing the LP sadly, as the liner was simply an advertising plug for other albums in CBS's "Nice Price" discount series, and the label design was the boring, austere Epic blue on grey, as would be all the band's releases on the label. As previously mentioned, the sound mix is far superior to the earlier version, Bev's annoying drum "clunks" (badly tuned skins?) during **DAYBREAKER** being much less noticeable, and also many of the tracks are slightly longer, being taken from the unedited mix. Sadly, this welcome addition to the ELO canon was only available for a short time before being deleted, so if you own a copy you could probably ask £10 for it now, particularly as it has yet to see CD release.

Inevitably, the band's change of label co-incided with yet another spate of re-issues. Over a period of time, all of ELO's LP's from **FACE THE MUSIC** to **TIME** inclusive came out as Nice Price re-issues on Epic. Most followed the pattern of **THE NIGHT THE LIGHT...** - i.e. paper liners, but with blue labels. However, some did have paper inserts containing a reproduction of the original liner artwork on a double sided sheet. There were other dubious "innovations" as well; **OUT OF THE BLUE** and **DISCOVERY** were re-issued minus their gate-fold sleeves (sacrilege!) as a cost-cutting exercise. Today, the Epic



pressings are worth about £5 apiece, apart from OOTB, which is worth about £7.

Another year went by before the band were in a position to release their first new material for the label. The silence was dramatically broken in February 1986 with the announcement of a single, **CALLING AMERICA** (EPIC A6844) and a headline spot at a major charity concert. It looked initially as if 1986 was to be a vintage year, although as it turned out, it ended up as the band's swansong.

**CALLING AMERICA** broke with ELO tradition in many ways. The picture sleeve, a miniature version of the parent album both back and front, featured a brand new ELO logo (designed by **Michael Hodgson** with **Clive Piercy**), which now shaped a face; the "e" and the "o" forming the eyes and the "l" a nose. Clever stuff, Jeff obviously feeling the band's image needed updating for the image conscious, *nouvelle cuisine* '80's. The flipside was the excellent **CAUGHT IN A TRAP**, whose keyboard intro "borrowed" the string introduction from **ELDORADO's POORBOY**. Whatever, it was a great song and could easily have been on the LP. There was also a 12" (EPIC QTA6844), similar in every way but with the added attractions of **DESTINATION UNKNOWN**, a powerful horn driven number with reggae tinges that for many was the best song to come out of the **BOP** sessions. Disappointingly though, the single stalled at UK No. 28 and remained in the chart for only seven weeks. A mint copy of the 7" is worth £2.50 and the 12" about £4.

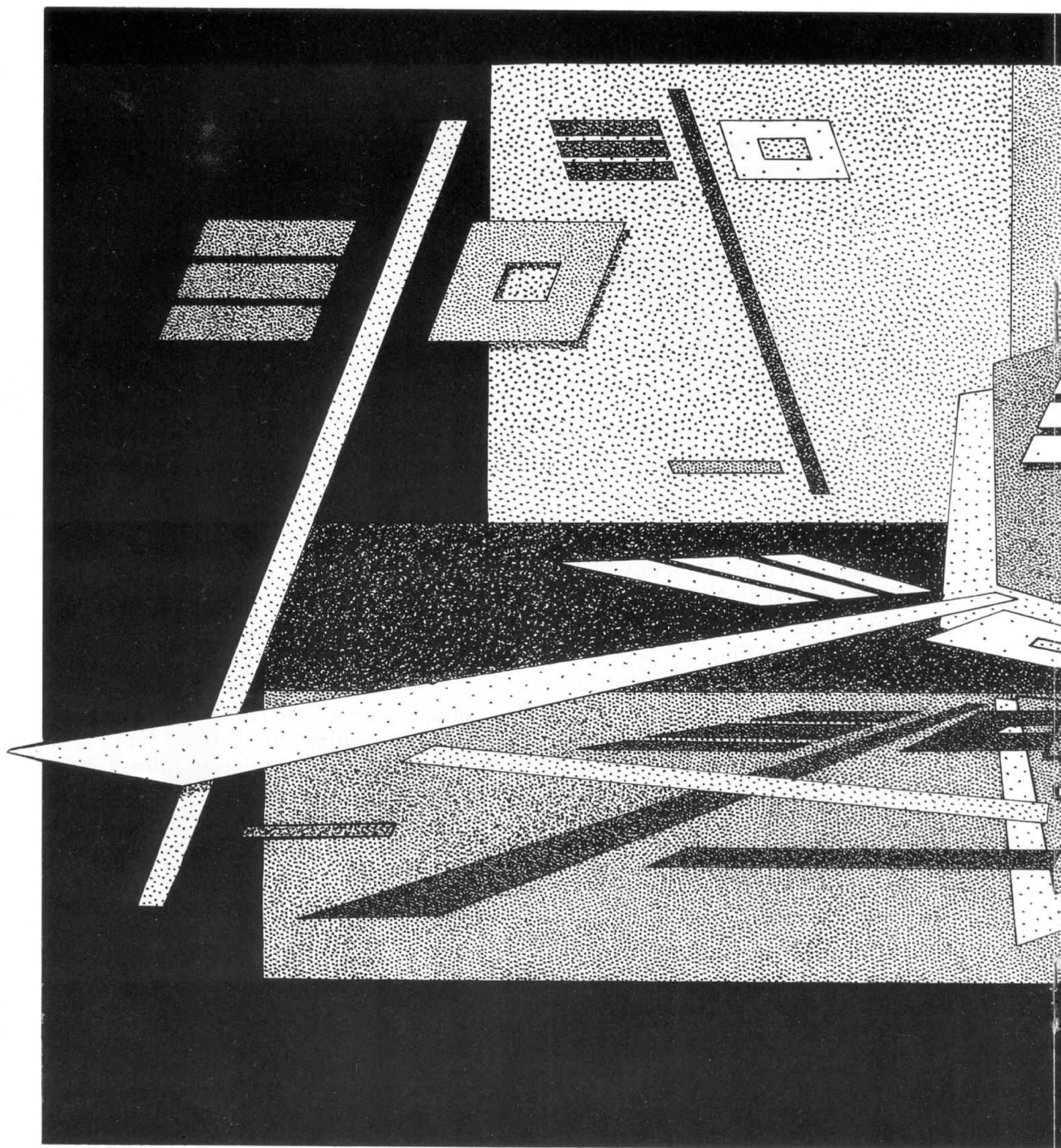
**BALANCE OF POWER** (EPIC EPC26467) was released in the week prior to the **Heartbeat '86** concert, and charted at No. 12 on the week of the gig. Largely on the back of the band's show-stealing appear-

ance (contrary to popular belief, they didn't actually headline; **The Moody Blues** only agreed to appear on the condition that they were given top billing, and were quite justly upstaged as a result), the album rose to its peak of No. 9 the following week, with a total chart duration of 12 weeks. The sleeve design was exactly the same as the single, with the ELO "face" on both front and back in different colours. The liner was in turquoise and white, the lyrics being slanted at the same angle as the cover's "face", and in a neat touch were divided by colour into the two sides. The reverse side featured a (possibly prophetic!) photo collage with Jeff and Richard in one picture and Bev in another! A mint condition copy is worth £6 today.

The second single from the LP was **SO SERIOUS** (Epic A 7090). The sleeve was a curious affair, a variation on the "ELO face" which inexplicably resembled the old Channel 4 logo. The B-side was the rather pleasant **MATTER OF FACT**. This was also featured on the 12" (Epic TA 7090) - *twice*. In addition to the version that appeared on the 7" flip, there was also an "Alternative Lyrics" version(!). I know that in the caring, sharing '90's we're all supposed to be more environmentally conscious, but recycling your own songs is taking things just a *bit* far! Despite heavy TV promotion (appearances on **Wogan** and **The Montreaux Pop Festival**), the single didn't chart. The 7" is worth £2.50 and the 12" about £4.

Following that failure, the likelihood is that in a normal world, **GETTING TO THE POINT** (Epic A 7317) would have bombed anyway. This time though, there was an excuse. CBS/Epic were being boycotted by the major record chains at the time due to their links with South Africa, and if **Spandau Ballet** (the mid-80's version

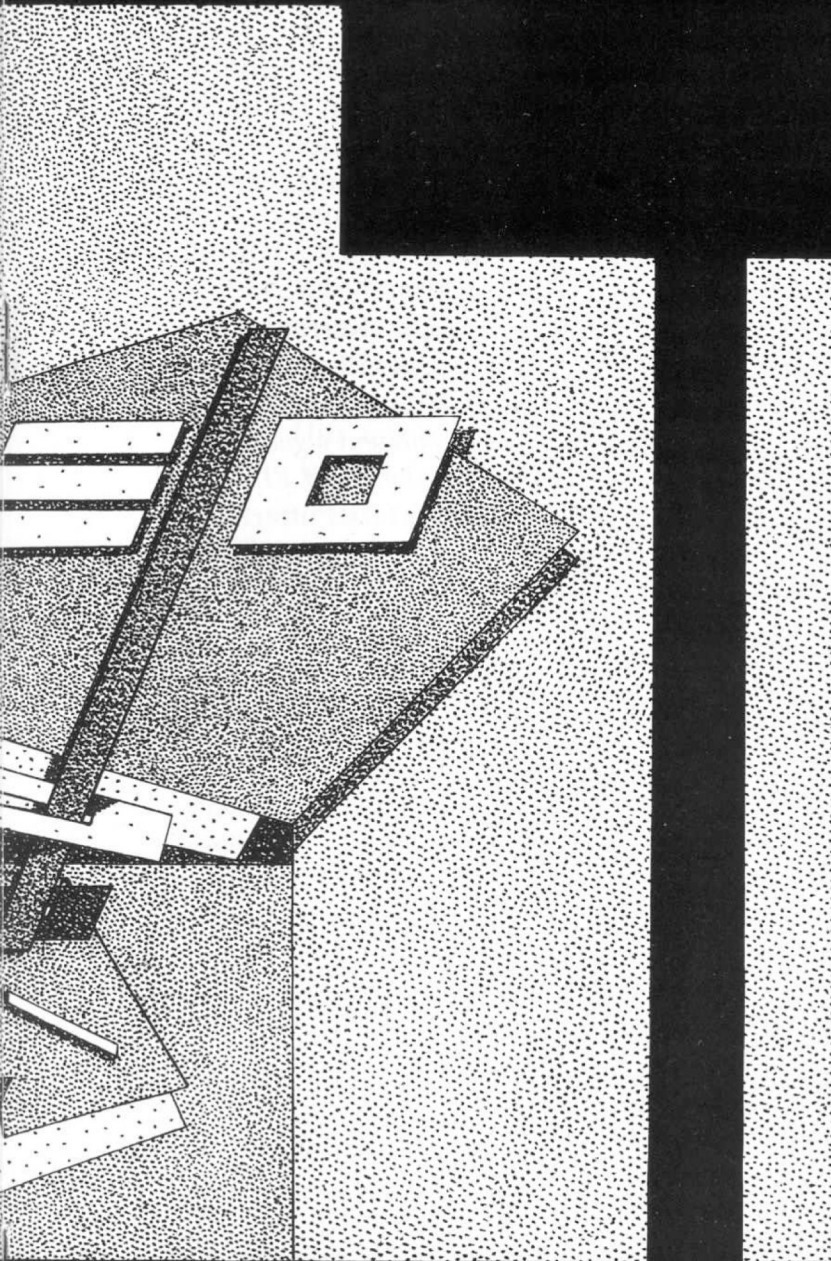




of **Take That!**, for younger readers - we *do* have them, y'know!) could only get to No. 15, what chance did ELO have? (Answers on a postcard...)

It was a shame, as in many ways GTTP was a great summer single and could easily have caught the public's imagination. It had a brilliant sleeve too - an





enlongated version of the "face" flying over a green computer-generated "field", whilst the reverse had the track titles and information laid out like railway tracks

on the "field". The B-side was sadly, **SECRET LIVES** from the LP rather than an unreleased cut, but you can't have everything. The 12" (TA 7317) did however contain probably the strangest ELO "release" of all: the **ELO MEGAMIX**. Mixed by one **Dakeyne** of **Disco Mix Club (UK)**, its nine minutes and fifty-seven seconds contain snippets from nine of ELO's old songs, segued together to the beat of a drum machine. A desecration? Well, Jeff apparently wasn't too happy about it (his permission wasn't asked), but it certainly *was* different. The combination of the Megamix and the scarcity of the 12" due to the dispute and the poor sales of the limited number of copies that did get out makes this one of ELO's most sought-after items, and it can easily fetch £10, with even the 7" rated at £5.

**GTTP** was of course the last ever official ELO release, and so **The Rare Record Club**, a regular feature ever since our first issue in 1987, ends here. **FTM** will still of course produce information for collectors, although we haven't yet decided in what form. I'd like to thank everyone who's helped me with research, snippets of information, or who helped to expand my collection. Finally, thank you all for reading this column for the last seven years, hope you haven't been *too* bored!

*By Andrew Whiteside*  
*Artwork by Sean Friend*



## Soundbites - 1986

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February: Official press launch of **Heartbeat '86**. Information appears in the music and tabloid press stating that the charity concert is in aid of the **Birmingham Children's Hospital** and is the brainchild of **Bev Bevan**. The concert on March 15th will feature **ELO, The Moody Blues, Steve Gibbons, Roy Wood** (who designed the Heartbeat logo), **Robert Plant** and a host of Birmingham stars, past and present. A photo featuring Jeff, Bev, Roy, amongst others is printed in **Sounds**, 8.2.86.

BUT...if you had been clever(?), you beat everybody by queuing overnight outside the NEC in freezing temperatures (-15 degrees at one point, as some of FTM can testify, first hand!), and got your front row tickets on the 25th January before the official announcement.

**See For Miles Records** round up a collection of 18 **Idle Race** masterpieces, entitled **LIGHT AT THE END OF THE ROAD**. The first pressing (released in November 1985) is quickly deleted due to errors in the sleeve notes and credits (Jeff Lynne erroneously credited with **Dave Pritchard's WARM** (sic) **RED CARPET**). The amended sleeve is made available in February 1986.

March: **CALLING AMERICA** released on 7" and 12" respectively. Promoted with a (poorly shot) video, the single reaches No. 29 in the UK. According to **NME**, **ELO** are "...hooked on the Dorian Gray drug of false terminal youth..."

**ACTION!** a single in aid of **The West Midlands Children's Hospice** is released in 7", 12" and (very) limited 7" double pack formats. Featuring **Richard Tandy, Dave Morgan** and **Martin Smith**, the single is

produced by Jeff Lynne. A gathering of Birmingham stars at the Town Hall promotes the launch and an album also called **ACTION!** follows later in the year.

**BALANCE OF POWER** released to lukewarm reviews throughout the UK, except for surprisingly enough, **Kerrang!** the leading UK Heavy Metal (!) magazine. *"Every song on BOP tends to grow on you after a couple of plays. None represent a giant leap forward, but all serve to show that ELO are back - with an '86 polish."* - **Mark Putterford**. **Sandy Robertson** in **Sounds**: "...it all just feels fake and tired. **ELDORADO** it ain't!"

**BALANCE OF POWER** debuts at No.12 on the UK chart on the 12th, the highest new entry. **BBC Radio 1** play **SECRET LIVES**.

**HEARTBEAT** is a complete success with **ELO** stealing the show. Quote of the year goes to Jeff Lynne: - *"If somebody claps, maybe we'll do a tour!"* The whole concert was filmed and recorded for broadcast and possible video release. Sadly this never happened, but the complete gig was actually shown in the USA! **George Harrison**, attended as Jeff's guest and played on the encores. Edited highlights were first televised on **BBC2 Midlands** and on stereo broadcast on **Radio WM, Radio Northampton, and Radio Shropshire** on 11th April 1986. The rest of the UK caught up on 2nd August 1986, with a feature and interview with Bev in **The Radio Times**, 2nd-8th August 1986.

April: **HITS 4**, a compilation album of recent single releases, reaches No. 1. **Bruno Brookes** on **Radio 1's Album Chart Show** on 2nd April, plays **CALLING AMERICA**, the last time **ELO** are heard played at No.1 on UK radio.



**SO SERIOUS** is released on 7 and 12". ELO appear on **Wogan** on BBC TV miming (with cello's!) to the song and also at the huge **Montreux Pop Festival**. An excellent video is shot and played continuously on **MTV**, accompanied by interviews with Jeff and Bev. Talking of Bev, London's **Evening Standard** reports that he arrived in Geneva for the Festival, but his suitcase did not! Where was his usual valet, they asked?! Radio 1 also interview Bev live from the festival.

**Smash Hits** magazine attempts to educate its teeny-bop audience with a "10 Facts You Did Not Want To Know About ELO" feature.

*July:* ELO are added to the bill for **Rod Stewart's Wembley Stadium** gig, basically because "the Mod" is having trouble selling tickets himself. ELO's final UK gig goes down a storm with the packed audience (large amounts of which leave after their set), and it also had the strange sight of Richard, Dave and Bev helping the roadies set up their equipment! Though all the bands featured were filmed for TV, ELO did not give their permission for their performance to be broadcast.

A short tour of Germany followed, supporting Rod, and saw ELO receive an incredible response from the German fans. A bootleg video of the tour is also shot.

*Summer:* **GETTING TO THE POINT** is released on 7" and 12". Sounds review 2.8.86: "E-L-No! Hang the DJ, garrotte the guitarist, burn the vinyl." **Melody Maker:** "The sort of thing you play on the way home from the funeral." The 12" features an ELO **MEGA MIX** by **Dakeyne** of **Disco Mix Club UK**. After the single is in the shops,

it turns out that Jeff did not give his permission!

*October:* Radio 1 features a programme broadcast live from Bev's car! **City to City** sees them touring all the old Birmingham musical landmarks, plus interviews with Jeff Lynne and The Moodies' **John Lodge**. The show was broadcast on Saturday 18th October and repeated on 23rd October.

*November:* "Tories recruit stars to woo the young," reports the November 4th edition of **The Times**. Bev, amongst others are approached by the Tory party in its campaign to win support among young voters, in direct contrast to Labour's **Red Wedge** (*they could have called themselves "Blue Rinse" - FTM Ed*). A photo of Bev also appears in the article. Needless to say, legions of young fogeys do not suddenly become fanatical converts to the Tory cause as a result.

After replying to an advert in **Record Collector** and bemoaning the lack of accurate, detailed and sympathetic (see above!) press coverage given to ELO, **Andrew Whiteside** and **Neil Frost** decide to start **Face The Music Fanzine**. Work commences on Issue 1 (and isn't finished until May '87!) with Andrew writing most of the articles and Neil typing.

*December:* Roy Wood, currently starring with one-hit wonders **Dr. And The Medics** on their version of **WATERLOO** (and in their video), releases his own single **RAINING IN THE CITY**.

ELO split up, though you would be hard pressed to know about it!

*By Rob Caiger*

# Album By Album

## Balance of Power

The years 1984 and 1985 can best be described as salad days for ELO. Whilst the band actually started recording what would become **BALANCE OF POWER** in 1984, the release was held up for two years whilst the band severed their dealings with the Ardens. In the event, the only work of Jeff's to appear during that period was a handful of substandard tracks produced for the equally substandard **ELECTRIC DREAMS** movie.

Considering the idyllic surroundings in which **BOP** was recorded (**Compass Point** studios in the Bahamas), it is surprising how downbeat the resulting album is. It must be remembered that in addition to the aforementioned legal problems, it is well known that Jeff was also experiencing marital difficulties during this period. If you accept that the album's title refers to the balance of power in a *relationship*, a lot of things become clear. Whilst hardly a "dark night of the soul" *a la* **Joni Mitchell's BLUE** or **Bruce Springsteen's TUNNEL OF LOVE**, the songs are nonetheless easily the most personal set of lyrics Jeff has written, and an all too real pain shows through on more than one occasion.

There isn't much choice but to look at the lyrics, as the music itself is sparse at best and positively skeletal when compared with say, **A NEW WORLD RECORD**. On the wane since **DISCOVERY**, the strings that had provided the band's initial *raison d'être* were entirely absent from **BOP**, reflecting Jeff's since much-stated boredom with the band's sound. The result is an ELO LP that sounds like a demo (not so far from the truth actually; rumour has it that Jeff presented Richard and Bev with completed working versions and asked them to simply learn their parts and overdub them).

All this isn't to say that the album is not without its charms. The opener **HEAVEN ONLY KNOWS** with its perky keyboards and exhilarating (if one-dimensional; Kelly's harmonies were sorely missed) backing vocals has the makings of classic ELO. However, the emotional tone is definitely set by the fact that the song's narrator is "*walking down a straight and lonely road today.*"

The occasionally overjolly **SO SERIOUS** attempts to make light out of a domestic crisis ("*I guess we've really been out of touch, but can it really be so serious?*"), but by the end our hero realises that "*there's nothing else to do, we've gotta talk it over.*"

Following on from this rather depressing train of thought is the album's musical and emotional high point, **GETTING TO THE POINT**. Building from a breathy vocal through an - **AGAINST ALL ODDS** -style dramatic drum intro and rising to a climax on the back of **Christian**



**Schnieder's** sax solo, the song verges on greatness. If only there was an orchestra to push it that little bit further.

**SECRET LIVES** is propelled by some interesting drum/keyboard interplay, and the subject matter is novel too. The song's narrator *"thought everything was fine, but it was my surprise"* on discovering that his partner leads the "secret lives" of the title. However, after some soul-searching, he eventually decides that *"I don't care what goes on there, as long as one day I can share...your secret lives."*

Taking this idea to its logical conclusion and also bringing the side to a suitable end is **IS IT ALRIGHT**. Following a split, the song's narrator shows a surprising and generous-spirited concern for his ex-love, to the accompaniment of some chugging but genuinely affecting music.

**SORROW ABOUT TO FALL** is the latest (and to date, the last!) in a long line of **SHOW-DOWN** clones. It's all there; funky **SUPERSTITITION**-style keyboards, an ominous musical passage at the bridge and moody lyrics that presage a dramatic but unspecified oncoming disaster. OK if not spectacular, again it's brightened by another one of Christian's sax solos.

A cursory listen to **WITHOUT SOMEONE**, and you could be forgiven for thinking it's purely there to rival **GETTING TO THE POINT** in the misery stakes. Jeff positively howls his way through this one, and his vocals in the line: *"I hear the night as it calls to me, it plays a symphony/it says you're gone from me"* are guaranteed to send shivers down any spine.

A complete change of pace follows with **CALLING AMERICA**. A bouncy, rather frivolous little tune about jumbo jets and satellites disguises the fact that the sub-text is once again about trying to communicate with someone who either can't or won't respond, and as such it fits in well with the overall theme of the album.

Of course, no album of sad love songs is complete without a nod towards the acknowledged master of the genre, **Roy Orbison**. As mentioned last issue, **ENDLESS LIVES** was originally recorded for **SECRET MESSAGES** and the version that appears here is different to it's earlier incarnation. It also helps to set the tone for the other 'Fifties influenced track, **SEND IT**. Wire brushes and synthesisers blend expertly on a song that echoes the ideas first expressed in **FROM THE END OF THE WORLD**; i.e. sending dreams down wires (as you do!). Appropriate really that this, the last song on the last **ELO** album mixes past and future so well (we thought so too, and that's why we named our letters page after it!).

And a handful of B-sides and live dates later, that was it. Of course, it's fairly easy to argue that **BOP** was an afterthought, that the band really ended with **SECRET MESSAGES**, a view I hold a lot of sympathy with. **ELO's** blurred ending (there never actually *was* an official announcement post-**BOP** that the band were no more) echoed the Beatles, who similarly never admitted their split, preferring instead to dissolve their existence in the courts. I wonder if that particular irony impressed itself upon Jeff Lynne, the man who would be **John Lennon**?

By Andrew Whiteside



## Lyrical With Lynne

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*This interview with Jeff Lynne originally appeared in the now defunct SOUNDCHECK! magazine, and sees him waxing lyrical over his inspirations for BALANCE OF POWER.*

"The funny thing about this album is that I wrote all of the lyrics in the studios, half of them in Nassau and half in Germany. I think the immediate surroundings played a part in the mood of the lyrics.

"As I didn't have anything prepared when I went into the studio, the words are really the most instant lyrics I've ever done. Being in Nassau in the Bahamas took me in a certain direction I've never been before because I've never recorded in an exotic spot before. I've always done albums in Germany. So I did half the album in Nassau and then I moved over to Germany: this place just north of Nuremburg which was exactly opposite because it was freezing cold with two feet of snow. It was all pine forests and everything.

"I do find lyrics much harder than tunes. I didn't have all the music finished but I had all the backing tracks done, without any words, which is the way I always work. I had about five backing tracks done in Nassau and no words, and then I had to go in and finish the words in Germany. So there may be schizoid bits in some of the songs - some of it's sunny, some of it's freezing cold, lyrically. You know, it is hard to talk about lyrics because sometimes you don't really know where they came from, just a little idea sparks off and you start rambling on and there's a song that you just change bits of.

"HEAVEN ONLY KNOWS is about trying to be nice to people, or women - whatever context you look at it in - and just trying your best. but never quite succeeding.

"Sometimes I can write a song and get it nearly finished in about ten minutes. Other times it can take over four weeks and I'd have to go back to the lyrics saying 'that's not right.' It can be very laborious, but it can also be inspirational, it depends on the song. Some songs come really quick like **SO SERIOUS**. The words to that came very quickly. It's about a relationship. It could be a relationship between two people or two countries or whatever. People are always going 'round being fed up or wishing they hadn't done something, or wishing things were different. But it's probably not that serious when you get down to it, if you just talk to somebody about it, it probably all goes away. It's better than sitting there brooding about it.

"There was a point where I'd been working on another song which I couldn't get right at all and it was driving me mad. I think that's when I came up with the set of words to **GETTING TO THE POINT**, it was probably frustration! I didn't feel good at the time and it was supposed to be a sad song. But it's nice to have different atmospheres on the songs and I think that because they were so instant I didn't have time to go home and brood over the words and say, 'Oh, I'll put that in there and this and that.' With being more instant they're probably more honest.

"Again, **SECRET LIVES** is about relationships. It's about how people don't tell each other the truth, they'll go their own merry way. I don't know anybody who's got a secret life, but I know lots of people



who know people who have got secret lives.

"**IS IT ALRIGHT?** concerns what happens when a relationship ends and someone checks up on how the other person is getting on, you know, a few months later or a couple of years later or whatever. It's just really a story of people splitting up and living far away from each other, carrying on with their own lives, but wanting to know how the other is getting on.



"As for **SORROW ABOUT TO FALL**, I don't know what it's about, I haven't a clue. I just liked the sound of the title. I'm sure it means something to somebody. It does to me, but I can't really explain it.

"**WITHOUT SOMEONE** - sitting there, probably lonely, looking out of the window, wishing he'd still got his bird... to put it in very professional songwriting terms!

"**CALLING AMERICA** is probably a true to life one because I do call up a lot. Sometimes you get as far as the satellite and nothing happens and I just had a little picture of this voice sitting in the air talk-

ing to nobody, going 'Hello' and it's actually 24,000 miles up in the sky but not actually talking to anybody - and he's looking round to talk to somebody at this immense altitude. It's just about satellites.

I love satellites and all that.

"**ENDLESS LIES** is a tribute to **Roy Orbison**. I tried to sing it 'big'. Obviously not as 'big' as him, but I just tried to get that tone of voice. It was a fun thing to do. I played it to Roy Orbison as well and he liked it. It was just really a bit of fantasy

singing with a bigger voice. I nearly succeeded.

"I love Rockabilly things and with **SEND IT** I thought I'd try a new concept of doing a Rockabilly record with brushes and synthesizers. So it was a totally different thing - although there is a guitar in there, but you can't hear it much. It was triggered off by Bev's brushes on the drums and so it was like a prehistoric recording and all the very latest technology all combined so the drums were played with these old wire brushes - and they're triggering off all this ridiculous hi-tech equipment to play along with it.



## Sunsets, U-Boats and Spiders

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*So, Martin Smith, one-third of the TANDY MORGAN BAND and ELO's final bass player during 1986, and that's all you might think? WRONG! As we found out during the course of a very rewarding and in-depth interview, there is a hell of a lot more to Martin both past, present and future.*

Born and bred in North London (a first, FTM interviews a non-Brummie!), and like most musically minded teenagers in the Sixties, began his career "...doing Shadows-type stuff" in a rock'n'roll showband, supporting **Gene Vincent** at his last ever concerts. A stint in **Shakin' Stevens and the Sunsets** ("no money, but a lot of fun!"), led to a fortunate meeting with **Terry Thomas**, now a well-respected producer based in America.

**MARTIN SMITH:** "He was the first bloke that I'd ever met that had a plan! A plan!? He wrote the songs! Terry now produces an American band called **Giant**, he produced the last three **Bad Company** albums, and he produced the last **Foreigner** album, a very high profile sort of producer these days. In those days - I was about 19, maybe 20 - we formed **Charlie**, and the first two albums are cult albums in America, they did very well. They never quite went all the way, but it was always a cult band. Old time American jocks would always have a Charlie album in their collection, and when I went over there with **ELO**, it was like, "You were in Charlie?!" I stayed with him for two or three albums, for about four or five years and left in 1976. I was getting much more interested in other things, like broadening it musically, and stuff, and getting into arrangements. That's when I joined up with **Woody Woodmansey** [**Bowie's** drummer from **The Spiders From Mars**], and we had a brief fling with a band called **U-Boat**, for about 18 months."

After touring with the likes of **Uriah Heep**, who featured another ex-Spider in **Trevor Bolder**, and releasing an album on

**Bronze Records**, **U-Boat** ground to a halt (or more probably sunk!) (sorry!).

**MS:** "I got on with **Gerry Bron**, who was the guv'nor, and I was doing independent productions at this time as well, basically tarting up people's demos. People were getting deals with them, so, my star was beginning to rise a little bit. I took a couple of projects to Gerry, because he was the only one in the record business that I really knew then, and he liked them. One of them was a single with **Brian Johnston** from **AC/DC**, just before he left **Geordie**. Gerry offered me a production deal and I'd go and produce records for them. That's when I kind of switched hats and went into production. I was like a career producer for about five years."

A procession of bands passed through the Bronze labels doors, including **Motorhead**, **Girlschool**, **The Enid**, and **Goldie**, but after a few years of catering for a very talented production line - but a production line nevertheless - Martin felt his energies would be better spent getting back to doing the things that had interested him in the music business originally, and surprise, surprise, another worthwhile meeting!

**MS:** "It was a very interesting time and you certainly learnt the game. But I got fed up with it because I was producing stuff that I didn't believe in. It just wasn't working out. It was one of those periods in the music business when you know you're on the wrong track, and you don't really know how to get off - you've just got to go back to what makes you feel good, and for me that was writing and basically playing guitar - I'm a guitarist - that's my main instrument. The deal came to an end and





*I was crashing around looking for something to do. During this period, I'd come into contact with Richard and Dave, and we got on well. We had one not very successful collaboration on a single, called **BERLIN** and it was like the first thing we'd done together but it wasn't as good as we'd hoped. I phoned him up out of the blue, and said 'how about working on some more of your material?' I just wanted to get back to some music without any of the crap of the politics of the career producer - being diplomatic, massaging people's egos and all that bollocks! It's not me, it never has been."*

From 1983, Martin began working on Dave Morgan's material which obviously involved Richard Tandy, the fruits of which can be heard on the **B.C. COLLECTION** - more next issue. Dave's involvement in the charity project **ACTION!** and the single of the same name, led to a first meeting with that record's producer, and an offer to play bass guitar in his small beat combo!

**MS:** *"I hadn't met Jeff, up to that point. We did the basic backing track at **The Old Smithy**. I played bass and guitar, Dave did the keyboards and the rest of it. Jeff said we'd chop this up, do it like this, and basically put the backing track down, which is what we did. Then the*

*plan was that he was going to come in for a couple of days at the **Abattoir**, once we'd done the basic ground work and finish it because he was busy and didn't have much time available. We got on well, we'd similar taste in music, and stuff, and just generally got on. He was very complimentary, very nice about my guitar playing, which he didn't have to be, and from somebody with that prominence, that made me feel good. I was ready to be made feel good in those days. He came at a good time, and it was great, and I thought no more about it. Several months later. Dave phoned me up, and said that Jeff was thinking about putting it back together again, and wondered if I would help out - could I play bass for them - who's them!? Then he said **ELO**, and I was just gobsmacked. It was brilliant. We started rehearsing at Jeff's place. Dave and Richard had done it, so they knew a lot of the parts, and we got a list from Bev of the material, and got the bass parts pretty much worked out before we went into rehearsal, so it wasn't like starting from scratch. I went out with Jeff a couple of times, socialising, and played a few things at the studio before that, to make sure that I'd fit it, and that was it!"*

Considering that **TIME** was intended as **ELO**'s final tour, it was very surprising that Jeff had actually written a further two LP's and that **ELO** would be playing live again for the first time in four years.

**MS:** *"It all came together pretty quickly, from all accounts, essentially I think because Jeff had made another album. When you reach a band like **ELO**'s stature, you don't go out and work unless you've got something to promote, like an album - putting it a bit harshly! If you're going to tour, it's as well to do it on the back of an album. That's the reason, and I suppose it was a good opportunity to put it back together again with Heartbeat. Bev was going to be involved with it as a charity and he finally persuaded Jeff to do it. Bev wanted to gig, he's the big gigging man, and I think it was just going to be the one, but Jeff had such*



a good time that he took it a bit further."

*And so will we next issue, backstage at Heartbeat, ELO's final European tour and promotional dates in the USA, Martin's view on the eventual split of the band, the background on the B.C. COLLECTION and*

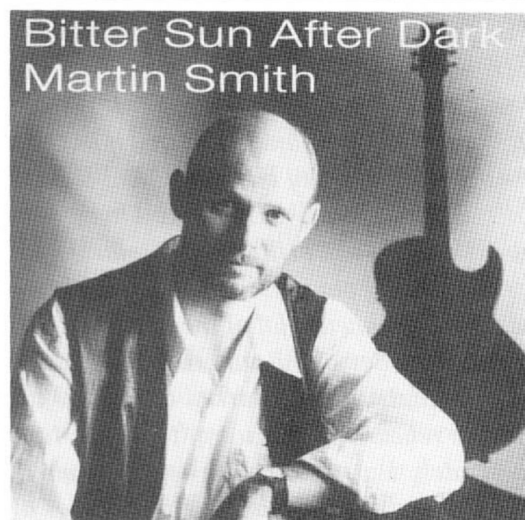
*the working relationship between himself, Dave, and Richard, the recording of BITTER SUN, AFTER DARK, plus Martin Smith's own current projects and new music.*

*Interview by Rob Caiger*

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## **Martin Smith: Bitter Sun After Dark** (Garage Music CGD1)

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*The sideman's industry rolls on...after CD's from Tandy Morgan Smith (THE BC COLLECTION), and Richard Tandy and Dave Morgan (EARTHRISE), the triangle is completed with an instrumental 12-track CD from Martin Smith - featuring Richard Tandy amongst others.*

Martin is best remembered as the bassist with ELO Part \_ (fill in your own choice of number, trainspotters!) on the 1986 live and TV dates, and on this self-produced set he plays not only bass but also most of the guitars, as well as keyboard programming and writing or co-writing ten of the numbers. Richard helps out on Spanish guitar, grand piano and orchestration;

other credits include **Dennis Valerge** (flamenco guitar), **Chris Slade**, **Rob Adams** (drums and percussion), and **Chris Childs** (fretless and 5-string bass).

With most instrumental collections, it's impossible not to look for pigeonholes, and comparisons with other contemporary names - **Mike Oldfield** and **Mark Knopfler** spring readily to mind - and this is no exception. So no criticism is implied by suggestion that the grandiose intro to **DOWN (IN G)**, written by Richard Tandy, with its plaintive lead guitar and crescendo of strings and drums is reminiscent of **Elton John's FUNERAL FOR A FRIEND**; that the daft voices on **MOTOR MOTOR** recall the Piltdown Man segment from the original **TUBULAR BELLS**; or that the stirring **L.A. DREAM** reminds one of Knopfler's **GOING HOME** from **Local Hero**.

The majority of tracks are fairly relaxed and slow - New Age, I hear you say? No, fortunately not; there's sufficient imagination in evidence behind the music, and a variety of guitar, brass, woodwind and orchestral sounds to keep blandness at bay. **VIZ-A-VIZ**, with its majestic flute, strings and grand piano, and the gently swaying waltz feel of **SUSSEX** are good examples. In a different class altogether, are the more upbeat pieces. **NANCY THE FREAK** starts off slowly, before careering off into a lively canter, guitar and sax doing the honours. **REHOP BEBOP**, as the title suggests, nods towards jazz-funk, with use of brass, and the final cut, **JAMMING AT THE CHINA**, intersperses a loose, funky feel against guitar, saxes, and an insistent synth hookline.

*By John Van der Kiste*



## **"Hugh's Quorum, five's a crowd!"**

*London's Purcell Room on a gloomy February night was the setting for a performance by Hugh McDowell's "occasional" classical group, Quorum. Also containing the Royal Festival Hall, the National Theatre and the National Film Theatre, the South Bank of the Thames is a self-conscious attempt to emulate Paris' great cultural centre, the Left Bank. A concrete (in more ways than one) reminder of that faded post-war utopian vision of "Arts For All", sadly these days its labyrinthine subterranean walkways more usually provide shelter for the ever-growing number of homeless people.*

On occasion, the music that Quorum play is as resolutely modern and brutal as the surroundings they perform in, although this is by no means a criticism. I freely confess to being a complete innocent when it comes to classical music, but I thoroughly enjoyed this performance, and would not hesitate to recommend them to any ELO fan with an open mind.

Interestingly enough, Quorum are now a five-piece(!), having been joined by flautist **Francesca Hanley**. For reasons I still haven't managed to fathom out, when she took the stage, joined by Hugh and pianist **Andy Spicely**, all three wore facemasks, and for all the world looked like **Teenage Mutant Ninja Turtles!!** The piece they performed was **VOX BALANAE** by **George Crumb**, written in 1971 for the **New York Camerata**, and inspired by a recording of a hump-back whale. The players beautifully captured the unearthly sound of whalesong by a variety of unusual techniques - Francesca by singing and breathing into the flute, Andy by lifting the piano lid and alternately hitting, plucking and dampening the piano strings directly, and Hugh by running his finger up and down the cello strings rather than by using the bow. The willingness to aban-





don traditional methods of playing their instruments in the spirit of experimentation was eye-opening, and in many ways it brought home how little ELO stretched Hugh's abilities as a player. For me this piece was the highlight of the evening.

Next up were clarinet player **Julia Munn** and Andy, who performed **Alban Berg's FOUR PIECES FOR CLARINET AND PIANO Op 5**. They were then joined by Francesca and **Martin Pring** to play a piece entitled **CONTRA MORTEM ET TEMPUS** (Against death and time). Written by the composer **George Rochberg** following the death of his son Paul, this was perhaps the bleakest piece of music performed tonight. Comparisons with ELO aren't really appropriate, but I couldn't help but be reminded of some of the darker instrumental passages on ELO's first two albums (certainly no bad thing in my book).

Around this time, the pin-drop silence of the audience was disturbed by a member of the well-heeled crowd turning round to the erm, alcoholically challenged person sitting behind him, asking him to refrain from tapping his feet in time to the music. A full-scale row started which resulted in the drunk being thrown out, something I've never seen at a rock gig, let alone a classical performance. Afterwards, Andy Spicely was heard to say that they threw out the only person who was enjoying the show!

Closing the first half was Martin Pring's own composition entitled **L'ETRANGER'** (inspired by the **Camus** novel), performed publicly for the first time.

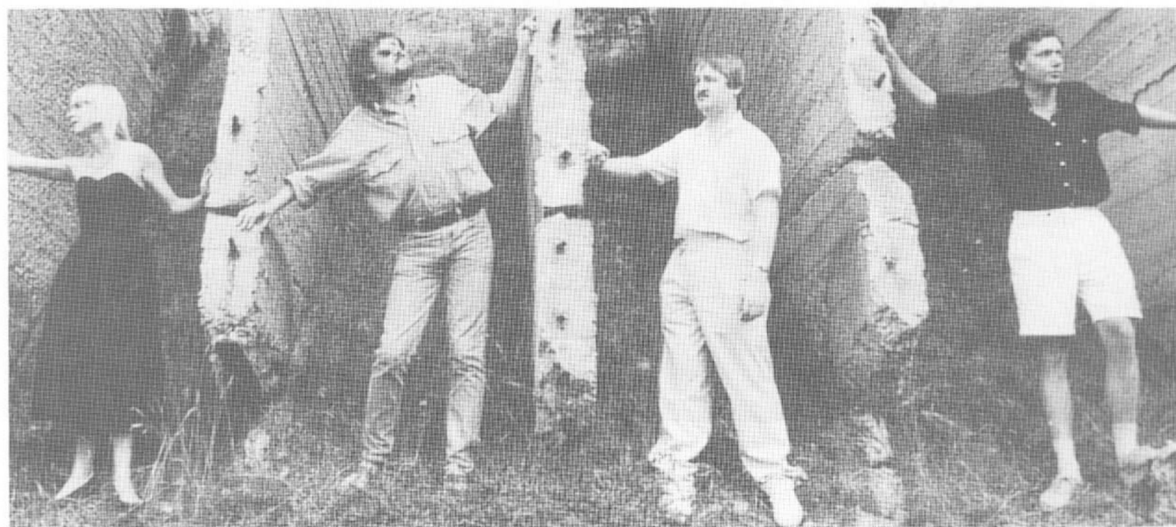
After the interval, Francesca Hanley took the stage to perform a piece she wrote entitled **WHALESONG**. As with **VOX BALANAE**, the cetacean theme led her to eschew the more normal methods of playing her instrument in favour of percussive sounds, whistletones and wheezing into it, in a manner not unlike that employed by **Jethro Tull's Ian Anderson** (she managed to resist the urge to stand on one leg though!).

To round off the evening, the full complement of players took the stage to perform **Arnold Schonberg's CHAMBER SYMPHONY Op 9**. A rich, complex piece of music, melodic yet atonal, it proved an effective high note on which to end the performance.

FTM managed to exchange a few words with Hugh after the show, and we found him in good spirits. Aside from his Quorum activities he's currently auditioning for a couple of other bands and has written a new version of his fractal music programme (see Issue 11 for more details).

*(p.s. the information sheet given away at the concert acknowledged the financial assistance of the **Musicians Union**; what was it people used to say about them?)*

*By Andrew Whiteside*





## Back Issues

*In view of the fact that we have recently been joined by many new readers, it would probably be handy to be a little more expansive on the back issues front! Plans are afoot to run re-prints of FTM's earlier issues which have long been sold out. We hope to begin with the much-in-demand Issue 8 and work backwards (a system not uncommon to FTM!) and will have more information on this, erm, soon! Until then, here is a summary of those we made earlier which are still available.*

9) ELO Pt II's first interview, album review and report on Press Launch. Cover pic: - ELO Pt II

10) ELO Pt II & MSO tour report, behind-the-scenes feature, ELO video reviews. Cover: - ELO Pt II

11) Lengthy chat with Hugh McDowell, DISCOVERY feature, inc. vintage interview with Jeff, Orkestra in Amsterdam. Cover: - Hugh

12) Interviews with Tandy & Morgan, Pt II on the road in Germany, a look at XANADU. Cover: - Bev

13) Woody's back! Review of his NEC gig, Neil's tribute to Roy, Pt II's '92 tour, a look at TIME, Jeff interviewed in '81. Cover: - Woody

14) Idle Race feature, Woody's live escapades, album reviews for Orkestra, Tandy/Morgan/Smith & Jeff's latest productions. Cover: - Woody

15) Pt II in USA - Bev's diary, Eric Troyer's new CD, SECRET MESSAGES Double LP review, reports on Woody & Pt II live. Cover: - Mik

16) Exclusive Woody interview, Idle Race, Phil Bates talks, Jeff Interview from '91. Cover: - Mr. Wood

*Each issue costs £3.50 (UK price only, overseas readers please enquire with IRC). Available from:- Anna Bialaga, 50 Rushton Road, Cobridge, Stoke, ST6 2HP.*

## FTM Supplements

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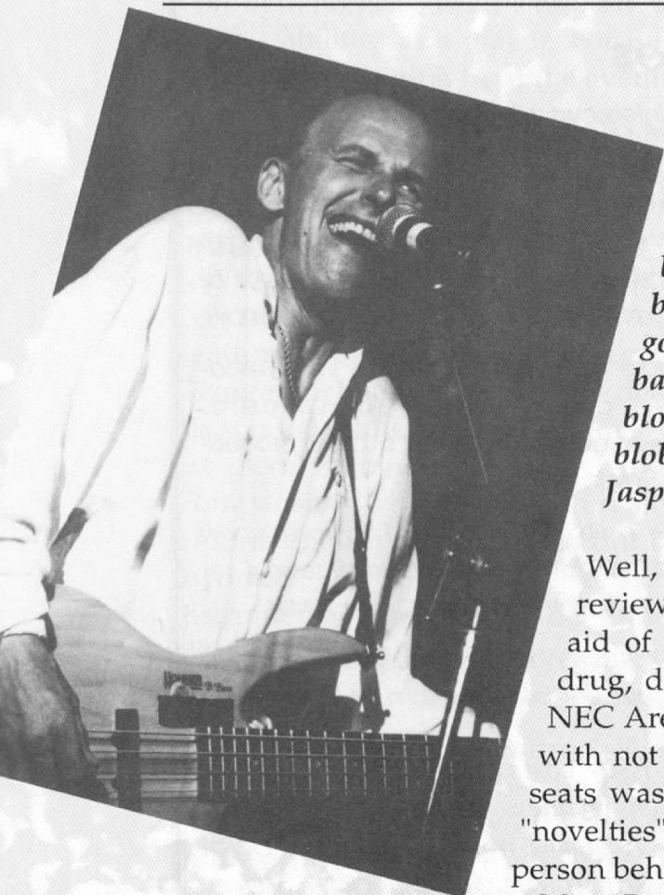
Whilst FTM can take Eurocheques, the payee must be left blank. Alternatively, you can pay by bankers draft drawn in Pounds Sterling (although just to confuse you, this *does* have to be made payable to FACE THE MUSIC FANZINE), or by sending Pounds Sterling in cash or the equivalent value in your own currency. If sending cash though, a registered envelope is recommended as FTM cannot be responsible for money lost in the post.

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## "Blobby Blobby" Says Mr.Blobby



*"Blobby blobby blobby, blobby blobby. Blobby, blobby blobby blobby - blobby blobby blobby blobby. Blobby blobby, blobby blobby blobby (blobby blobby blobby!) Blobby blobby me blobby blobby ELO PT II blobby "blobby blobby", blobby blobby blobby; blobby blobby blobby. Blobby blobby blobby Woody bloody goody blobby blobby! Blobby, blobby blobby bastard. Blobby blobby blobby (blobby), blobby blobby Cliff blobby blobby Showaddyblobby, blobby blobby blobby! Blobby blobby me, blobby blobby, Jasper blobby blobby - blobby!"*

Well, that is what happens when you ask **Mr Blobby** to review the gig! **Jasper Carrott's Christmas Cracker**, in aid of **Turning Point**, a charity which helps those with drug, drink or mental health problems, took place at the NEC Arena before a capacity audience - genuinely sold out with not an empty seat in the house. Each of those 12,500 seats was adorned with a "goody bag" containing various "novelties", such as a party hat to block the view of the person behind, a programme to roll up and use as a telescope, a Mars Bar to munch during the carol singing, a cracker to pull during a quiet moment, a flag to wave in the finale, and a torch to look under the seat for the bits that fell out of the bag earlier on. Smashing.



Hosted by Mr Carrott, who put in his jovial fillings between each act, the show was a mainly musical affair, with comic interruptions from **Chris "Bucket of Water" Tarrant**, **Phil Cool**, **Robert Powell**, **Mr Blobby** and **Belch**. What? Oh sorry! Anyway... **Showaddywaddy** opened, followed by **Gerry and the Pacemakers**, who bought everyone to their feet, wafting their torches Kop-like to **YOU'LL NEVER WALK ALONE**. Quite a triumph so early in the show, but the entire audience were obviously completely shagged out by this, and went to sleep during several of the following acts. **Beverley Craven** did her best, along with **Rick Wakeman** and his son, **Adam**, duetting Beatles songs in the style of Rachmaninov(!) on keyboards. **Phil Cool's** rubbery expressions were caught on the giant video screens as he drove his imaginary car around the stage, and

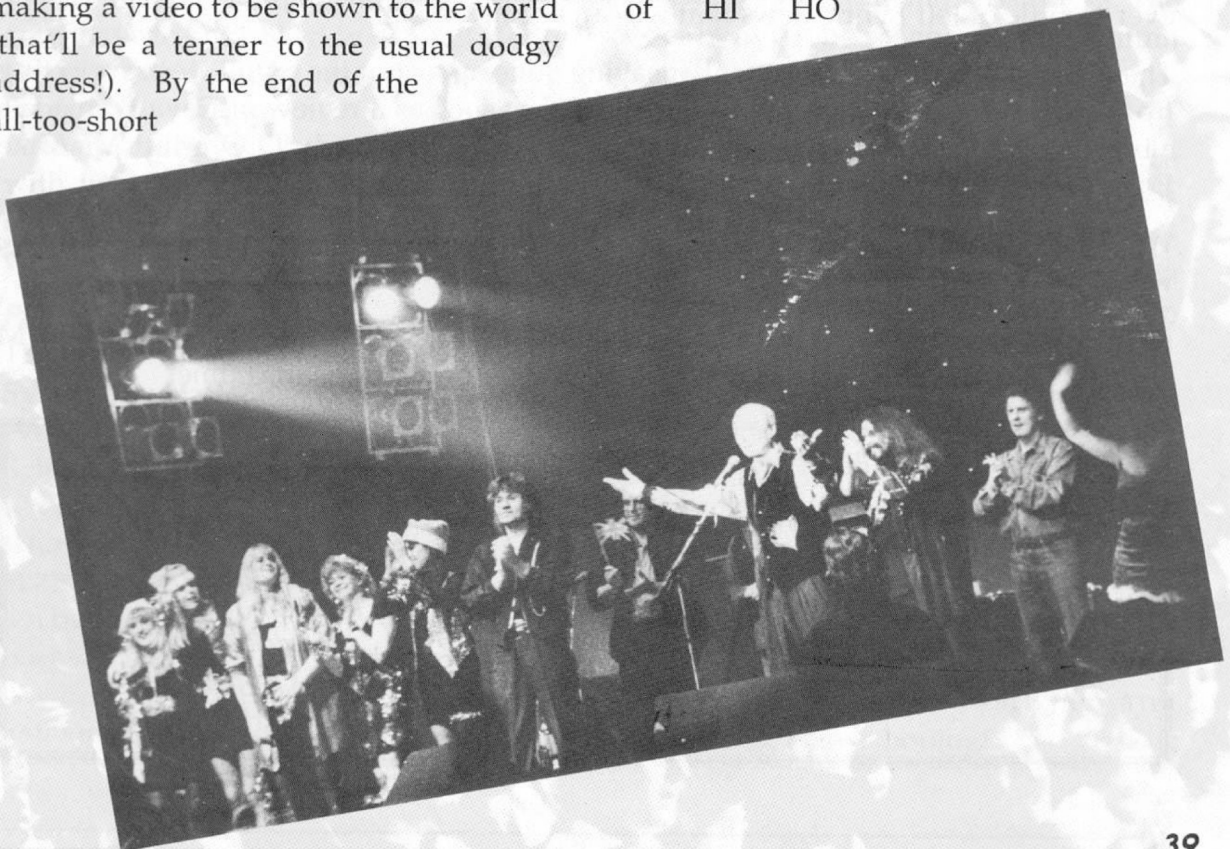


Robert Powell joined the party's host to play "Detectives". Topping the bill in the first half of the show were **The Roy Wood Big Band**, who probably wondered why the audience were playing musical chairs during their set. Well, it's like this. With incredible foresight, dear Jasper asked the crowd collectively in the first half and announced that, following Roy's set, there would be a really, really short interval, with hardly any time at all to grab a drink or powder their noses (sniff). Hence, mass panic and stampede up the aisles, which was a great shame for the very many who had travelled miles to see Woody. Undeterred, the band played a superb set, opening with a fine blast of brass for CALIFORNIA MAN, through SEE MY BABY JIVE, BOADICEA, BLACKBERRY WAY, and the inevitable "CHRISTMAS ONE". The close-ups on the video screens really did the band justice - a group that look as good as they sound is a rarity, and could well do with making a video to be shown to the world (that'll be a tenner to the usual dodgy address!). By the end of the all-too-short

set, Roy had charmed the audience out of their apathy and onto their feet to receive a well deserved ovation.

Second half highlights were **Cliff Richard**, who impressed even the cynical with an excellent voice'n'acoustic guitar showcase of his best known hits, and **ELO** - **Part 2** - who, although like **Woody**, suffered from audience Blobbyness during their medley, (you know, the one that goes MA MA MA BELLE tum ti tum ROCKARIA!) managed to rouse an upstanding reaction during DON'T BRING ME DOWN, Kelly having to issue precise instructions as to how they should behave! Pleasant-Surprise-of-the-Night Award went to **Neil Lockwood**, who deputised for an otherwise-orchestrated **Lou Clark**, looking good, and re-minding us that it is a real shame that he is not still a permanent member of Part II.

Following Jasper's little indulgence called Belch (whose rendition of HI HO





SILVER LINING spoke volumes about why the man is a successful comedian!), came the Grande Finale, during which Mr Wood was granted his wish to have things "just like Last Night At The Proms", where the audience joined the entire cast to sing LAND OF HOPE AND GLORY (Woody edit!), and a reprise of CHRISTMAS EVERYDAY, waving their flags en masse.

And Mr Blobby? Well, he did his bit for charity just before the finale, blobbing around with all the grace, elegance and witty chic of a Shakespearean actor dressed from head to toe in an eight foot tall foam rubber suit...

And that is just about the measure of an audience whose most enthusiastic response all night was not to the high quality of musical and comedy acts featured, but to a giant lump of well-chewed pink bubble gum. Oh well, whatever turns you on.

*Slurping Orange Juice - Gill*  
*Crunching Nuts - Mat*  
*Champagne Hostess - Anna*

A special thanks to Brian Jones for his generosity and hospitality.

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## A Taster For Future Issues!

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Well for a starter, in issue 18 the mouth-watering Idle Race story definitely continues and as promised will be garnished by a reproduction of Jeff's hand written lyrics. The next issue will also be serving you with the second half of the Martin Smith interview. We are expecting lots of fresh produce from ELO Part II. We shall of course be keeping upto date with a vindaloo strength Woody News. We as ever will provide you with every truffle of Jeff Lynne news that we can acquire.

The rest of the issue we are currently leaving quite open, but the buffet we are selecting from includes many a varied and exotic delicacy such as a review of Deva Pramada's album. Who? I hear you cry, well that is the new title of early ELO cellist Mr. Mike Edwards, we will also try to get an interview too!

We also hope to rustle up some interviews with some of the cooks, chefs and bottle washers of the Birmingham music scene that we cover.

As ever we will re-heat some of the archive reviews and interviews that lie in the FTM freezer. FTM will also be returning to The Move – more details next time!

### FTM SUBSCRIPTION RATES

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*Elsewhere: Please enquire.*

*FTM Subscriptions*

*50 Rushton Road,*

*Cobridge,*

*Stoke-On-Trent*

*ST6 2HP*



**(PART II NEWS CONT. FROM PG.6)**

9th: Warwick, Rhode Island (w/Kansas)  
 15th: Latham, NY (w/Kansas)  
 16th: Tonowanda, NY (w/Kansas)  
 17th: Conneaut Lake Park, Pennsylvania  
 20th: Hays, Kansas  
 21st: Wisconsin  
 22nd: Norway, Michigan  
 23rd: Dayton, Ohio

**SEPTEMBER:**

Australia? (TBA)

29th: Guernsey

30th: Jersey

**OCTOBER:**

6th: Mansfield

7th: Doncaster, The Dome

9th: Hastings, White Rock

?: Ipswich, The Regent

15th/16th: Brentwood Centre

19th: Chester

22nd into - **NOVEMBER:** Germany

As mentioned already, many dates are only provisional, and more will be added. However, tickets are already on sale for the Chester date, but they apparently have to be booked in person! If you know anybody in or near Chester, get them to get you a ticket!

So there you have it, hot off the press, but with very probable changes and additions. Don't book those days off work just yet but, as all good scouts, Be Prepared!

**PERPETUAL LIGHT**

The show mentioned at Birmingham's **Symphony Hall**, on 11 May, is a charity event in aid of **Hagley Roman Catholic School**. **ELO PART II** will be doing a full set, along with the school's 50-girl choir, who will also perform songs, including **PERPETUAL LIGHT**. The music was written by Eric Troyer, and the single will be released during April 1994. The project has been covered in all of the national newspapers, most prominently *The*

*Daily Express*, which published a photo of Eric in the recording studio with the school's headmaster and the choir. It was also on the 5.40 News on ITV on 4 March. Still on Eric, on Tuesday 15th March BBC Radio 1's **Steve Wright** played Eric's **DOES HISTORY END?** from **MODEL CITIZEN** on his unsigned artist's slot, and was moved to comment: "That was superb!" We couldn't agree more, Steve...

**ELO PART II NEW ALBUM FOR '94!**

At long last, **PART II** are finally recording a new album in America. This time around, *all* songs are written by the band. At the moment, the only place it looks as though the album's *definitely* going to be released in is Poland, just in time for the band's tour there, which begins on 23 May. The record label for Europe, **Edel**, with USA, UK and the rest of the world to be announced shortly.

Recording is currently taking place at the **Carriage House** in **Connecticut**, which specialises in drum and bass tracks. The vocals will be recorded in **Milton Keynes**, of all places! Mixing will take place in **Germany**, and strings will be added in **London**. The album is to be produced by **Stephan Galfas**, who has produced some 80 other albums by various bands, over 50 of which have been hits! Stephan has joined the fold due to his connections with Eric, which incidentally go back over 20 years! He has worked with **Aerosmith**, **Meat Loaf**, **Pearl Jam** and **John Waite**, amongst others. Famed for capturing the live essence of the bands he has worked with, early indications from the States are that he has done just that. It would be nice to see **ELO PART II** achieve the success enjoyed recently by **Meat Loaf**, **Pearl Jam** and **Aerosmith**. Here's hoping!



Hello and welcome to my spiffing new page of cartoon madness with absolutely no conformity to the rest of the mag. whatsoever. What a rebel, eh?

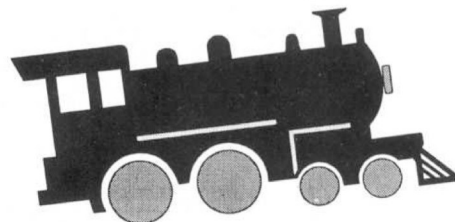
# WOODY

## Star Spotting

Mark Radcliffe, host of One FM's hippest radio shows from The Palace Of Glittering Delights, rattled his jewellery at Woody's re-arranged Oldham gig and declared our hero to be criminally underrated. Also in attendance was the loud 'n lovely Mr. Noddy Holder.

## Train Spotting!

Blackberry Way was No. 1 25 years ago this month. (Well, it was when this article was written!).



## Stolen Gear.

Great news! Terry's sax has been found. However, the rest of the gear has yet to be recovered, so please continue to keep your eyes and ears open as we have certainly not yet given up hope of its recovery. In the event of even a whiff of info, please do contact FTM or Oldham police on 061 624 0444

# THE SCUM

ONLY 60

SUNDAY 30th FEB. 1994

SPECIAL EDITION

## ROY WOOD ATE MY ROSE SHOCK HORROR



There was Woody, grooving away onstage, the perfect rock 'n roller, endearingly addressing his enraptured audience with, "Sing yer bastards" and sweetly examining the contents of his nose after blowing to auto-graph it for his fascinated fans. Then it happened! Horror of all horrors! A group of screaming girls gave Woody a single red rose. Oh no! How Las Vegas.

How Barry Manilow, Woody, smiling benignly, stuck the rose à la Clapton cigarette-style, in the headstock of his guitar. The incident was shocking. The song ended and to my utmost relief, Woody took the rose, bit off its head and ate it! Red petals spilled blood-like from his mouth as the audience stared in a mixture of disbelief and amusement. Yesss! I was so proud of him!

The December Tour went ahead with great success; those of you wishing to know the details can board the bus here and ride across to the next page, where highlights will be revealed!



Ric's T-shirt.  
Best Dressed Fiddle Player Of 1994  
goes to Fairport's Ric Sanders  
(sorry Mik!) for sporting a Woody T-shirt  
on stage during the recent tour!



## A Quick Flip Side-ways through Woody's recent musical forays.

(Anything more and we'd be here until the next issue which, as you all know, can be a very long time!) With three months break since the successful Summer Festival dates, and only a lone gig at **Brentwood** to keep their hand in, The Roy Wood Big Band opened their December Tour at **Leicester's De Montfort Hall** with a solid but not particularly dazzling performance and followed up at the cavernous **Preston Guild Hall** with a "getting warmer" sort of show in which they were joined onstage by a be-draped Teddy Boy jiving with a chair! Disaster then struck at **Oldham** in the form of a break-in where much of their gear was stolen (as reported last issue), and the gig was postponed. Heroic efforts were made by Woody and the band to get together both their heads and some new gear with only four days to the next gig at **Worthing**. Playing on equipment which had been borrowed, hired or replaced and with the price tag still stuck on Roy's guitar, they put on a sterling performance proving that it would take more than the Oldham Incident to dampen the tremendous spirit of this band.



"Curry tonight, Woody?" "Yep. Mine's a vindaloo"

### Throbbing!

A drive along the south coast took us to **Folkestone Leas Cliff Hall**, which turned out to be a great little rock venue – in fact, it appeared to be built into the rock of the cliff face and afforded a panoramic dressing room view of passing ships and crashing waves! The lively audience showed their appreciation by hanging around afterwards demanding autographs and photos, not only of Roy but of the whole band. The Twins and

Thunderbirds sent lots of young men home that night with a throbbing ... erm, heart! The **Poole** gig was notable mainly for certain loopy members of the audience who arrived in full Wizard regalia and were



Terry moments before his disastrous attempt to leap through Michelle's hoop





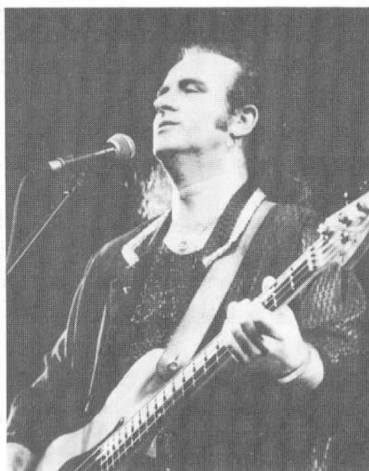
"Nigel, Nigel"

"...oh, I thought it went, 'Angel, Angel!'"

splendid in their enthusiastic support! Long may you live, chaps!

### Stepping Up A Gear

A large crowd at Plymouth Pavilions were thrilled to see Roy and his gang step up a gear to overcome the problems of a foreign P.A. system and deliver a fine offering. Many miles of motorway later, (making particular note of the large yellow camel wearing a red bow tie in a field beside the M5 — Gill, *what are you on?!...Ed*), the tour reached **Northampton's** venue, a small, slightly ragged-round-the-edges club with a great rock'n'roll atmosphere. An admirable promotion effort resulted in a full house and an exciting exhibition of showmanship. Earlier in this issue, you may have read about the **NEC** concert. If you have not, it's your own fault and I'm not telling you again. The **Hemel Hempstead** gig proved to be just a bit much after a day spent hard at work in session at Radio One and certain band members appeared to be sort of knackered, really! However, the Christmas spirit was evoked and a jolly good time was had by all!



Rockin' Jim Onslow

That week between Christmas and New Year when you can't quite... you know... anyway, The Roy Wood Big Band had trouble fitting on **The Robin Hood** Small Stage! The venue, at **Brierley Hill**, sold out for the second year running to witness a gig so hot that the walls were dripping — literally!

### The Blue One Or... The Blue One

January saw the rescheduled Oldham gig which could, in the light of their previous experience, have been a bit of a downer for the band. However, showing true professionalism, they put on a scintillating show, sparkling starrily before another sizeable crowd, who ignored the rather strange seating arrangements and had a riotous time on their feet. Plenty of banter blustered back and forth between audience and stage including some smart alec who wanted to know the difference between Roy's regular guitar and the one used on **GRASS GROW**. "Well" said Woody ponderously, "that other one is a blue one and this one here is a... blue one! No, really, this one has a string missing". "Ah," replied Mr. Smart Alec, "did they nick that as well?" Oh ha ha.

An honourable mention must be made to support band, **The Jim Onslow Experience** who were more than a mere warm-up act and thoroughly entertained with a set of brothel-creeping rock'n'roll.

Those of you in possession of half a memory and Bev's book will know that Jim was a member of **The Diplomats**.

You are only as good as your last gig, or so they say, which on that final showing, makes The Roy Wood Big Band little short of Absolutely Fabulous (!) The future can hold nought but glittering prizes!

Seeing Camels — Gill



## Send It...

87 Dryfield Road  
Edgware  
Middlesex  
HA8 9JW  
ENGLAND

Dear FTM,

**Belinda Carlisle** is crowned "god of the day" by **Simon Mayo** on the 22nd December and an hour later **Roy Wood** & band are live at the Radio One FM studios on the **Jackie Brambles** show (and very good they were too!). Not that ironic I suppose, on the week that FTM Issue 16 was mailed out (*see Roy's comments on Belinda in the Woody interview last issue - FTM Ed*), but here are some ELO and related song titles that have been known as entirely different songs by other artists:-

COME WITH ME (Jesse Green); CHINATOWN (Thin Lizzy); FOREVER (Kiss); ELDORADO (Drum Theatre) (*and Neil Young - FTM Ed*); WATERFALL (10cc); SO FINE (Howard Johnson); IT'S OVER (Level 42); STEPPIN' OUT (Kool and the Gang, Joe Jackson); CONFUSION (New Order); SAVE ME (Queen) (*thought it was SAVE ME NOW, actually - FTM Ed*); I'M ALIVE (Hollies); DON'T WALK AWAY (Jade); HOLD ON TIGHT (Sam Fox); S.O.S. (Abba); ACTION (Sweet); EVERY LITTLE THING (Carlene Carter); LIFT ME UP (Howard Jones); HOLD ON TO LOVE (Gary Moore); HEARTBREAKER (Dionne Warwick); DON'T GIVE UP (Peter Gabriel & Kate Bush).

Similarly to ELO's, **Queen's** first two albums were eponymously titled **QUEEN** and **QUEEN II**; **OUT OF THE BLUE** were albums for **Debbie Gibson** and **Mackenzie Theatre**; **TIME** was a **Dave Clark** musical; **ELDORADO** was a not so well beloved BBC soap opera and erm...**FACE THE MUSIC** is reported to be the title of the

next **New Kids On The Block** album (*it's also the title of a top selling fanzi...aaarrgh! - FTM Ed*).

Finally, **EARTHRISE** were two completely different songs for both **Wizzo** and the **Tandy-Morgan** bands, as were **SEA OF DREAMS** for the **Idle Race** and **Kelly Groucutt** and **NOBODY'S CHILD** was recorded by Jeff Lynne as different songs in both ELO and the **Traveling Wilburys**.

So perhaps Roy need not change his song title after all (better not tell him that **HOUSE OF LOVE** was a hit last year for **East 17!**)!

Ian Byrne,  
Douglas, Isle of Man

Dear FTM

I have compiled a list of what I have seen so far on **UK Gold** (*new-ish cable TV channel largely devoted to repeats - FTM Ed*)'s reruns of 70's **Top Of The Pops** with view to ELO & Roy Wood. List is as follows with a few details:

ELO:

**SHINE A LITTLE LOVE** - Same as **The Very Best Of** video.

**THE DIARY OF HORACE WIMP** - Ditto.

**ROCKARIA!** - Same as **The Very Best Of** video, but edited - correction, hacked to death.

**CONFUSION** - Slightly different to **The Very Best Of**, using multi, picture in picture shots and additional animated footage.



**WILD WEST HERO** - Different video to the one on *The Very Best Of*, featuring animations of Cowboys, Indians & Space-ship. Good close ups of Jeff & Kelly. In my opinion, a much better video than the one on *The Very Best Of*.

**NIGHTRIDER** - Recorded miming in the Top Of The Pops studio. Kelly wearing same green cat suit (or whatever they call it) as in the **Fusion Live in London** video. Hugh (in cowboy hat) & Melvyn on normal wood cello's. Mik on blue violin. Jeff & Kelly struggle to keep a straight face at times!

### ROY WOOD/WIZZARD:

**ROCK & ROLL WINTER** - Miming in the Top Of The Pops studio with Roy playing the Hoover!

**ARE YOU READY TO ROCK** - Miming in the TOTP studio. Roy with a bald wig & a carrot growing out of the top of his head! OUCH!

**I WISH IT COULD BE CHRISTMAS EVERYDAY** - Miming in the TOTP studio with Roy wearing white wig & whitened beard plus children pretending to play toy saxophones, trumpets etc. (No studio audience).

**FOREVER** - Miming in the TOTP studio. Roy with no make up & lots of clips in his hair to try to make it lie flat. Also features Rick Price.

The biggest surprise for me was **NIGHTRIDER**, as I don't recall ever having seen or heard about it being on TOTP before. Also of interest was **Pans People** (*put your tongue back in Matt - FTM Ed*) performing a "mute" interpretation of **SWEET TALKIN' WOMAN**, and **Richard Myhill** performing his hit **IT TAKES TWO TO TANGO** featuring who I'm almost sure was **Wilf Gibson** on violin. Maybe you might know if it was him?

*Ken Latta,  
Keighley, West Yorkshire*

Dear FTM

I recently observed that in the music industry, a surefire way to revive a flagging career is to have one of your records used in an advert, for instance **Free** (for chewing gum), **The Bluebells** (a certain make of car) and now **Eartha Kitt** (a non-butter substance).

Whatever next?

Perhaps ELO fans should harangue the condom industry and make them use the rather apt **LIVIN' THING** in one of their adverts. Or, maybe bank managers could lull the unsuspecting public to use their facilities with the dulcet tones of **HONEST MEN**. Think about it.

Yours sarcastically,

*Emma Richards,  
Newport, Gwent*

p.s. To Peter Newton in Melton Mowbray - it's about time you had a letter published. Newport 2 - Melton Mowbray 0.

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## Fanzines

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*When writing to any of these fine publications, don't forget to say where you heard about them! If you want your fanzine mentioned in FTM, 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: £7.00. Issue 41 contains a mini-review of **Roy Wood's** appearance at Cropredy, together with a colour photo. Can I have another mention in your pages now, David?



**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: £10.00

**The Waiting Room**

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

**The Company**

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

**"Where's Eric?"**

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

**"The Wizard's Knob"**

(Terry Pratchett) TWK Subscriptions, Spinneys, Post Office Road, Woodham Mortimer, Maldon, Essex CM9 6SX. UK Subscription: £7.00 (*p.s. remember the bit about "plug us if we plug you", John!*)

**Dutch ELO Fan Club**

PO Box 43, 9050 AA STIENS, Holland.

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**Classified Ads**

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

**Wanted:**

Details of ELO's worldwide chart positions (album and single). I'm interested in any countries **other than** UK, USA and Germany. Actual chart positions **or** Fan Club addresses is what I'm after. Please write if you can help. Contact:

**Andrew Elton**

152 Woodland Drive  
HULL  
HU10 7HT

**Wanted:**

Video of ELO's performance of NIGHT-RIDER from **Top Of The Pops**. I have Move/Wizzard clips in exchange.

**Alan Gallioff**

53 Bryant Road  
POOLE  
BH12 5DP

**For Sale:**

ELO - BALANCE OF POWER LP, actually plays Miles Davis' YOU'RE UNDER ARREST on Side Two. Ex. condition, picture bag with lyrics. Offers accepted.

ELO - THE WAY LIFE'S MEANT TO BE 7", w/rare pic sleeve from Holland, ex. condition. Offers accepted.

Carl Wayne - DEEPER THAN LOVE/MID-NIGHT BLUE 7" w/rare pic. sleeve (a bit tattered), record good condition, offers accepted. Contact:

**Ant Lupton**

1 Winchfield Way  
RICKMANSWORTH  
WD3 4DL

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**Roll The Credits**

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BIG ED: Andrew Whiteside  
ANYONE SEEN MY CAMEL?: Gill  
I'M SORRY, SHE'S NOT WELL: Matt  
OH...GOD! Rob Caiger  
HAMSTER SERVICES: Anna Bialaga  
QWERTYNESS: Serena Torz  
WATCH THE CAMEL, ER, BIRDY Gill & Mat  
FTM GERMANY: Patrick Gутtenbacher, Marc Haines, Alexander von Petersdorff.

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**We owe you one Dept.**

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Sincere thanks this issue to Bev for the drum skin, Brian Jones for things too numerous to mention, Phil Ackrill, Tim Brophy, Ant Lupton, Julie McNab, Dave Ciano and anyone else who knows us!



