

Face The Music



ISSUE
19

EXCLUSIVE!

**FTM FESTIVE PHOTO FRENZY WITH
THE ROY WOOD BIG BAND
ELO PART II ON TOUR
REVEALING NEW INTERVIEW:
BEY ON THE MOVE
HOT NEWS, YOUR VIEWS
...AND MUCH MORE!**

December 1994

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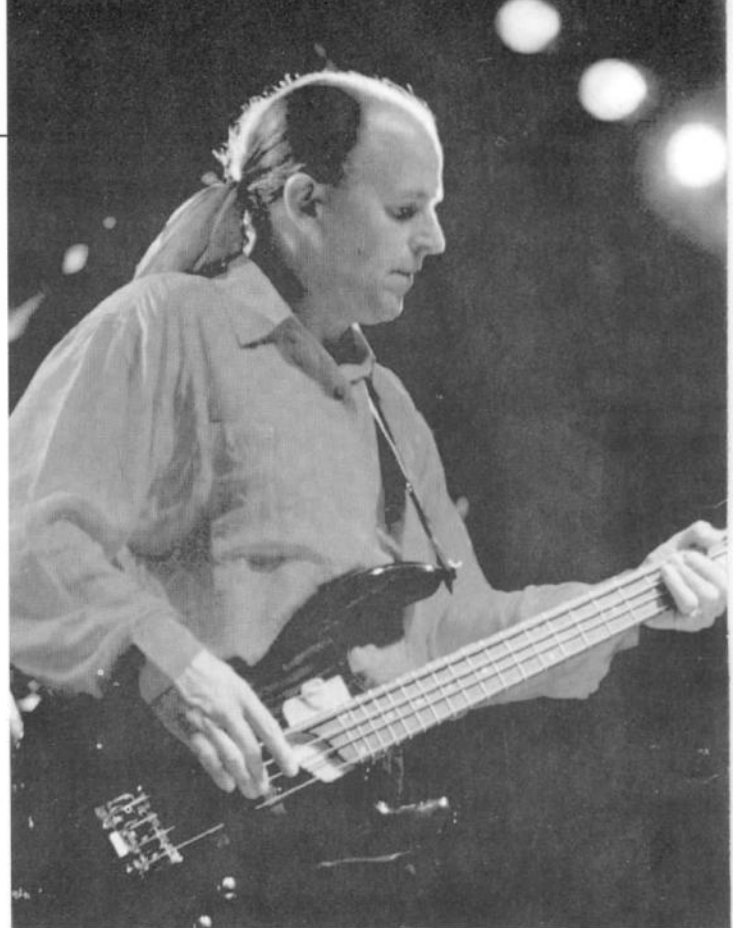
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MAGIC Arts

Lord Groucutt of Dudley - not this issue's Editor



Dear All

We've been very busy since last time; we finally lit a bonfire under ourselves to get the Record Collector article finished, then it was straight into ELO PART II's tour. As a result, its a packed issue this time round, loosely based on the theme of "then and now". The "now" consists of our detailed coverage of PART II's aforementioned UK jaunt and also Mr Wood's seasonal activities (in fact, this issue is something of an FTM Festive Foto-Frenzy!), whilst the "then" is a wonderful interview Bev recently gave whilst in America; a career-spanning overview from the Move through to the early days of ELO. We at FTM all feel that this is probably the most revealing interview Bev has ever given, and we are sure everyone will find it a real eye-opener. We've taken on board your comments about wanting more collectors information and starting this issue is a feature devoted to ELO's compilation albums, and of course there's all your usual news and views.

Just to remind not only our readers but also the regular queries we receive from the music industry, **FACE THE MUSIC** is an independent publication. We may look and feel expensive, but we receive no subsidies from the artists we feature, or from their respective managements or record companies. Aside from our recent raffles with generously donated prizes, our income is raised by subscription and any profits made on top of merchandise. This will continue for as long as FTM is published, enabling us to bring you an unbiased, critical, and we hope, none-too-serious insight into ELO and all the constituent members.

Have a great Christmas and New Year.

Yours Truly 1994,

Andrew Whiteside,

EDITOR

Symphony Hall Extravaganza!

As some of you will now be aware, Woody and his band are playing the prestigious **Symphony Hall** in Birmingham on **Saturday 17th December**. The gig, held on the most prized date in the entertainment calendar at the country's premier venue, is billed as a 'Christmas Extravaganza', and, no doubt, extravagant it will be! A couple of dates nestled around the centrepiece include the **SODS Seasonal Gathering** in London on December 3rd (private jobby) and **December 15th** sees a return visit to **Northampton Roadmender** following last year's sell-out success.

Here Is The News

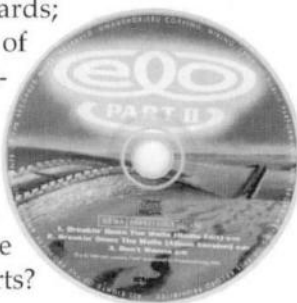


NEW SINGLE TRIES TO BREAK OUT!

BREAKIN' DOWN THE WALLS (Ultrapop 00962215ULT) was released on **31st October** in CD and Cassette formats. The single features both edited and full-length versions of the title song, backed with **DON'T WANNA** (surely a potential single itself? Oh well...). Okay, so the

sleeve won't win any awards;

the **PART II** logo crashing through a wall of biased reviews might have been more dramatic! Sadly, the single appears to have gone the way of **POWER...** Little promotion (an ad in Music Week) an HTV appearance on 18th November, a video which no one has seen, no airplay and poor distribution. What chance further singles if this one cannot crack the charts?



Eurovision Songs

In **Italy**, the album has been promoted by a 30-second TV ad, featuring computer graphics of an exploding lightbulb, and a clip of the video to **POWER OF A MILLION LIGHTS**, with very clever editing. Interesting to see, no doubt.

ELO PART II were filmed in concert in **Denmark**, broadcast to a very large audience.

MOT was Album of

the Week in Germany, with a track played each day. There was however a bit of a cock-up on the promotion front with delayed press ads announcing **MOT** as "featuring the new single **POWER OF A MILLION LIGHTS**" just in time for the second single, **BREAKIN' DOWN THE WALLS**! German TV channel RTL saw Part II on the **Nightshow** (audience 3m), performing **BREAKIN' DOWN THE WALLS**. Phil sang live vocals over the playback and the show was broadcast on 7th September.

PT II UK TV

Over here, **PART II** appeared on **Pebble Mill** on 5 August, performing three songs, **EVIL WOMAN**, **BREAKIN' DOWN THE WALLS** and **POWER OF A MILLION LIGHTS**. Bev and Lou were interviewed.

On 25 August, the band made a memorable appearance on **GMTV**, the UK independent breakfast show, live from **Tossa del Mar**, Spain. Unfortunately, it was memorable for all the wrong reasons! Phil fell down the stairs leading up to the stage just before the programme went live, and had to be taken to the local hospital to have seven stitches put in a cut on his chin. He bravely came back to perform, and the band were on slightly later than planned, singing **BREAKIN' DOWN THE WALLS**. What a trooper! Reports are that the band had an amazing response from both crowd and TV audience alike, and a return appearance could be on the cards. Keep watching!



LYNNE'S LIZARD LOVE

LIZARD LOVE is the title of a song Jeff has recorded with stadium rock legends **Aerosmith**. More details as and when.

"FTM DENY 'TRAINSPOTTER' ALLEGATIONS SHOCK"

The October 1994 issue of **Record Collector** (No. 182) saw the publication of a major 9-page article on ELO including a UK discography, bringing to an end (for now) **Record Collector**'s fascination with all things Brum. FTM were very pleased to be asked, and the article was written over a sleepless three days by Rob with help from Gill, Mat, Andrew, Jules and, by fax and phone from FTM Germany, Marc. Writing to a deadline and word-count was something very alien to ye FTM scribes, and in the case of the ELO feature 15,000 words-plus somehow became 4,500! Unfortunately, this meant the article concentrated solely on the UK, excluding all solo work and overseas releases, though further articles could be in the pipeline. Any arguments/corrections/additions to the (we hope) surprises contained in the features would be most welcome here at FTM. Thanks for the super plug in the fanzine column chaps! In addition Gill provided an **Idle Race** feature in the September 1994 issue, No.181. You can obtain back copies by writing to: **Magazine Editor, Record Collector, 45 St. Mary's Road, Ealing, London W5 5RQ**



PART II SHOOT DIRTY VIDEOS?!

Well, maybe not, but the **Chicago** concert from the recent **USA Tour** was filmed for **Polish Community TV** in a former porno theatre, apparently situated in a very rough part of town. Very scary by all accounts (getting to the gig, not the band!). Copies please to the FTM bootleg ar

AFTERGLOW LIGHTS UP THE UK

AFTERGLOW, the schizophrenic ELO box set nonetheless rendered essential by its inclusion of three **SECRET MESSAGES** out-takes, is at last readily available in the UK. Its not really true to say that it has been released over here as such, as Sony have simply imported unsold US copies for the UK market. Still, its appearance on these shores is very welcome, as is the press coverage and the chance for re-appraisal it offers; the set got a 4- star review by **Andrew Collins** in Q No. 97 (October issue): "**AFTERGLOW** is everything but the sexual experience its title suggests".



Record Collector went one better in No. 182 (also October), with Peter Doggett devoting a whole page to a review immediately prior to the ELO feature.

SOLO

Violinski, **Mik Kaminski** and early ELO bassist **Michael De Albuquerque**'s project from the late '70's has seen some CD exposure with the repromotion of **THE BEST AND THE REST OF ORIGINAL HITS OF THE 70'S**. As well as **Violinski's CLOG DANCE**, the CD also features **Roy Wood's OH WHAT A SHAME** and in his **Wizzard** guise, **ARE YOU READY TO ROCK?** At £2.99 the royalty rate probably only stretches to a Mars bar (sixties pun). **CLOG DANCE** has also turned up on **THE PREMIER COLLECTION OF INSTRUMENTAL HITS** on Kenwest Music KNEWCD 735.

Volumes

1 and 2 of ELO's Greatest Hits

have been re-issued in rather fetching limited edition card-board marble effect slip cases. In the shops now; hurry as they won't be there long! (FTM's feature on ELO compilations starts on page 20)



JEFF RUMOURS

Allegedly played a set with **George Harrison** at the **Centre Stage** in Atlanta. What sort of set is anyone's guess... The follow up to **ARMCHAIR THEATRE** is cancelled and Warner Bros. stablemate **Julianna Raye** is being dropped from the label (Boo, hiss!). And finally, courtesy of the Internet two items that even the **Sunday Sport** would not report. Firstly, that the release of **MOT** in the US has been delayed due to **Jeff Lynne** remixing some of the tracks, and that **WB** will be signing a **Lynne-led "original" line-up** of ELO for a 25th anniversary tour of the USA in 1995... and if you believe that, you can plait sawdust!

TIME OUT OF MIND

Mentions of ELO have cropped up in all sorts of odd places recently. The July 20 edition of *Time Out* had a feature entitled *Best Of Bad Taste*, to wit: "ELO; Or to be precise, MR BLUE SKY which saw Jeff Lynne writing a five minute pop symphony about what happens when it's a nice day. You couldn't help wondering whether it was really necessary for a grown man to sing 'Hey there, Mr. Blue/We're so pleased to be with you.'"

ROCK BAND ADMIT TO LIKING ELO SHOCKER!

Terrorvision (drummer Shuttly and singer Tony) admitted to a stunned NME reporter in their 27 August 1994 issue that they in fact quite liked ELO! Their previous single OBLIVION was the culprit as it "sounded rather like ELO."

"But that's BRILLIANT" grins Shuttly. "That's a really good comment. They were an extremely original band...if you hear a record of theirs, you f-ing know it's them."

"The thing is, they brought in strings. They did absolutely f-ing all sorts. The full-length version of MR. BLUE SKY has got the most unbelievable ending to it. It's about three minutes long..."

"AND," says Tony, "Bev Bevan's drum kit was so big that he had to be lowered into it by a crane."

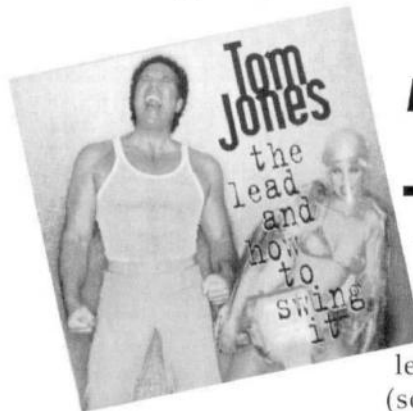
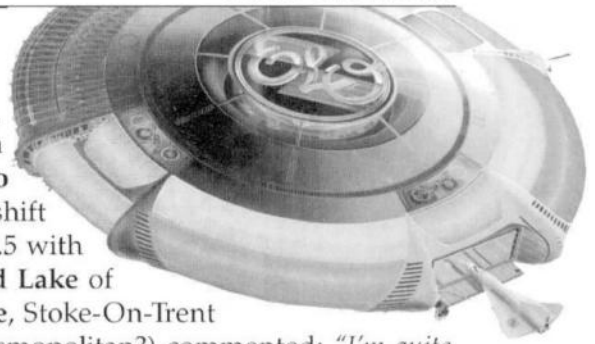
"Brilliant" says Shuttly. "So don't be slagging off ELO round here."

Nice one, chaps!

Jimmy Miller, producer of The Move's No.1 single **BLACKBERRY WAY**, died from liver failure on October 29th aged 52. Jimmy also worked extensively with **The Rolling Stones** and more recently with **Primal Scream**.

OUT OF THE BLUE "NAILED"

Q No. 97 (them again!) in a feature entitled *Nailed To The Racks* about hard to shift albums saw ELO in at No.5 with **OUT OF THE BLUE**: David Lake of **Potteries Record Exchange**, Stoke-On-Trent (who said FTM wasn't cosmopolitan?) commented: "I'm quite surprised it doesn't sell...I quite like it really." Q went on to add: "Possible reason for OOTB (they're even nicking our abbreviations these days - FTM Ed) remaining resolutely glued to shelves: very un-second-hand asking price of £5."



SWINGING THE LEAD WITH TOM N' JEFF

As hinted at in last issue's Jeff Lynne News, Uncle Jeffrey has been working with Britain's premier leather-trousered yodeller (sorry Kelly, we're talking about **Tom Jones**, not you!). The Las Vegas larynx has recorded a version of Jeff's 1990 classic **LIFT ME UP** on his new album **THE LEAD AND HOW TO SWING IT** (ZTT/East West 6544924982), with Jeff sitting in the producer's chair. Q's **MAT SNOW** described the track as "a slinky power ballad" and went on to give the LP four stars. Funnily enough, the FTM verdict is that whilst we like the LP, **LMU** is one of the less successful tracks here as its not really suited to Tom's voice. Shame that he didn't do **EVE-RY LITTLE THING** instead.

RICHARD SURFS THE INTERNET

Richard Tandy has recently completed an interview via the Internet and has promised FTM regular 'messages from the country'! Over to you Richard!

BREAKIN' DOWN THE WALLS VIDEO

Fantasy, peep show, dominant women, tied down, kinky, red rubber, sweat dripping, fevered brow, buckets of water, soaking wet...ooer, sounds like a great video to us! Turn the page for a clip of the videotape...

(Clip of the video tape to **BREAKIN' DOWN THE WALLS**, as promised!)

ONLY THE LONELY

Is the title of the biographical musical at London's Piccadilly Theatre on the life and work of the legendary Roy Orbison. By all accounts a great show, it also includes the Jeff co-written and produced **A LOVE SO BEAUTIFUL**, and we would be very surprised if it didn't contain **YOU GOT IT** and a mention of the Wilburys as well, but we haven't been to see it yet so we'll let you know when we do.

ERIC "TWO SHEDS" TROYER

Shock news reached FTM midway through the PART II UK tour that Eric's shed had fallen down. No wait, there is more!

Eric: "My shed fell down and the insurance company gave me a lot of money for it, so me and a couple other people are pooling our equipment to build a studio - it's going to be large enough to be world-class! I'm doing a track for the new **Robert Altman** movie, it's a commercial in the movie - that's pretty cool, there's another movie I'm involved in and I'm anxious to get working on that, so I can hardly wait to get home! We might even do stuff for **ELO PART II** - it'd be cheap!"

Shed falls down - build a studio! Obvious!

WILF'S SEAL SERENADE
Wilf Gibson, fresh from orchestral duty on **MOT** also appears on latest albums by Seal and **Joshua Kadison's STREET LIFE SERENADE**.



Son of Gutbucket

The Idle Race's frenzied guitar classic **HURRY UP JOHN** appears on **GUTBUCKET**, (EMI 7243 8 30712 2 7) the CD re-issue of an early '70's Harvest sampler devoted to blues acts. Sounding very out-of-place shoulder to shoulder with the likes of the **Bonzo Dog Doo-Dah Band** and the **Groundhogs**, it is nonetheless worth getting for the great mastering quality and the nice piccy in the booklet, a detail from the band's second, eponymously titled LP.

HANNIBAL HUNT

Original ELO member **Bill Hunt** has his first album appearance with **Hannibal** resurrected from 1970 by **Repertoire** in Germany.

THE PAUL HARRIS BAND - THE GREAT DIVIDE

As mentioned last issue, ex-ELO man **Martin Smith** has been working with up-and-coming singer **Paul Harris**. He and his band are currently looking for a deal, and on the basis of this cassette it won't be long before they find one. Sounding far more mature than his 29 years would suggest, Paul sings in a variety of styles from gentle ballads to full-blown rock'n'roll, with a little reggae somewhere in between. Martin is responsible for the drum programming, some bass and backing vocals, plus engineering and mixing the whole album. He has given the backing tracks great depth and feeling, and also plays a mean pinball - er, guitar, but doesn't swamp Paul's own band, who all shine individually. **THE GREAT DIVIDE** is a superb showcase for him, his band, and Martin Smith, who has done a fab job on production duties (see page 41 for how to get a copy). Further gigs for The Paul Harris Band include the **Mean Fiddler**, Harlesden, December 13th, and the **Half Moon**, Putney on December 19th.

Ooops! Wires (or bolts) crossed in issue 18's interview with Martin. **BE MY FRANKENSTEIN** was actually written by **Nick Coler** and **Ian Richardson**. Sorry!

Jeff Quits The UK

The **Birmingham Post & Mail** reported recently that **Jeff Lynne** has sold his 15th century mansion at **Meriden**, Warwickshire, to a member of **UB40** for £475,000. Jeff had owned eight-bedroomed **Walsh Hall** with its five acres, a swimming pool and a tennis court, since 1978. He spent no more than 60 days a year there owing to his tax exile status. His friend **Graham Lovsey**, who owns a hairdressers in **Solihull**, said: "Jeff didn't think it was worth keeping the house because he hardly ever comes back to Britain now. All his work is in America and he doesn't have any family here anymore apart from a sister in **Bromsgrove**."

We hear that Jeff has bought a new house in **Beverly Hills**.

Magic Moments

FTM's postbag has been creaking at the seams with your letters about MOT and PART II's recent tour, so as promised here's a round-up of your comments, together with local press reports, live postings from America via Internet and FTM's exclusive photo coverage. Sorry we were not able to use everybody's contributions!



"Would an ELO without Jeff Lynne really cut the mustard? Or would ELO PART II be a pale shadow, best avoided if the cherished memories of the real thing are to remain intact? If for that reason you decided to stay away from the **Victoria Theatre**, you missed a magical two hours.

"Try as they might they couldn't pack in every song we wanted but most were in there. The new material, taken from the aptly-titled **MOMENT OF TRUTH** album, if allowed to stand alone, is as good, probably better, than most of the current output.

"Don't bring this band down. And don't write 'em off!"

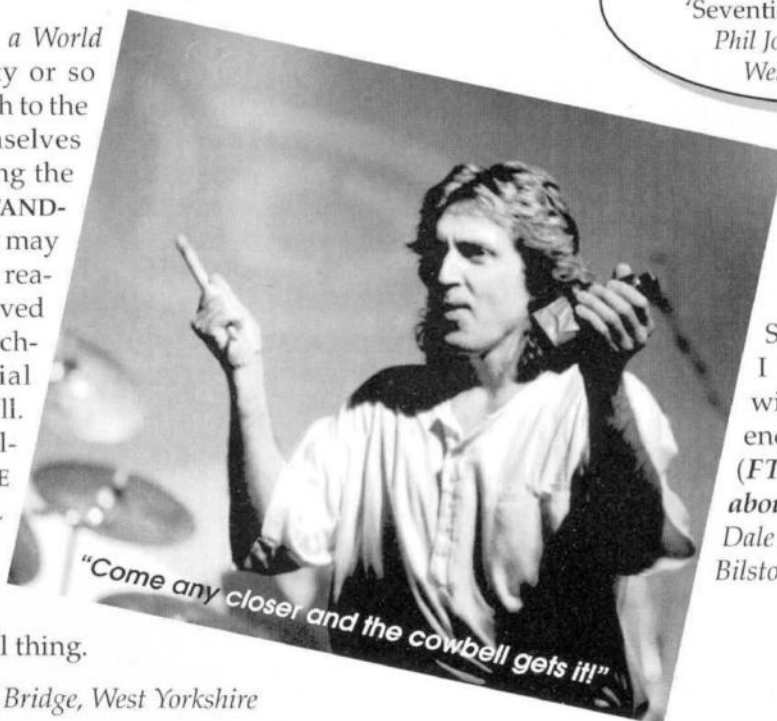
Halifax Evening Courier

At last, with **MOT**, the originality that was once ELO of the 'Seventies has returned.

*Phil Jordan, Solihull,
West Midlands*

"Strange place to go on a World Tour, Halifax..." twenty or so screaming maniacs rush to the front and press themselves against the stage during the first five seconds of **STAND-IN' IN THE RAIN**. They may be crazy, but for some reason, ELO are best observed from about eighteen inches... the new material went down quite well. There was also a welcome return for **FIRE ON HIGH** and **ALL OVER THE WORLD**; the latter worked very well considering the naffness of the original thing.

Edward Morris, Hebden Bridge, West Yorkshire



"Come any closer and the cowbell gets it!"

Solihull...

I was dripping with sweat by the end of the evening! (FTM: but what about the gig Dale?)
*Dale Hemenway,
Bilston, West Midlands*

There are very few albums that sound like masterpieces at first listening, but this one very nearly does... Overall though, if this album got as much coverage on radio and in the shops as, say, REM's new LP, it would surely be one of the best sellers of 1994.

Edward Morris, Hebden Bridge, West Yorkshire

Jan D. Berkeley
(Internet):
Atlanta aftershow:
When Louis came
out, he brought
his three year old
daughter Rachel.
She signed some-
one's programme!
(FTM: I bet they
were pleased!).

"Sex may keep you healthy, drugs
may make you happy but there's
nothing like rock 'n' roll to keep you
young. Witness forty-something
bass player Kelly Groucutt running
from one end of the stage to the
other, spinning like a dervish on his
heel, playing his guitar
above his head and
ripping wild riffs from the
instrument."

Douglas McPherson,
TNT Magazine

My friend's eleven-year-old
daughter came to see her very
first pop concert, and was greatly
impressed (even though she had
never heard of ELO!).

Emma Richards, Newport,
Gwent

...the title track is one of Louis'
finest orchestral arrangements; its a shame time
did not permit the band to be on it but it could
always be done at a later date and used as a B-
side.

Martyn Jones, York

Continuing on from Mark Dodsworth's letter...I was
contacted by Billy from Scotland...Billy introduced
me to Mark, who's completely mad on ELO PART
II... Mark introduced me to Andrew who loves Jeff
Lynne....A big hello to my new friends, Billy, Peter,
Mark and Andrew, and thanks to FTM - a friend-
maker.

Andrew Ridley Saltburn-by-the-Sea, Cleveland
(FTM: Have you ever made friends at an ELO concert?
If so, please dial...)

Joel Klein (Internet):
Kelly was a raving lunatic with giant scarves tied around his head, and all the yelling and running around.

Kelly – Picture of health!

MOMENT OF TRUTH *****

We received this one direct from the record co.

(FTM – Just as well you didn't have to go down the shops for it!). Ultra-critical fans of ELO may detect differences in the sound, other than that Jeff Lynne is no longer involved, but we could not. This suggests that... (FTM – you are deaf?). Rating: 9 out of 10
Arbroath Herald
FTM – So, is it a five star album or is it 9/10? Or is it just the language barrier?

Isn't Mik cute? He's only diddy. I wanted to put him in my pocket and take him home to show Mum. Aah, Bless!
Ree Payne Wigan, Lancashire

"...subtle as a squadron-strength napalm raid on a window box."

Andrew Mueller, Time Out on POWER OF A MILLION LIGHTS

Jan D Berkeley (Internet):

I've listened to it twice, and I like most of it. This is very encouraging, considering it took several listenings to SECRET MESSAGES before I really liked it. The only negatives are that while two of Kelly's songs seem to ramble a bit, (THE FOX works better as a poem than a song, in my humble opinion), I wish

BLUE VIOLIN were longer. This is the first time I've heard him sing lead by himself on a Part II song.

WHISKEY GIRLS: I liked this one better live, but its a good song. The percussion on it is pretty good. My first lyrical screwup (there's always at least one): I heard the line sung as "They've got the world – and their bag of chips!"

\$30 well spent. I'm happy.

Kelly on the bass (base) line



Face The Music

A fanfare for the common fan and as many permed heads as a 1970s second division soccer team heralded the Blackpool debut of ELO PART II.

West Lancashire Evening Gazette

...whilst MOMENT OF TRUTH contains easily the best recorded version of THE FOX, it still doesn't capture the magic of OrKestra's stage version. Although Lou's strings really add a sense of "chase" to the song and Kelly's soaring vocals are superb, I feel that the change of drum rhythm castrates the tense atmosphere.

Phil Hole, West Midlands



Jeff Lynne is still God, but ELO PART II are doing his songs justice.

Andrew Elton, Hull

With his beard, Phil Bates looks so much like Jeff Lynne now. All he needs are the dark glasses!...Full marks to the band for playing different songs, i.e. **TICKET TO THE MOON** and **FIRE ON HIGH**.

Billy King, Charlton, London

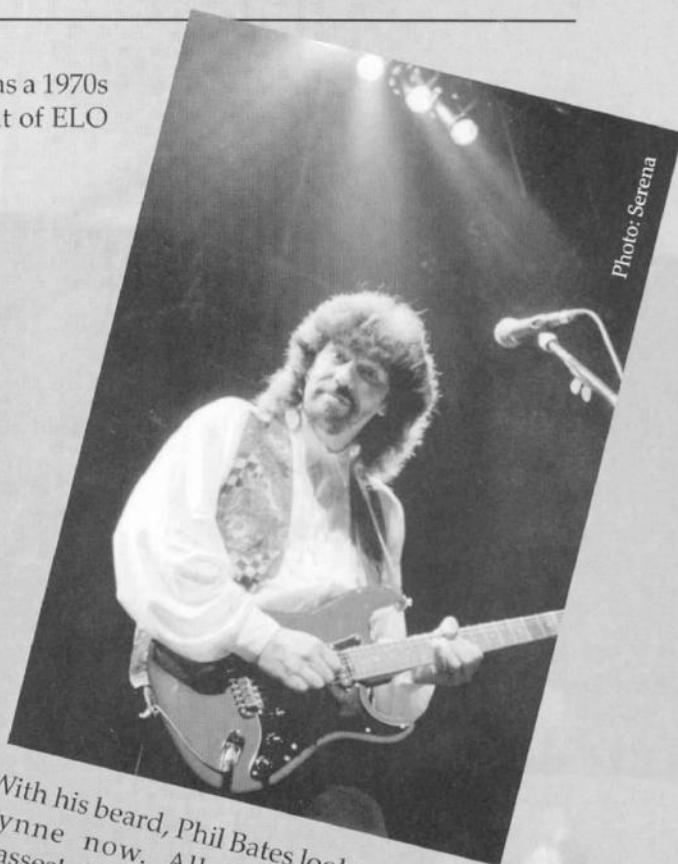


Photo: Serena

The familiar songs sounded better than ever; some, like *SHOWDOWN*,

with new arrangements (great splash cymbal/tom fills) and a spine-tingling rendition of *FIRE ON HIGH*.

Stephen Sutcliffe, Stockport, Cheshire

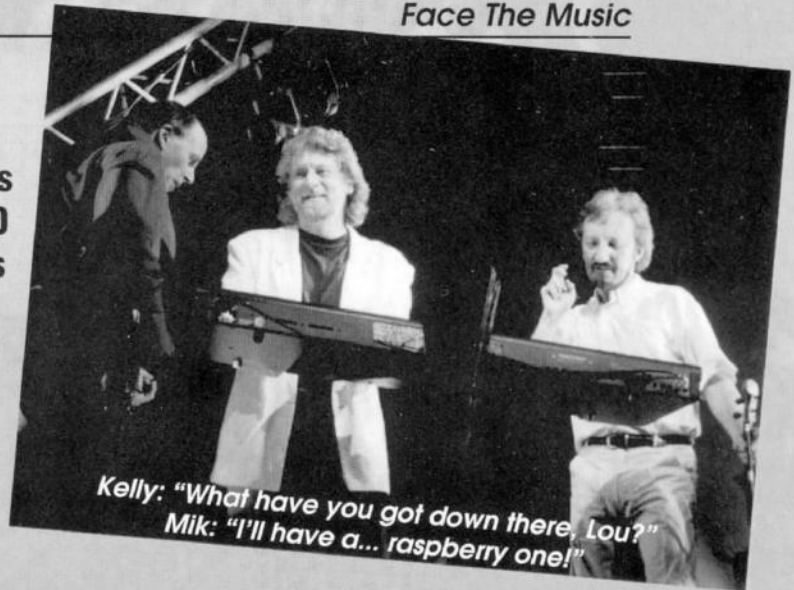


Photo: Serena



"The album is going to be an ELO classic as good as **OUT OF THE BLUE**... Louis Clark is a genius and the **UNDERTURE** and **OVERTURE** arrangements are brilliant."

Chris Clark, Bristol



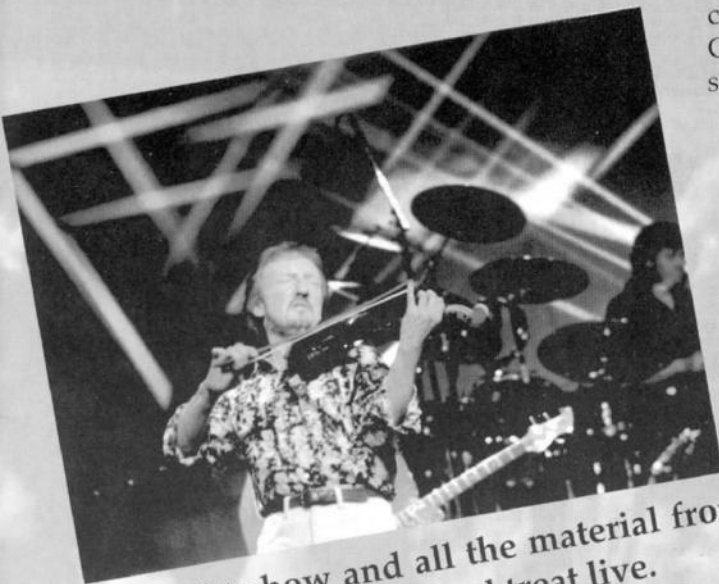
Kelly: "What have you got down there, Lou?"
Mik: "I'll have a... raspberry one!"

Jill Rosenthal – Internet:

MOMENT OF TRUTH is beyond comparison to the first CD of ELO Part II. This is so much better. It just simply blows the first one away. By now, I feel like I am ready to conduct a full orchestra just by standing on my living room table. God bless Lou Clark for going back to the old style of ELO strings that drive my emotions absolutely crazy!

The **OVERTURE** itself was very Gothic and evoked scenes from those old classic Hammer movies of Peter Cushing chasing Christopher Lee over rooftops. The instrumental break in parts of **DON'T WANNA** reminds me of David Bowie's **SUFFRAGETTE CITY**. Eric's vocals are very menacing for a change, almost bordering on punk rock. **THE FOX**... Kelly's vocals are great, and so is Bev's OMD-style drumming(!). Well done, lads, you've easily passed the MOT!

Terry Naraine, Peterborough



The light show and all the material from the new album was a real treat live.
Mark Tinto, Lanarkshire

"Look out, world! They're back and this time they mean arse all. Pompous overblown shite with an orchestra, a choir (eh? – FTM) and shiny knobs on – no change there, then – plus a replacement singer for Jeff Lynne who perfectly reproduces that trademark wet bleat. Not, though, without a certain charm for those of us pathetically obsessed with **OUT OF THE BLUE** when we should've been nine-year-old punk stormtroopers... So I'm told." (erm... so did you like it then or what? – FTM)

John Mulvey, NME, reviewing **POWER OF A MILLION LIGHTS**



Photos: Gill and Mat

Ma-Ma-Ma-Bro'

And now for something completely different! FTM asked Kristin, Eric's big sister, if she would write a report of the US gigs she attended from her perspective (no, it wasn't because we were too mean to fly out there and do it ourselves, shame on you!). Take it away Kristin...

All three gigs I attended were very different in all aspects.

I took my parents along with me to the first gig at **Merrillville**. My mom is so proud of Eric's achievements and although its not either of their kind of music, they both enjoyed it, even if dad is a bit bewildered by it all! We've all seen Eric perform live with ELO Part II before several times, but I've never lost that initial thrill when my brother walks out onto the stage. And of course, as he's a local boy made good, Eric got a massive reaction from the crowd when he was introduced - nothing to do with the large Troyer contingent at the front! We popped backstage before the gig as they were being supported by **Kansas** that night, but ELO were on first, so we decided not to stay to see Kansas play. All the band seemed very relaxed and looking forward to the concert, but with two bands, two crews, two sets of fans as well as relatives back there, things were more than a little crowded, so we didn't stay long. Merrillville was a much bigger venue than the other two. I'm not good with guessing capacities but there were a few thousand there, I would say. The hall was packed full, but despite scanning the audience, I saw not one old tour T-shirt. No hardened fans there, I think, and everyone pretty much stayed in the seats, clapping enthusiastically, but not standing.

Louisville and **Fort Mitchell** were both much much smaller gigs, but what they lacked in number they made up in enthusiasm. Fort Mitchell was held at **Coyote's**, a night-club with a good reputation which holds no more than a couple of hundred people, but it was definitely worthwhile. It seemed that every single person in that place was a hardened ELO-ite, old tour T-shirts abounded and as soon as the first note



struck up, there was a stampede for the dance floor in front of the stage, with everyone piling up there to wave their hands, clap and sing along.

The audience at Louisville were very similar - all enthusiastic fans. The band seemed to be having a genuinely good time as well.

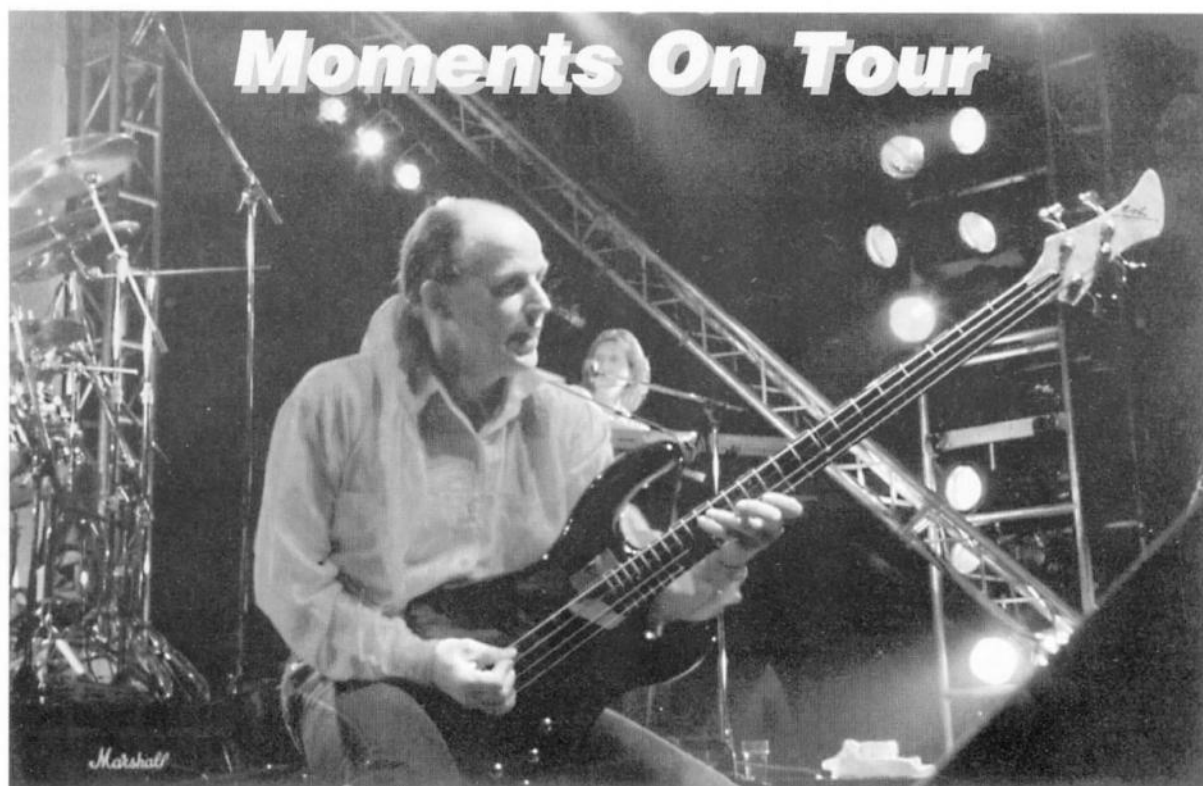
The great and surprising thing was that all the gigs were different, both in the song content and Kelly's clothes! At Louisville, he couldn't have turned up in anything more appropriate: cowboy boots with matching jacket and hat. It was perfect and got a great reaction from the crowd, but I'm not sure if it was Kelly's good judgement or just luck!

Mik also pulled a great stunt. On his solo he kept teasing the audience by sounding as if he was about to launch into an old C&W classic, **ORANGE BLOSSOM SPECIAL**, but he never actually played it. I think it would have brought the house down.

As I said before, the songs were different at each gig, including the new album stuff. In my opinion (totally unbiased you understand), **DON'T WANNA** and **POWER** got the best reaction from the crowd.

For me all the concerts were enjoyable in very different ways and I await the release of **MOMENT OF TRUTH** with anticipation. The first, at **Merrillville**! If it does well over here early next year I might get another chance to see my little brother tread the Electric Light fantastic!

By Kristin (big sister!)
Interview: Jules McNab



Lots of pretty lights! On the MOMENT OF TRUTH Tour its obvious that a lot of thought has gone into creating an excellent lighting system, highlighting a superbly paced show which is turn complimented by crystal-clear sound. All credit to the new and mostly German crew. Amongst these new toys, it must also be very satisfying to Phil that he is now no longer considered "the new boy"!

Phil: "It's been pretty good, really, better than last time obviously, because people didn't know me at all then. But the people that are coming now have heard the album, have seen us a few times, and I think like it to be a settled line up. If every time they see the band there's another new member, they think "oh well..." they're not keen on it. It's been fairly positive from my point of view."

Bev: "I think the visual things have excited people the most. The lights have really worked, and the sound system, but the lights have really had an effect. People have seen us for the last tour and they can tell how much better it is. **Roland** the sound guy is outstanding! He's really young and very talented, and I think he did **Bon Jovi** before us. He certainly knows his stuff! The band feel proud of the lights and the set-up and it's given us a feeling that we've stepped up a division, really - a promotion!"

Kelly: "Didi on the monitors is great. He waltzed a girl off stage at York! He was fabulous, he doesn't speak much English but the security weren't around to do anything about it, so he climbed on stage and waltzed her off. Brilliant! Unfortunately she was allowed to go back into the audience and got back up again!"

The pre-tour "secret" gig at the Solihull Conference Centre was itself preceded by intensive production rehearsals, the band side of which got more and more frantic as time just rolled on and on...(groan)





gigs! After about four or five you get into the groove and you sort of know what comes next, but before that it's "what comes next?!" and "will this work?!"

Phil: "We started off

Mik: "Well the trouble is, by the time the set and the lights and stuff had been sorted out there wasn't really much time left. We could really have done with a bit longer. Trouble is, if we'd have stayed in Solihull many more days, it would have been unproductive. It's not until you have the live situation to try it out and see what happens with the audience reaction that you can adjust the set. It is easy to get bored if you're doing it constantly for weeks, so you have to treat each new show as a separate new venture otherwise it's hard to keep it fresh. It's tricky

sometimes, especially if there's a lot of travelling in-between shows."

Eric: "The first few shows are always a bit rough, everyone messes up a lot because they don't remember what comes next and it takes a while. Mik was real nervous. We called him "Shaky" 'cause he was so nervous for the first few

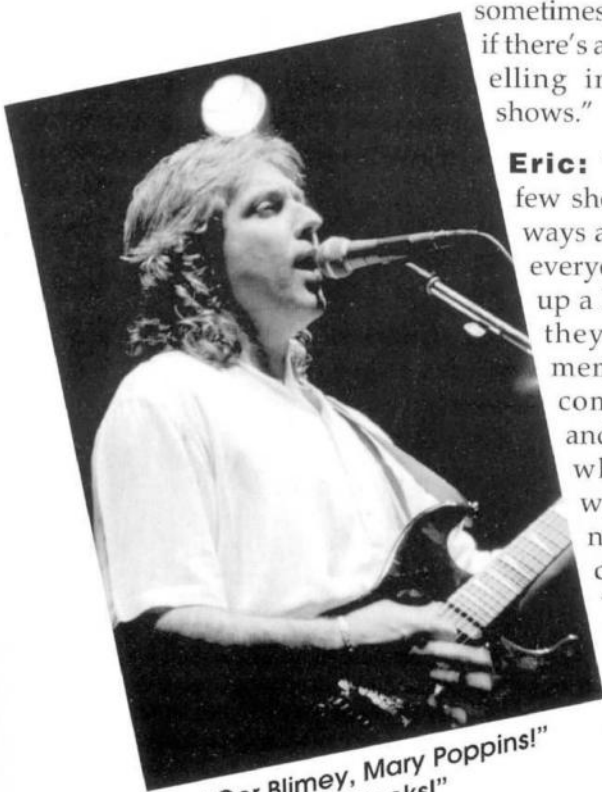
having a total of eight or nine, maybe ten days to play with, but as time went on and the single

"I hate rehearsals" – Lou

had come out in Europe, some of that time got eaten up with television and trips abroad for TV, so we had about six or seven days which isn't a lot really. We were looking to change things quite a bit, working out those medleys and changing things around. Making things fit together isn't as easy as it seems! For a start you've got so many songs to choose from you've got to prune it down and we tried quite a few different permutations of ways of doing songs to try and get the right blend. It wasn't just that they've got to work together, it has to work within the show, that was the problem."

Lou: "I hate rehearsals - they are too long for me! We were a little bit unrehearsed for the tour but the trouble is, if you've got three days you get it done in three days. If we'd have had eight days we'd have done the same. You tend to discipline yourself more if you've got less time though it was a little bit shaky for the first couple of gigs. But that's good - it keeps you alert and concentrating!"

The hard work certainly paid off, with the "new/old" medley an inspired creation featuring two songs that neither ELO or ELO PART II had ever played live before. One of those almost did not make it.



"Gor Blimey, Mary Poppins!"
"Bollocks!"



Phil: "There was a bit of resistance to doing *TICKET TO THE MOON*, because it's a fairly complicated song to learn in its entirety. People didn't want to do it because we didn't have time. I had feedback from the last tour that fans wanted to hear it so I suggested we did it as an acoustic thing as part of the medley."

*"If I'd been on drugs,
I think I would really
have enjoyed that" –
Eric*

Kelly: "I think it's great and I get to play guitar for a change! People look at me and say 'oh what's he doing?!' It's a great song to sing, really emotional. It's a pity we don't do more of it, but you can't really because at the point where we stop, it goes into all the special effects and stuff that was in the original."

Always looking to improve the musical presentation of the show, the continuing World Tour will feature more of the new album, but a major talking point amongst fans has been the re-jigging of the concerts "traditional" ending.

Bev: "Eric came up with a comment when we'd finished with *ROLL OVER BEETHOVEN* one night and he said 'If I'd been on drugs, I think I would have really enjoyed that', and it is pretty silly the way we just go through the motions with it, it's all automatic pilot."

Putting it a couple of numbers before the end has made us play even better because we know we've got to come back and do some more afterwards. It seems to work well - we'll keep it!"

Lou: "What was happening was, at the end of *DON'T BRING ME DOWN* everyone was on their feet and it was a highlight. Then you come back on for the encore and it was downhill, everyone knew it was the end of the night and we found people actually stopped clapping before we'd left the stage! We could even hear the sound of our own footsteps walking off, so we thought we'd try it and stop if it didn't work but *DON'T BRING ME DOWN* leaves people on a high. It's like a tradition. We'd done *BEETHOVEN* for so many years as the last one, we even talked about dropping it all together! We did once in '81 or '82 because we were sick of doing it."





Phil: "It was a joint decision, really, the way you do things is never set in stone, you've got to look at ways of trying to improve. It's better but we would have liked to put a couple more in from the new album but now it would unsettle the balance. We will put *SO GLAD YOU SAID GOODBYE* in for Germany and we're going to try to learn *THE FOX*. It's different over there, the album has sold

*"York I would say
has been the best" –
Phil*

much more so when they come to see us most of them will have heard it so we want to do as many as possible."

Bev: "Oh yes, we'll put *SO GLAD* in straight away because we know it, and whenever we get the time I'd like to put *THE FOX* in, but it's a difficult one to do really. It needs a tape loop underneath it, which means we'd need to get a mix of the album to do it, unless we do it all live with a version more like the one on the Kelly album that never got released."

Kelly: "We know *THE FOX* will work because we did it with *OrKestra*, but it needs a lot of percussion and we haven't got the percussionists, so we'll have to use the sequence on the keyboard and use that, which is a bit difficult at the best of times. You have to programme it in and see if it works. If it works we'll do it."

The enthusiasm was bubbling through, despite the hectic touring schedule into the best part of 1995, but thoughts were already turning towards work on a new album.

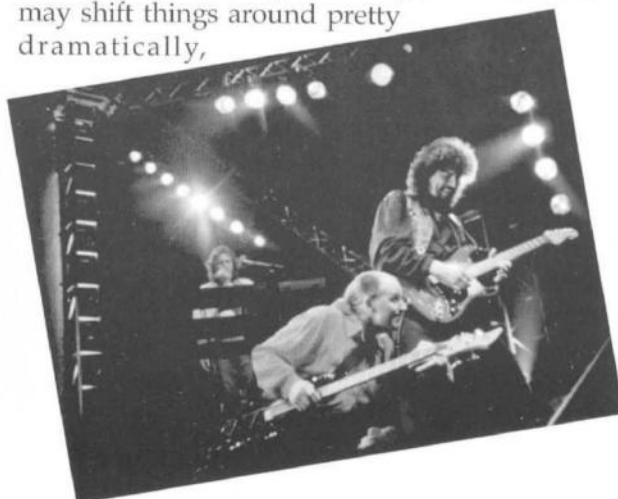
Mik: "Well, we're available! We've pencilled in next September but a lot depends upon how this album does."

Bev: "Yes! There's a definite plan for next year. An awful lot of touring to do right through until July, but we pretty much aim to start the new album next September. It's pointless me saying

*"There's a huge mix
of possibilities" –
Eric*

because I don't know anything for definite - Stephan is coming in tomorrow but almost certainly we'll be working on tour for the rest of the year. We're doing a TV show in the States, in Cleveland I think, and we have a TV show in Germany to do in a couple of weeks time, and we'll probably go back to Europe in December. It's more a promotional tour, they are actual gigs but we're trying to draw as much attention as we can."

Eric: "There's a huge mix of possibilities. We may shift things around pretty dramatically,

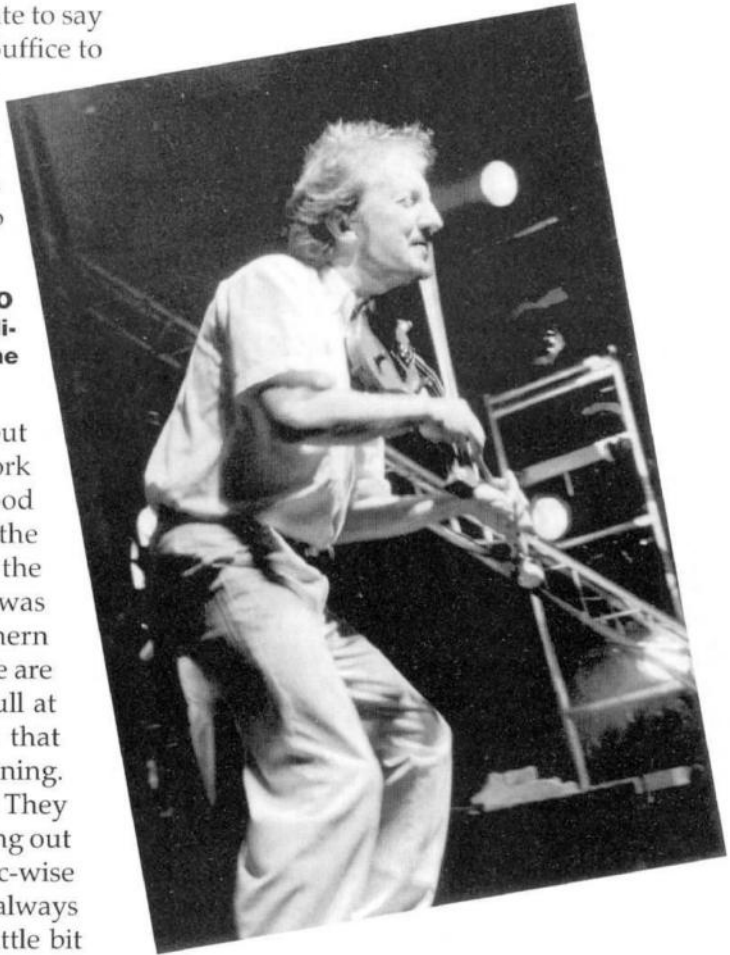


actually, but it's not finalised so I hesitate to say anything, but there's a lot of activity! Suffice to say we're looking at playing all over Europe, possibly the US again, possibly some strange places - Japan is possible for next year, and Australia plus the States again, we're not going to stop for a while!"

The UK shows especially have seen ELO PART II receive some of their best audience reactions to date, especially in the north of the country.

Phil: "We've had a few good ones, but York I would say has been the best. York you could tell it was going to be good 'cause people were clapping along to the intro, which is always a good sign! It's the first time that's happened. Blackpool was good and Wembley was OK. The northern ones tend to be better, even when there are less people. It was about two thirds full at Halifax but you don't tend to notice that 'cause they're up right from the beginning. York and Blackpool have been the best. They tend to have a different attitude to going out up there, they don't get as much music-wise as the southern towns. London there's always loads of stuff and they tend to be a little bit blasé about it."

And the band's reaction to the fans?

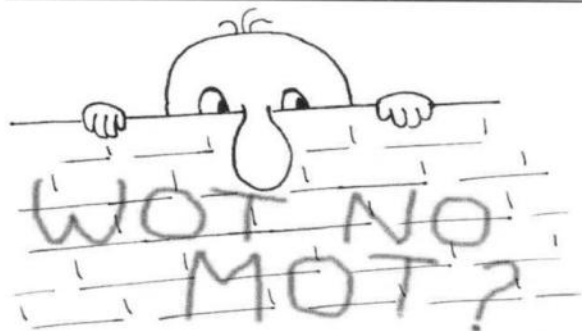


Bev: "Just to say thanks, especially to the crazy people who follow us all over the place. They are obviously insane in the nicest possible way! The bunny brigade especially! There was an idea to put the bunny on the pyros and blow it up, putting in chopped liver to give it the full effect!"

Interviews: Jules McNab

Photos: Gill and Mat





The new ELO PART II album, MOMENT OF TRUTH, was released in the UK on 19th September 1994. Supposedly. As our feature reveals, you were fortunate if you found the album stocked in the shops. Certainly none of the major stores had it on display (especially in Birmingham!) and staff looked blank-faced when eager fans demanded copies. FTM would especially like to apologise to all the fans who turned up at Tower Records in London's Piccadilly Circus on the strength of Supplement 42, expecting to see a window display for MOT and to be able to buy the album. The display (and more importantly the album!) were nowhere to be seen, and Rob's answerphone was full of reader's irate messages wondering what was going on!

So what went wrong? Well, the main problem seems to be that whilst it's OK to stock an ELO Greatest Hits album, any new product connected with ELO PART II seems to be getting the cold shoulder from record shops, which is why all of the major stores in London did not have it for sale until a week later. A very short-sighted attitude, especially when the band were in the middle of a sell-out UK tour. It killed any possible chart entry by diluting sales over a period of time instead of hitting that all-important first week. Despite their information desk advising customers that the album was not due until October, Tower Records did eventually have the album on sale at the best price of all the stores, retailing at £10.99, though the price labels obliterated the voucher offer! The album is now full price and still no one has seen the display!

Which leads us neatly on to the promotion (or lack of!).

National Press

BBC Pebble Mill and GMTV were a good start, but aside from a colour Tower Records ad in the October issue of **Mojo** and a review in **Q**, promotion and reviews in the nationwide music

press have almost been non-existent. Why?

Considering the sudden "fondness" critics now have for the original ELO, we feel any promotion should have milked the mega-successful **VERY BEST OF** release and clearly indicated the link between PART II and the original band. Look at this quote from **Q** 96, **Andrew Collins** reviewing **THE VERY BEST OF**:

"Reappraisal o'clock cannot be far off for ELO..." and "An excuse for said REVIVAL?"

Aside from dedicated fans, no one else is making a connection. In fact, Radio 1 mentioned ELO were back as PART II with a new album... and promptly played **HOLD ON TIGHT!** To court controversy is to create news, which is what PART II desperately need in the UK. One angle might have been to say that ELO was not all Jeff Lynne, the other members had contributions too and he was now no longer required, not the other way round as is being reported. Anything to generate argument and therefore a newsworthy story in the eyes of **Q**, **Mojo** and **Vox**. Sadly though, **MOT** ended up in the less-than-sympathetic hands of **Q** journo **Mat Snow**, who weighed in with 2 stars!

Ads for the tour have appeared in the regions, and certain music paper's free gig guides (**Melody Maker**, **NME** but not **Q**) and though it was scathing, at least the **NME** gave the tour a mention on their News Page. No ads for the tour appeared in **Q**, **Mojo**, **Vox**, or the ELO-dominated October issue of **Record Collector**. Strangely, before the release date and at time of FTM's press deadline, Tower Records own in-house magazine **TOP** has not featured **MOT** nor has anything appeared in musicians magazines, free or otherwise. Based on other bands' experiences and the typical readership, a half-page ad featuring the album artwork, voucher offer, and ALL the UK tour dates in the above magazines would have done wonders for sales, and raised awareness.

Regional Press

Regionally, the reviews have been mixed for the album, but at least the band are getting features and plenty of interviews. Live reviews are consistently amazing - one Solihull paper had to employ an extra member of staff after the pre-tour gig just to answer the phone calls the paper was inundated with after the successful show!

Your comments

As always, its the fans who are at the sharp end of all this frustration, first with the single and then the album. **Andrea Morgan** of Rotherham's experience was repeated up and down the country in letter after letter:

"ELO PART II single POWER OF A MILLION LIGHTS – quite simply, 'Where is it?'"

Over the last fortnight, I've been to Doncaster, Sheffield, Rotherham, Retford, Mansfield, Nottingham, Blackpool, Manchester, Brighton, Chichester, Portsmouth, Bournemouth, Southampton, and wait for it – I FOUND IT in a little back street record shop in Gosport, CD only!

If a single is released prior to an 'amazing new album', surely it makes sense to release copies, if only a few to some of the record stores, for presumably ELO PART II will want to make some royalties. At this rate, the CD single I possess will be a collector's item.

I shall be watching the album release with great interest – 5th September, possibly!

Band reaction

You may well be wondering what ELO PART II think about the situation. Phil Bates' view first takes in a lot of perspectives and valid viewpoints, and indeed the whole band were quite forthcoming in the interviews they gave:

Phil: "It's the old story in this country. Now the name ELO doesn't mean anything to most people, especially with the Part II thing. The press you get is negative because whether its the music papers or the glossy ones, they are written by younger people and sometimes it makes better reading to have an article that's scathing. That doesn't help. Its not really a problem we've had in Europe - they haven't got the same attitude over there, there's no problem in getting the album played – it's only this country, you're fighting prejudice all the time. It's the old Catch 22 position of you can't sell them unless they're in the shops and the shops won't stock them unless they're in the charts, it's a vicious circle. We're a bit disappointed that it isn't in more shops - I've looked quite a few times in different places and haven't been able to find it. If people want to get it they'll have to order it and create a demand. That's the only way to do it – make a nuisance of yourself, and they'll stock it to shut people up!"

Would the average punter do this though?

Mik: "Well, the record company says people can order it, but they just don't – I don't think I've

ever ordered a CD from a shop in my life! It just won't happen – if you see it you might think, "hmm, I'll buy that" but only the die-hard fans will actually go in and ask for it."

Kelly: "We've heard that people can't get hold of it which is no good to us at all so we are selling quite a few at gigs, which is not really the best thing because we're never going to get into the charts if they're not sold from the shops. Me and Mik had the same thing with the OrKestra album – people couldn't find it – the same thing with the POWER single – it never came out."

The merchandiser is selling over 50 copies a night over 25 gigs. That's a lot of copies.

Bev: "If we were selling that amount in the shops we'd be in the charts. It's a bit late now but they are finally doing a sale or return thing. This week we've had several re-orders from the shops and that's a good sign, but shops were wary, they were only taking small amounts."

Lou: "We have to blame the record company for that. Why I don't know, but they're now talking about doing sale or return. Why didn't they hit the towns we were touring and give shops 500 copies, leave them there for a week and then take back any that weren't sold?"

Lou is spot-on. PART II are generating local publicity in towns they are playing via regional press. Plenty of albums should be in all the local stores (the HMV's to the independents) on sale or return ready to take advantage of gig "fall-out". To rely on putting (where they have been able) a handful of CDs into shops and WAITING for the re-orders seems very short-sighted. These probably will not come as we know stores are recommending people buy THE VERY BEST OF as an alternative. Sadly, the tour has finished and it is too late. As one of our readers put it, "the album came and passed away, hardly seemed to last a day, but it's over..."

The final word goes to Bev:

"We're all very disappointed really."

*By Rob Caiger and Andrew Whiteside
Interviews by Jules McNab*

Airwaves - Gordon Giltrap Information

FTM has received a lot of enquiries about Gordon Giltrap, PART II's popular support act on the last tour. Here then, is the address for the Information Service:

Airwaves, 5 Vale Road, Ramsgate, Kent, CT11 9LU
Membership is £3 for one year. Send your name and address with a cheque/P.O. made out to Airwaves to the above address.

The Very Best...and the rest

The recent Top Ten success of Dino's *THE VERY BEST OF ELO* is just the latest in a long, long line of ELO compilation albums. Indeed, ELO must surely be one of the most repackaged bands of all time, with literally dozens of "best ofs" originating from erm, all over the world. Collecting them can be an expensive hobby; this year alone FTM is aware of another six that have hit the markets. In collectors terms, they now exist in a separate sub-genre all of their own, and some fans specialise purely in compilations. We thought it was about time we devoted an article purely to them, stretching right back to the very first which appeared some twenty years ago now. We will try to be exhaustive, but we're bound to miss some, so please tell us if you know different. This issue, we look purely at British compilations.



Title: Showdown

Cat. No. Harvest SHSP 4037 (not released on CD)

Track Listing:

10538 Overture (long version), From The Sun To The World, Whisper In The Night, Queen Of The Hours, Roll Over Beethoven (long version), First Movement, In Old England Town, Showdown.

Anything of interest: The sleeve photo is taken from ELO's second TV appearance performing 10538 Overture and features Jeff in a sailor's cap and an eye patch, Richard Tandy on bass and Bev with two bass drums (a la Keith Moon!). Formed part of a three album set with *Wizzard* and *The Move*.

Release date: 1974

"Must have" rating: ★ ★ ★ ★ (get the Dutch pressing in mauve vinyl instead!)

Title: Ole ELO

Cat. No. Jet LP 19 (reissued on CD, Jet ZK 35528)

Track Listing:

10538 Overture (long version), Kuiama, Roll Over Beethoven (8.02 version), Showdown, Ma-ma-ma-Belle, Can't Get It Out Of My Head, Boy Blue, Evil Woman, Strange Magic.

Anything of interest: Its doubtful that more than a handful of UK pressed copies escaped into shops before being withdrawn, US or Dutch imports are far more common. The CD reissue features different edits to those on the vinyl version. Awful cover, and the sleeve notes are clearly written for the US, which is one of the reasons it was withdrawn.

Release date: 1976

"Must have" rating: ★ ★ ★ ★



Title: The Light Shines On.

Cat. No. Harvest SHSM 2015 (not released on CD)

Track Listing:

Roll Over Beethoven (single edit), In Old England Town (Instrumental), Look At Me Now, Momma, Showdown, Mr. Radio, The Battle Of Marston Moor, Whisper In The Night, 10538 Overture (single edit).

Anything of interest: The sleeve is an unused photo from the session for the first album. Saw the first appearance of *IN OLD ENGLAND TOWN* (Instrumental) on an album.

Release date: 1977

"Must have" rating: ★ ★ ★ ★ ★ ★



Title: The Light Shines On Vol. 2.

Cat. No. Harvest SHSM 2015 (not released on CD)

Track Listing:

10538 Overture (long version), First Movement, In Old England Town, Manhattan Rumble, From The Sun To The World, Kuiaama, Nellie Takes Her Bow, Queen Of The Hours, Roll Over Beethoven (long version).

Anything of interest: Idiot kid brother to THE LIGHT SHINES ON. Consists of sweepings up not included on the earlier LP, which already had all the interesting stuff.

Release date: 1979

"Must have" rating: ☆ ☆ ☆

Title: ELO's Greatest Hits

Cat. No. Jet LP (reissued on CD, Jet)

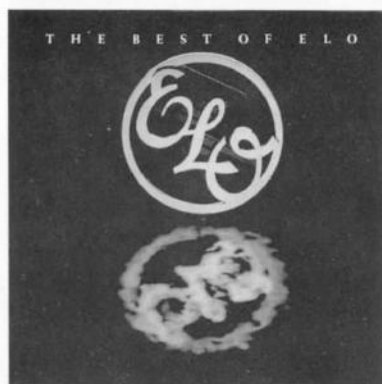
Track Listing:

Evil Woman, Livin' Thing, Can't Get It Out Of My Head, Showdown, Turn To Stone, Rockaria! Sweet Talkin' Woman, Telephone Line, Ma-ma-ma-Belle, Strange Magic, Mr Blue Sky.

Anything of interest: The first ELO compilation to chart in the UK, reaching No. 7. Jeff Lynne wrote a hand-written message on the sleeve. A sloppy cash-in; the tracks are album mixes, not single versions.

Release date: 1979

"Must have" rating: ☆ ☆ ☆ ☆



Title: The Best Of ELO

Cat. No. Tellydisc TELLY 7 (not released on CD)

Track Listing:

Eldorado Overture, Can't Get It Out Of My Head, Livin' Thing, Evil Woman, Steppin' Out, Tightrope, Wild West Hero, Confusion, Don't Bring Me Down, Shangri-La, Turn To Stone, Strange Magic, Shine A Little Love, Do Ya, Mr Blue Sky, Rockaria! The Diary Of Horace Wimp, Last Train To London, Telephone Line, Sweet Talkin' Woman.

Anything of interest: The first TV advertised ELO compilation, available initially by post. Also the

band's first UK double compilation. Excellent track listing, intelligently packaged with useful sleeve notes, beautiful artwork and photos.

Release date: 1981

"Must have" rating: ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆



Title: First Movement

Cat. No. EMI EMS 1128

Track Listing:

First Movement, 10538 Overture (long version), Queen Of The Hours, The Battle Of Marston Moor, Mr Radio, Roll Over Beethoven (edited version), From The Sun To The World, In Old England Town, Showdown.

Anything of interest: The worst ELO sleeve ever!

Release date: 1986

"Must have" rating: ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆



Title: First Movement

Cat. No. EMI CDP 7 46713 2

Track Listing:

First Movement, Look At Me Now, 10538 Overture (long version), Queen Of The Hours, The Battle Of Marston Moor, Mr Radio, Kuiama, Roll Over Beethoven (edited version), From The Sun To The World, Momma, In Old England Town, Showdown.

Anything of interest: When EMI put out **FIRST MOVEMENT** on CD, they added some tracks. However, the sound quality left a lot to be desired, and there were still several Harvest era tracks yet to see CD release. Also, the sleeve boasts that **BEETHOVEN** is the full-length version - it isn't.

Release date: 1986

"Must have" rating: ☆ ☆

Title: The Very Best Of The Electric Light Orchestra

Cat. No. Telstar STAR 2370 (also on CD, TCD 2370)

Track Listing:

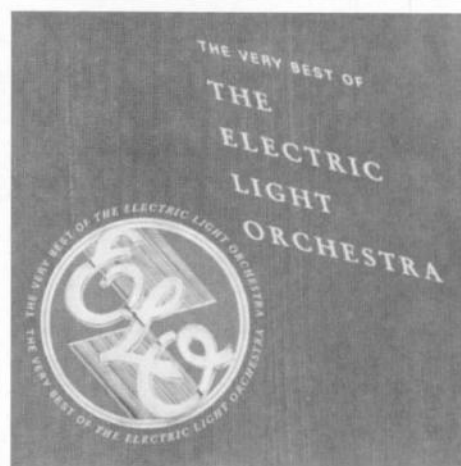
Mr Blue Sky, Sweet Talkin' Woman, Livin' Thing, Evil Woman, The Diary Of Horace Wimp, Telephone Line, Shine A Little Love, Turn To Stone, Calling America, Can't Get It Out Of My Head, Here Is The News, Roll Over Beethoven (Live), Rockaria! Rock 'N' Roll Is King, Confusion, All Over The World, Don't Walk Away, Wild West Hero, Don't Bring Me Down, I'm Alive, Last Train To London, Hold On Tight, Strange Magic, Ticket To The Moon.

Anything of interest: The only ELO compilation (to date) to chart twice, in 1989 and 1990 (top position No. 23). Sleeve bills **CAN'T GET IT OUT...** as **OUT OF MY HEAD**, but does give UK chart positions. The version of **BEETHOVEN** is to date the only track from **THE NIGHT THE LIGHT WENT ON IN LONG BEACH** to see CD release. The first issue had a matt sleeve, whilst the second had a glossy finish (shame the sleeve is so boring!). Rumour has it that Telstar only signed ELO PART II as a promotion tool for *this* album, rather than for their own new release.

Release date: 1989

"Must have" rating: ☆ ☆ ☆ ☆

Top left: Back cover of FIRST MOVEMENT CD



Title: Early ELO (1971 - 1973)

Cat. No. EMI CDS 797 4722

Track Listing:

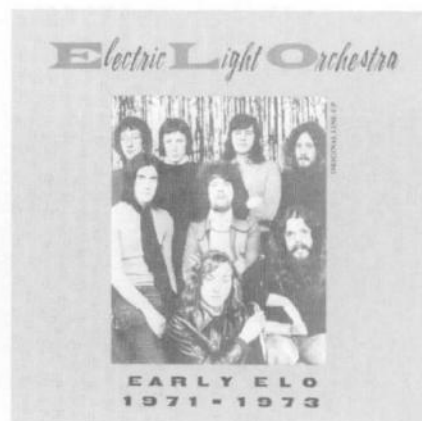
10538 Overture, Look At Me Now, Nellie Takes Her Bow, The Battle Of Marston Moor, First Movement, Mr Radio, Manhattan Rumble, Queen Of The Hours, Whisper In The Night, First Movement (Quad mix), Nellie Takes Her Bow (Quad mix), Whisper In The Night (Quad mix), Roll Over Beethoven (single edit), In Old England Town, Momma, Roll Over Beethoven, From The Sun To The World, Kuiama, In Old England

Town (Instrumental), Showdown, Baby I Apologise, Auntie, My Woman, All Over The World, Bev's Trousers.

Anything of interest: The definitive compilation of the Harvest era (FTM was involved in its research and track selection). Mastering quality and packaging is superb, as are the sleeve notes by **John Tobler**. Essential.

Release date: 1991

"Must have" rating: ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆



Title: ELO's Greatest Hits Volume Two

Cat. No. Epic 471956-2

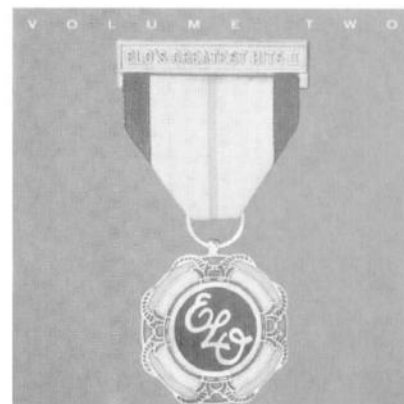
Track Listing:

Rock 'N' Roll Is King, Hold On Tight, All Over The World, Wild West Hero, The Diary Of Horace Wimp, Shine A Little Love, Confusion, Ticket To The Moon, Don't Bring Me Down, I'm Alive, Last Train To London, Don't Walk Away, Here Is The News, Calling America, Twilight, Secret Messages.

Anything of interest: Entertainingly opportunistic sequel to its rather boring 1979 predecessor. Consisting of all the Jet era hits (minus XANADU) that didn't appear on that earlier release, together with all the minor ones that followed. Also notable for featuring the single remix of SECRET MESSAGES, to date its only outing on CD.

Release date: 1992

"Must have" rating: ★ ★ ★ ★ ★ (for sheer cheek)



Title: The Very Best Of The Electric Light Orchestra

Cat. No. Dino Entertainment DINCD 30

Track Listing:

Sweet Talkin' Woman, Mr Blue Sky, Livin' Thing, Evil Woman, Telephone Line, Rockaria! Turn To Stone, Don't Bring Me Down, Wild West Hero, All Over The World, Hold On Tight, Confusion, Showdown, Last Train To London, Strange Magic, Shine A Little Love, The Diary Of Horace Wimp, Roll Over Beethoven (Live).

Anything of interest: ELO's first Top 5 album in eleven years, reaching No. 4. Not, it has to be said, a particularly imaginative track listing, but its big punter-friendly logo on the front took it to places other compilations failed to reach.

Release date: 1994

"Must have" rating: ★ ★ ★ ★

*Next issue: World-wide releases
By Andrew Whiteside*

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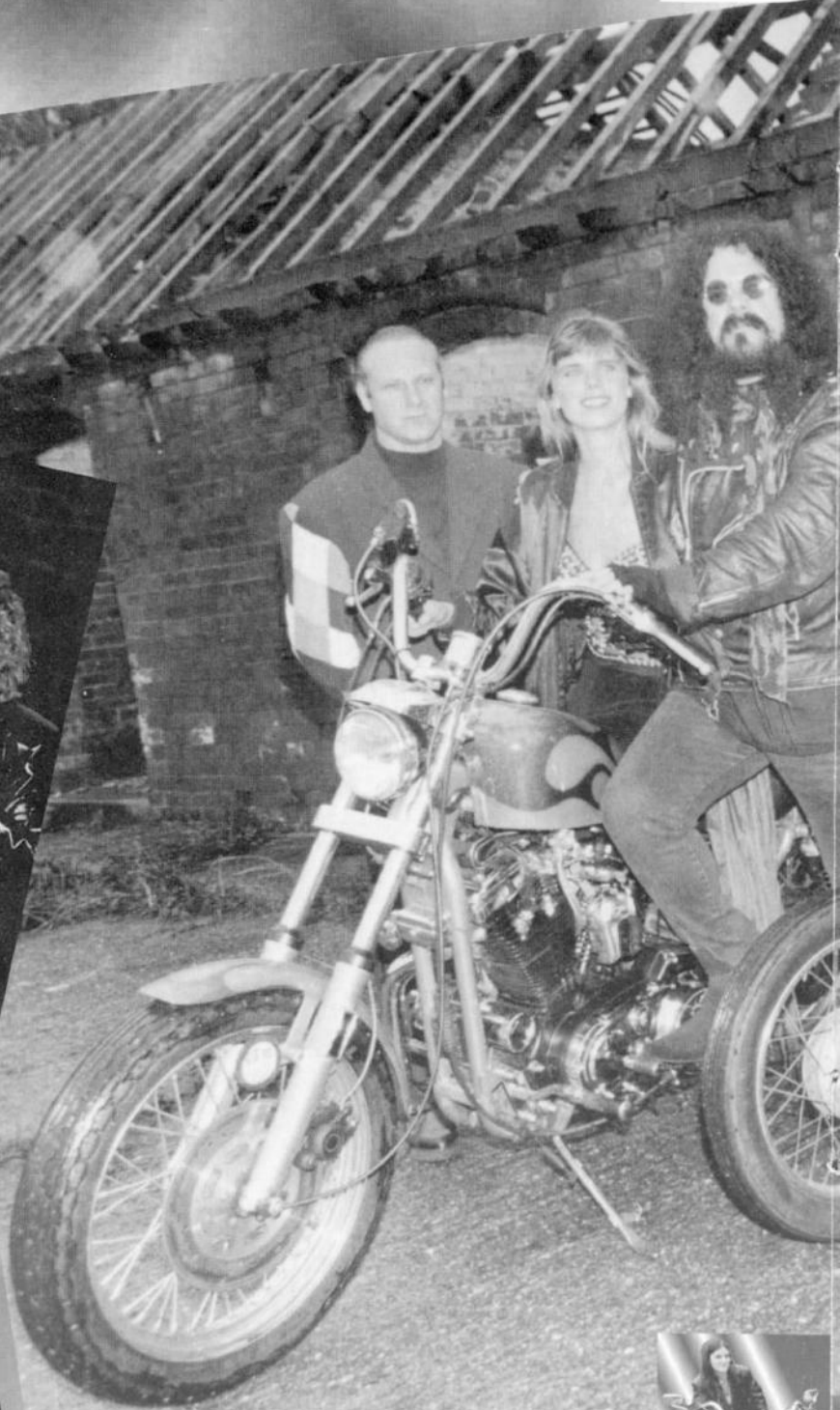
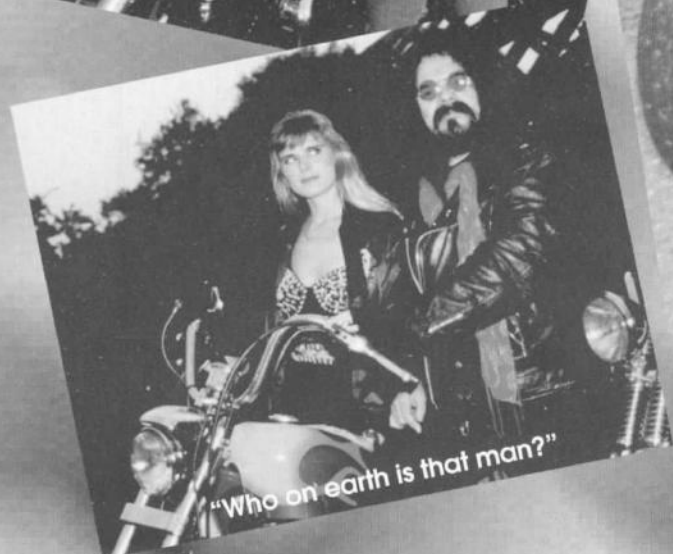
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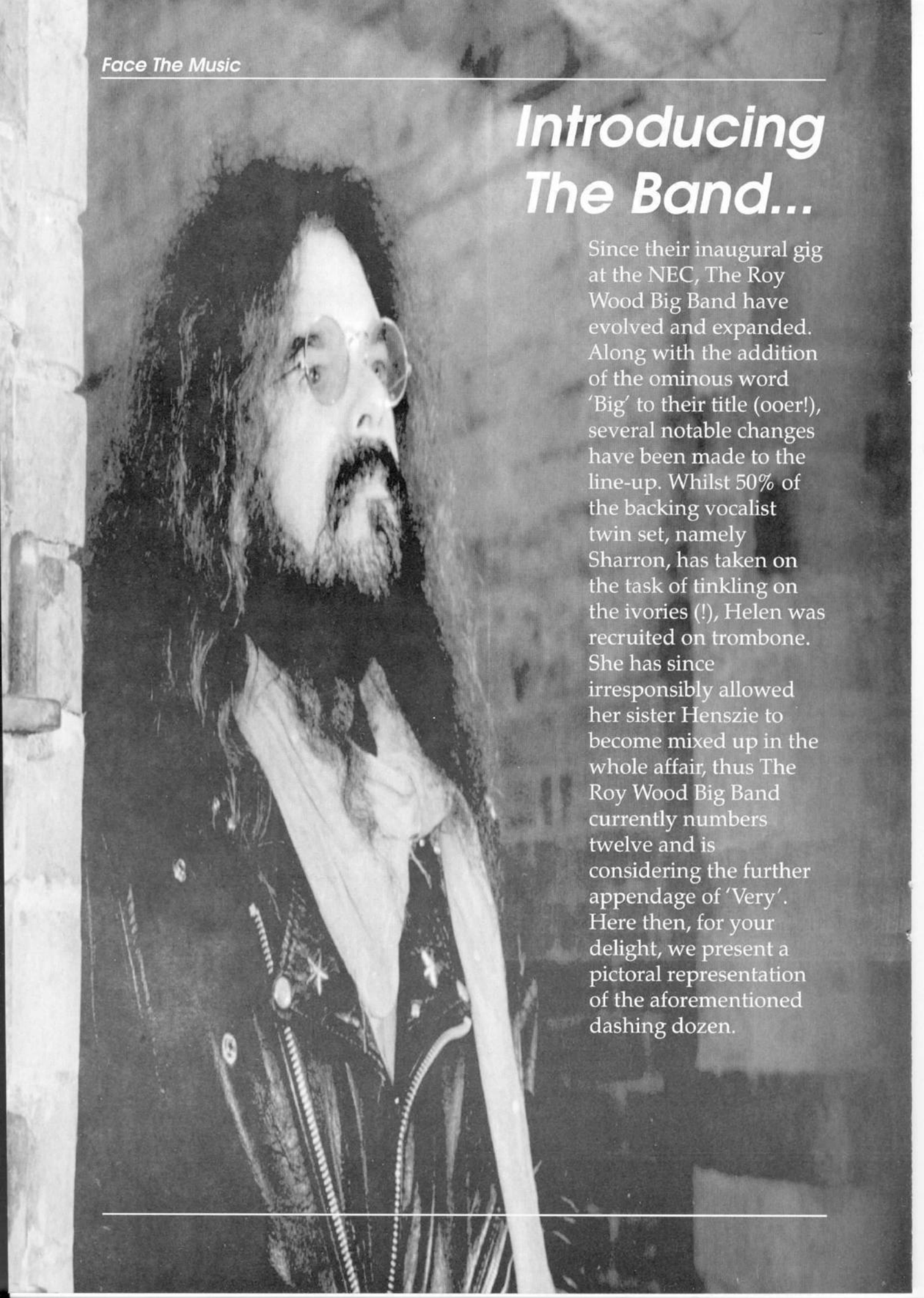
BIG BAND

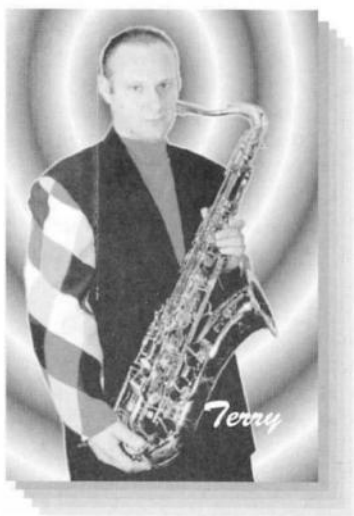


"Oil Push off. This is the girls corner!!"

Introducing The Band...

Since their inaugural gig at the NEC, The Roy Wood Big Band have evolved and expanded. Along with the addition of the ominous word 'Big' to their title (ooer!), several notable changes have been made to the line-up. Whilst 50% of the backing vocalist twin set, namely Sharron, has taken on the task of tinkling on the ivories (!), Helen was recruited on trombone. She has since irresponsibly allowed her sister Henszie to become mixed up in the whole affair, thus The Roy Wood Big Band currently numbers twelve and is considering the further appendage of 'Very'. Here then, for your delight, we present a pictorial representation of the aforementioned dashing dozen.





BEV ON THE MOVE

Still buzzing from his marathon interview with Roy Wood, US journalist Ken Sharp caught Bev Bevan in a candid mood recently as they discussed the juicy bits of The Move's history, the fledgling ELO and the utterly frustrating genius that is Woody! Points were pondered just before sound check in Philadelphia on ELO Part II's 1994 US Tour.

Ken Sharp: The Brumbeat scene in Birmingham in the mid Sixties – Mike Sheridan And The Nightriders, Carl Wayne And The Vikings, Moody Blues and that kind of thing – was a pretty thriving scene. Why do you think there is such an out-growth in quality bands in Birmingham?

Bev Bevan: People don't know over here, but Birmingham is the second largest city in England, next to London. It's bigger than Liverpool so there's a lot of people there for a start. It's a very working class sort of area, as Liverpool is. Those sort of cities seem to produce a lot of musicians and sportsmen – people who don't want to work in factories and do boring things. They want to escape.

Unlike other cities like London where bands were quite cut-throat, there was quite a lot of camaraderie with you guys. Different incarnations of bands would jump up and jam. Alex's Pie Stand was one place where you used to congregate – Roy cracked up when he found out I knew about that one. What was it, a restaurant, or a late night...?

It was no more than a late night shack!

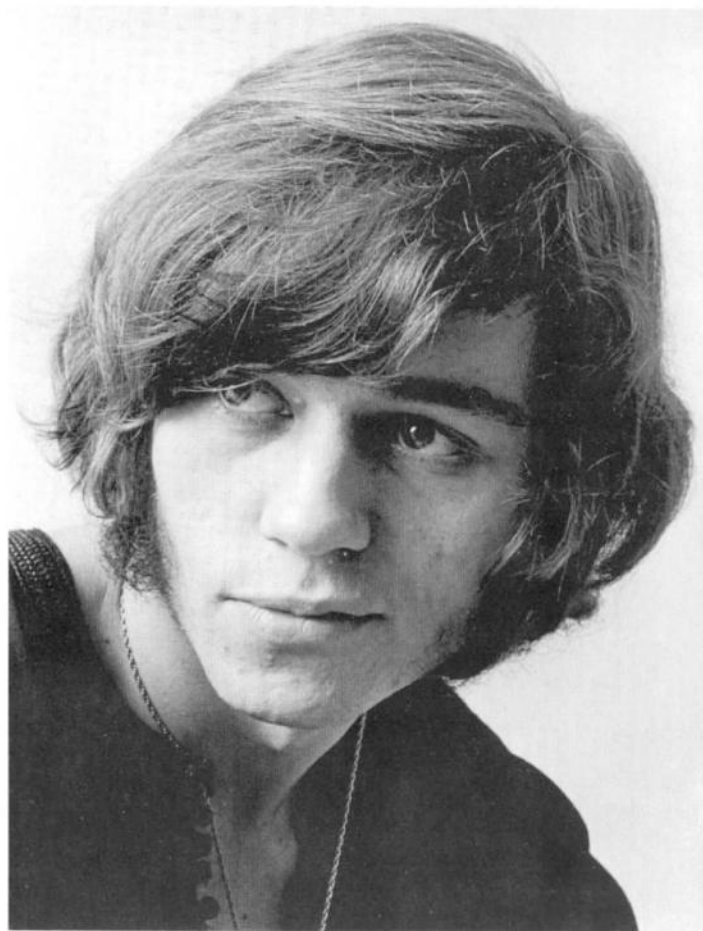
Still there?

The site is still there, but it's just advertising hoardings now.

They used to sell these really good meat pies, chicken pies, hot dogs, tea, coffee. It was really late night. You could go there at three in the morning and they'd still be open. You would get all the group's vans parked up there – maybe twenty vans all parked up and that would be the one place you'd go to when you'd finished playing round Birmingham, so obviously you'd meet there and it'd be the place you'd talk.

What are your recollections of The Move at The Marquee?

The band was so good then, it was better than at any other stage, I think. We made this conscious effort to get to the big time, and we rehearsed. We used to work every night around Birmingham to start with and rehearse every day. We did a really long set together – four piece harmonies in every song, dance movements and stuff. It was really worked out, so it was a pleasure to go



on stage, and we used to knock people out every time, especially in London. It was a new thrill for us that we could turn a London audience on.

How did the on-stage destruction come about? On this one video tape that I have seen, I think from Germany, Carl's wielding an axe! It's pretty crazy! Were you for that – the destruction of cars on stage, the carved up effigies of Hitler?

It was Tony Secunda's idea. The Who were doing it but we couldn't afford to do what they were doing, so he had an idea of smashing up TVs – the one eyed monster of civilisation. We never believed that stuff



but it sounded good for the publicity and it looked pretty good on stage. People believed that they were brand new TVs, but they were from the local junk shop and cost us a couple of quid!

Did you get hurt?

Yeah, we got cut, we all did, when Carl put that axe through the screen. The amount of static electricity that builds up in those things over the years was fantastic. If you did it now you'd be sued for millions, probably!

How long did the destruction go on before you guys stopped it?

It lasted about a year I think.

Did you ever destroy your kit?

I used to kick it over, like Moony did, but I'd never hurt it, I'd always make sure it was alright. We were into The Who.

Do you know a guy called Will Birch from Kursaal Flyers and The Records – he writes now for Mojo in England? He said the best band he ever saw was The Move before they were signed.

Yeah, that's a good comment, I think we were really, really hot.

Where'd you come up with such crazy covers?

It was mainly myself and prob-

ably Carl. We were the big record collectors in the band.

Were there any other songs that you can remember you guys used to do – off the wall covers?

It was mmmmm... a lot of Motown stuff, Four Tops...

There's a version of you guys doing She's A Woman by the Beatles.

Yeah, and Neil Diamond's song, KENTUCKY WOMAN.

Yeah, I have a version of that, it's a killer. You did HIGHER AND HIGHER...

Yeah, and LAST THING ON MY MIND. We used to close the show during the smashing up routine. What was it? Ace used to sing it. I don't remember. It was mainly black music.

When Tony Secunda was shopping a demo tape, there were three Roy songs and two cover songs. Do you remember what the songs were, cos Roy says you have the best memory of all?

I guess I do, but I don't know what those songs were. I know DISTURBANCE was the first thing we ever recorded, which was the B side of NIGHT OF FEAR, I think. That might have been one of those songs, cos Roy was always writing about people with mental problems, about weird people, like CHERY BLOSSOM CLINIC.

He has that image of being kinda strange.

He is kinda strange! (Excuse me! – Woody)

But in a good way.

Yeah, there's no harm or malice in him. He's very eccentric. He's very frustrating, you feel like strangling him because he

won't take advice well. I've been telling him for years to get on the road, but with a sensible sized band. See he's got a great band in England, but it's eleven piece! If he brings an eleven piece over here he's going to do nothing but lose money and therefore all the guys in the band will lose interest, get fed up and want to go home.

In Record Collector – part one of my interview with Roy was in there – they tracked down Ace Kefford and did an interview with him for the first time in like twenty five years and now supposedly Roy still doesn't want to talk to Ace Kefford.

I know, he's really anti-Ace.

Was Ace that much of a madman back then? They called him the Screaming Skull.

Well, I guess that was just a description of him really, cos that's the way he looked when he was singing – the effort he used to put into it. Yes he did, he was a bit of a Stevie Winwood copy really, but he was just a strange character and very difficult to get along with. On stage he was fine and I thought he used to look great. He was such a good looking guy and he used to move really well. The girls used to go crazy for him



– we went through that screaming girls era, and he was the favourite.

What was the deal with Trevor? He moved to bass, then he split. Was it because of BLACKBERRY WAY?

It wasn't anything to do with BLACKBERRY WAY – I physically tried to strangle him one night so that would have helped his departure! We'd got pretty commercial with BLACKBERRY WAY, really, and it was a great song, and Trevor had gone in completely the opposite direction. He was hanging round Traffic, and doing a lot of drugs and really getting into progressive music and he thought we were getting far too commercial. We were playing somewhere like Sweden and Trevor came over to me and said, "You're playing it fuckin' wrong" and stormed off the stage. I don't lose my temper, hardly at all, but I picked up my hi-hat which was hammered into the stage, and threw that at him and chased after him. I must



have been in a blind rage because I was actually strangling him and banging his head on the floor when Carl Wayne ran off the stage and dragged me off him.



Roy was the only person left on stage, so he looked round and panicked and they closed the curtains. There was a riot because we wouldn't go back on and that's when Trevor quit (laughs). He looked good, but he had an attitude. On stage I liked it, he was the kind of "angry young man", but the trouble is he carried over into when the band were together off-stage as well, which wasn't good.

I was surprised when I asked Roy if you guys had any interaction with The Beatles, and he said, "Not really", because I would have thought that they would at least have been interested, specially with BLACKBERRY Way which could have been a Beatles song....

I had some interaction with them, but before The Move, though, when I was with Denny Laine. Funnily enough, Denny Laine later joined Wings. But we worked for them. We opened for The Beatles – that was a thrill. It was at a place called the Old Hill Plaza which is about twenty miles away from Bir-

mingham and they played the Birmingham Plaza (previously the Handsworth Plaza), and they went on to the Old Hill one, and we were on before The Beatles. The place was jammed – it was the height of Beatlemania, about 1964.

Any interaction with them when you were in The Move?

No, not really. Again, with Denny Laine, we bumped into them in London. We actually saw Ringo and Paul walking along and we gave them a lift in our van. They were looking for some club, Annabelle's. We thought it must be like this all the time. You drive along and see The Beatles walking along! Next time I saw them was when Denny had joined Wings and we were in the studio doing ELDORADO and they were doing LIVE AND LET DIE in the same studio. Denny invited us in and George Martin was putting the orchestra on.

What do you recall about the only time The Move toured America? Roy said that some

Texas cowboys were trying to beat you up.

They got hold of *him*, yeah.

They did?!?

Well, they just started saying things like, "*Look at that faggot*" cos he did look pretty strange. We'd all got long hair and we had a tour manager called **Upsy (John Downing)**, who's actually dead now. He died in a bizarre accident on a ferry a few years ago. He was our only roadie. Us four in a car dragging a U-Haul trailer with all the gear in. Anyway, someone grabbed Roy,

pulled his hair or something and Upsy stepped in and the guy slugged him one and we all ran to the car. Carl jumped in and started driving away and we dragged Upsy into the car and these guys were chasing us and throwing rocks at us!

So you have fond memories of the time you toured the States!! How many dates do you think you did? You played New York, right?

We did the Grandee Ballroom in Detroit, with Iggy and the Stooges then we did Los Angeles, **The Whisky**, for something like five nights. That was the real first American experience. It was like a hippy sort of time, 1969. They were smoking dope and wearing hippy clothes and it was all peace, love and brown rice and that sort of stuff. Then we went

to the Fillmore West and did two or three nights with **Joe Cocker** and **Little Richard**.

Where did you play in New York?

We didn't! We should have. We were supposed to fly on to New York but we got homesick so we went home.

So you only did three or four dates?

Yeah, three cities. That was it.

Why do you think The Move never made the break over here in America?

Well, we never gave it a shot. It was our own fault, no one else's. The management wanted us to come over here

and we didn't really get any record company help, but if we'd made the effort... Certainly when we started off it was us, **Hendrix**, **Cream** and **The Who**. We all started off together in the same sort of gigs, all the same sort of status to begin with. They all went off to America and we stayed in England and became a pop band, whereas they became album bands. If we had done what they did, I think The Move could have made it. Who knows?

Roy told me a great story about when you toured with Hendrix. He said that he once saw Hendrix do I CAN HEAR THE GRASS GROW in sound check - do you remember that?

Yeah, in sound check, but I don't remember him doing it live. Plus, Roy did one of the Hendrix tracks. I don't remember which one.

YOU GOT ME FLOATIN'?

Yeah, that's the one.

Was he a big fan of what The Move was into?

I don't think so. He was a great guy but I wouldn't have thought he was a great fan of ours, to be honest. But he was such a good guy to hang out with, and **Mitch** and **Noel Redding**. We got on really well together. In fact we did one tour with them and **Pink Floyd**, **Heir Apparent**, **Henry McCulloch**, **Keith West** and **Tomorrow**, and **Amen Corner**. It was a fantastic tour.

The Move made a brief foray into cabaret, much to Roy's (and probably everyone else in the band except Carl's) horror.

Yeah. It lasted about maybe six weeks, seven days a week, sometimes two shows a night - the money was good, that was why.

You called it Carl's "Englebert Urge"! Did you do Move songs?

We did things like **WALK RIGHT BACK**. The most bizarre one we did was **AVE MARIA** which Carl sang with the full dramatic bit - "Well, I think I'm going out of my head" -



that stuff and I used to do ZING WENT THE STRINGS, of course, because that was really cabaret.



You had the voice for it, the real deep voice. Was it true that Roy kinda put his foot

down after someone said something and he threw a glass. What happened?

Yeah, as we walked on stage, we were in some Northern club somewhere, and they took one look at Roy and said, "Hey Faggot," or they probably said "Queer" or something, and someone threw a pint of beer at him and it smashed on the stage. Woody was drinking shorts, vodka and lime. He's the most uncoordinated and unsportsmanlike person I think I've ever met but he picked up his glass and he actually hit this guy on the head. It was a fantastic shot and the bouncers didn't see this but they did see the guy throw the beer and they took this guy out and gave him a good thumpin'!!!

After that period,

could you sense Roy and Carl moving in opposite directions, that it was coming to an end?

It had been brewing for some time. Carl would do most of the interviews and he'd say, "This new song of Roy's is a load of crap", so obviously Roy was going to be upset by stories like that. Eventually, Roy and I got really fed up with the cabaret kind of thing and we said, "No we're not doing it. We want to go back to being a rock 'n' roll band", and Carl had said, "But I love it. I'll quit." But within a week he'd changed his mind and wanted to come back, but we said, "No, you quit, that's it." By then we'd immediately got Jeff involved. I still keep in touch with Carl and he's one of these guys that always has new ideas. He's always going to be doing something else. He's al-

ways finding a great idea to do this, do that, he always wants to reform The Move.

Is there any chance of reforming The Move to do maybe a one-off tour?

He (Carl) once talked me into it. We thought we'd give it a try a few years ago.

Who would be in the band though?

Well, that's exactly what I said to Carl. With Woody in it - yeah, you, me and Woody, let's do it. We'll find other people - Rick might come back...

I wouldn't want Trevor back and Roy wouldn't want Ace back.

You still wouldn't want Trevor back?

No, no, I never liked him that much. Once you're in this busi-



ness as long as I've been, like thirty years, it's really important that you like the people you work with.

But you still like Roy?

Yeah!

Has anyone approached Roy?

Yeah, we asked him but he wasn't interested. That's one of the frustrating things about Roy. I mean I'm very happy about what we're doing so I wouldn't be involved anyway, but I said to Roy, "Why don't you just get some young guys and go out on the road as Roy Wood's Move, or something, or Roy Wood's Wizzard if you like?", but he won't do it. He won't use either of those names. But without the names it doesn't have the impact with the people that matter – which are the bookers.

What did you think when Roy's image really changed very quickly – in the beginning he was all clean cut and then he grew the little beard. We have this one picture when he has this Hitler moustache that's really weird, then the Fu Man Chu thing, then the full beard!

I thought he looked really good when he had the D'Artagnan sort of look, then he got really hairy. He got really bizarre! I think what it was really, was after the cabaret thing, we went from doing AVE MARIA to releasing BRONTOSAURUS – how different can you get? So the idea was to show everybody that The Move were a rock band again, heavy and bizarre.

Do you think it helped Roy that Jeff came in because Roy was the main writer in The Move?

I don't think it did Roy any favours at all.



Really? Do you think it was a mistake to bring Jeff in?

Ultimately it was, yeah. Jeff didn't do anything for The Move as such. The Move were in the last throes anyway and if we were going to carry on as The Move, it would have been better to bring someone in as a replacement, not to tread on Roy's toes so much. As far as ELO's concerned, Roy didn't do much for ELO. He had the idea to start it, and he thought of the name, which is pretty important, but the first album there's nothing really on that except maybe 10538 OVERTURE which Jeff wrote so I don't think Jeff did anything for The Move and Roy didn't do anything for ELO really.

When the idea of ELO came about The Move was still together and it was a very revolutionary idea. How did you take to it initially? Obviously Jeff Lynne and Roy Wood were enamoured with the idea, but you came from a Brumbeat

background, you played Hamburg and went through a similar thing to what The Beatles went through which was as bare boned as a rock band is possible to get. How did you react to it? Was it also something that you were interested in?

Yeah, I was the more practical member of the trio. Anyway, Roy and Jeff were very full of ideas but didn't often think about the practicalities of things. I suppose it was me who had to try to organise trying to find other musicians and rehearsals and getting money together to make this thing possible really, but in the end they wanted to quit The Move before we did that last album, just end it. We had to talk the record company into it – they weren't interested – they'd got a successful band on their label called The Move and they were quite happy with that. We sort of said, "Drop that and go somewhere else". They weren't that impressed, so in

the end, we came to a compromise and did both but it was The Move deal money that made it possible for us to spend all that time in the studio for the original ELO album.

Did you like some of Jeff's stuff from the Idle Race, cos I'm a big fan of them?

Yeah, of course!

What did he think of that?

He's pretty embarrassed by it, but he needn't be. I know there are some silly stuff on there like **SKELETON AND THE ROUNDABOUT**, but it's just evolution, isn't it? It's how you start.

The shame about Jeff is that, he's a great guitar player but even in ELO there'd only be occasional flashes. Like you, for your work in ELO you had to simplify your drum approach from how you played in The Move. Was it a tactical thing that it was the song that mattered?

It wasn't just the song, but we were really pushing the ELO sound which was basically the strings. We thought, *"What have we got, that the other great bands around haven't got?"* Cellos and violins and other instruments, in the studio at least, so we tended to feature those. Instead of a guitar solo it would be a violin solo. Instead of a drum break, it'd be a string break, to emphasise that.

What did you think of the LOOKING ON album?

It's sort of over-heavy and the production's muddy but there are some nice riffs in there. It's a very riff-oriented album, almost like a Black Sabbath album!

How about MESSAGE FROM THE

COUNTRY? That was fantastic!

Well, that again is pretty eclectic. There are some pretty different things in there.

IT WASN'T MY IDEA TO DANCE was on that.

Yeah that was nice. Mind you, it was that time that – it's the same with the early ELO al-



bums as well – I look back and I get really bored cos the tracks go on and they are really too long, but that's how it was then. You were expected to do really long tracks and really complicated arrangements – being clever just for the sake of it.

What did you think of The Move's first album because that definitely didn't have all that stuff? The songs didn't go on too long.

It's a great pop album. There's a lot of singles on there but trouble is, it's not an album, it's just a collection of songs. No way is it actually an album.

Who did the cover for that album?

That was a friend of Tony Secunda's. You're supposed to be able to put a pin in it and it's like a Catherine Wheel. That's what it's supposed to be, but it never really worked that well.

I heard SHAZAM was your favourite. Why was that, cos Roy doesn't really like that one now? He thinks the dichotomy was, on one side there were originals and on the other side were covers, a Roy side and a Carl side.

I just liked the sound of it. I think it was some of the best production Roy's ever done. It's really clean. The drum sound is really excellent. It's probably too clean for Roy's taste. I'm not too keen on Roy's production. His production was too much for me. It was like the kitchen sink and what else can we find...

You like the simpler stuff. What did you like of Roy's stuff? Did you like the post-Move? The one-off singles like Forever?

It was nice. DEAR ELAINE I liked a lot.

Did you do any of that stuff? He was recording the BOULDERS album while he was still in The Move. Did you hear a lot of that stuff?

Yeah, one or two bits. He tried to keep it separate, which was difficult to do. I loved it. SEE MY BABY JIVE was absolutely great and WISH IT COULD BE CHRISTMAS EVERY DAY is one of the best Christmas songs ever.

How about CALIFORNIA MAN, because that was a Fifties thing?

Late 'Fifties music is still my favourite thing. I've got a huge collection of American stuff, and that's my favourite. I en-

joyed the whole thing – dressing up and slicking the hair back and wearing tight trousers and...(*FTM – Ooer, you'd better stop there!!*)

Maybe there'll be a Move box set. That would be interesting! Roy says there's not much unreleased stuff.

No, there isn't. I'm sure there's virtually none. We took a lot of time making these records with The Move and nothing got wasted as I remember. It was all released. You can always find demos and stuff like that.

Was the band ever recorded live beyond that EP you did at The Marquee? I've heard that you taped the show at The Fillmore when you played San Francisco, on the only US tour. Are there any good live tapes of the band?

People have sent me live Move tapes – one from Sweden, one from Germany I think. The quality is not good. You'd have to be a fairly avid fan to want to get that!

Why did Roy leave ELO? There's a couple of things been said, one being that the credit was not placed on Jeff's shoulders and Roy wanted to leave while the friendship was still there. What's the real reason?

I don't know. Roy really is the only one who knows. It was really embarrassing for Jeff and me at the time. There was some bad feeling but it's all gone now. It was a long time ago. No one would have minded if Roy had said to Jeff and I, "Look it's not really working out. I'm going to leave and form a new band." We would have talked about it and accepted it and we would have carried on as we did anyway, but the thing that

annoyed Jeff and I was that Roy left and he took a couple of guys out of ELO with him and began rehearsing for a couple of weeks with his new band. I'm sure we were the only people in Birmingham that didn't know and other people we knew would say, "So what about this new band that Roy's rehearsing with then" and we'd go "What're you talking about?" We knew nothing. We felt a bit foolish and it took us a while to forgive him for that.

When was the last time you played with Roy. Was it with Tony Iommi?

Yeah. I've got a band called Belch with Tony Iommi, Jasper Carrott, who's very big in England as a comedian, Phil Ackrill who was in Denny Laine And The Diplomats with me and who's now managing ELO actually and Phil Tree who is the bass player in Roy's band. Tony and I wrote a song actually, which Jasper was going to put some funny lyrics to but he's never got round to it.

On the SPLIT ENDS album it was announced that The Move weren't splitting up, they were just taking a long "Hiatus". Does that mean that the band is coming back some time???

That was the record company. I'm sure one day Roy and I will do something together in the studio. I like to think we will.

Interview by Ken Sharp to whom special thanks are due. Ken's other recent ELO-related interview with Roy Wood was published in the UK by Record Collector, and in its entirety by US magazine Goldmine. Thanks also to Christine Liddy for the loan of her Move photos, some of which appear in this article.

Transcribed by Jules

Edited by Gill



Great Move! The Best Of The Move

(EMI USA, 0777 7 6060 23)

Yet another "Best Of The Move"? Rather a misleading title, implying the umpteenth "Greatest Hits" compilation, this is in fact the last piece in the Move CD jigsaw. The three on Repertoire comprise The Move's entire back catalogue up to and including 1970, while GREAT MOVE contains MESSAGE FROM THE COUNTRY plus the remaining 1971-72 A and B sides. (Cue much gnashing of teeth from purchasers of the recent MESSAGE CD reissue on Beat Goes On.

Anyway, at last we have all fifteen tracks on one record (plus two, which we will come to in good time), whereas SPLIT ENDS (1974) only had twelve and SHINES ON (1979) had fourteen, shedding DOWN ON THE BAY in the process. Everything has been digitally transferred and mastered from the original two-track master tapes (it says here). In some cases, the sound difference is noticeable, particularly on the more musically sophisticated songs like NO TIME with its multi-tracked recorders coming across crystal-clear, and IT WASN'T MY IDEA TO DANCE, on which Roy Wood's oboe and clarinet brought approving comparisons from a contemporary NME reviewer with Frank Zappa.

On others, the sound is (quite rightly) as rough and ready as on the originals. DOWN ON THE BAY still has that touch of distortion on the vocals and lead guitar, and DON'T MESS ME UP, one of the first in

the sticker on the front of the CD, are three hidden bonus tracks. My CD only has two (can I have my money back, guv?), namely the DUKE OF EDINBURGH'S LETTUCE from LOOKING ON (odd choice), and a minute-long US radio commercial for SPLIT ENDS, featuring brief snatches of DO YA and TONIGHT.

Only one hiccup in the packaging department. If The Move were a trio by the time they were on Harvest, how come Rick Price is still treated as a fully-fledged member of the band in all the photos? Having disposed of that niggle, the insert notes are well-informed. So often these compilations are spoiled by a shoddy, inaccurate biography; thankfully this one isn't. The discography includes all UK and US single and album releases, even the Old Gold and Dakota early 1980's reissues on 45, plus the MFP and Pickwick budget compilations. And the original UK and US front sleeve designs for MESSAGE, plus SPLIT ENDS are reproduced. If you don't have the time, the money or the space to collect all the CD reissues clamouring for your attention, you should certainly treat yourself to this one.

John Van der Kiste



an honourable tradition of UK Elvis imitators, followed by the Tremeloes, Mud and - um - Shaky - whoops - Wizzard! - still sounds like a Fifties Sun recording. Would we have wanted it otherwise?

So from MESSAGE to MY MARGE the tracks are in the same order as on the original. Thereafter, we have TONIGHT, CHINATOWN, BAY, CALIFORNIA MAN and DO YA. Then, according to



I remember Parka coats with the fur lining round the hoods, reeking of the scent of dead ferret after you'd worn them out in the rain more than twice – or cheap perfume if you'd got lucky behind the bike sheds... Doc Martens that would split at the merest hint of anything jagged, demanding the skills of a micro-surgeon, armed only with a hot poker to cauterise the damaged seam – yet we managed it, didn't we?!

T. Rex, Slade, Mott the Hoople, Suzi Quatro, The Sweet, all stand out as beacons in the night to that bygone era. Even **Barry Blue, Lyndsey De Paul** and **Mike Batt** had you whistling (be honest), but of course it was none of those stalwarts who inspired me to put pen to paper. I write in obeisance of course to that most colourful rockster of them all! The guy who looked like he'd just climbed straight out of a Marvel comic after doing battle with the **Silver Surfer** or some other cosmic character – **Roy Wood the Wizzard!!**

A black and white photograph of a man with long, dark, wavy hair and a full beard. He is singing into a vintage-style microphone. He is wearing a light-colored shirt with dark polka dots. A guitar strap with the 'Fender' logo is visible over his shoulder. The background is blurred.

How many friends have I bemused over the years extolling the virtues of the Great Man himself, helping to keep his name alive whenever conversations swung onto pop music? Too many to mention! Long after Wizzard had split, and Roy's solo hits had dried up — when there seemed to be only me buying his singles, and getting strange looks over the counter into the bargain.

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Anyway, I'd craftily knocked together a tape featuring ELO, **Monty Python** sketches, and cunningly interwoven among them some of the new Roy Wood **Wizzo Band** stuff (**Adrian Juste**, eat your heart out). And it worked; at a time when Roy was right out of fashion to all but a few of us ardent supporters, my mates – who were more into **Motown** – liked the music i.e., the stroll, don't go over there, and particularly "That Rainbow song".

DANCIN' AT THE RAINBOW'S END – now that really was a song to chase the blues away, even if it did contain the incredibly naff lyrics: *"At once your eyes will glow, they will make your garden grow"*. It should have been a chart hit.

But 1978 came and went, the Wizzo tour collapsed (leaving me particularly pissed off as I'd bought tickets to see them at the old **Tiffanys** in **Nottingham**) and everything seemed quiet on the Woody front.

1979 dawned. I recall an interview in the **Nottingham Evening Post** headed, 'Roy Wood A Rock Music Genius'; another interview in the long defunct **Record Mirror**, regarding the new **Darts** producer with the comment, 'Will The Wizard turn black vinyl into gold', along with an announcement about a new band that he was setting up, Roy Wood's **Rock Brigade** (whatever happened to them ??!). Then came the new Roy Wood solo single, we're on the road again, which grabbed me at the time, although when I listen to it now, parked against the majestic angel fingers on the 1982 **ROY WOOD – THE SINGLES ALBUM...** well, 'nuff said.

And so into 1980, a strange year for me all round really. I changed jobs, went back to college, and started smoking. It was a sort of pseudo, 'Oh well, I suppose I better start growing up' sort of phase, which lasted almost until the following Christmas! Only then, on a damp November afternoon, as I trudged through the corridors of **Nottingham Trent Polytechnic**, did fate swipe a hand through the tentacles of mundanity that were beginning to shackle my life (Phew!) There, on the notice board, in total contrast to the time tables, schedules, and general paraphernalia pinned up around it, was a poster declaring **Helicopters**, featuring Roy Wood – with a set of whirly blades sticking out of his

head – and an announcement that he'd be playing the Trent Poly Christmas Gig!

Daft as it sounds now, I always remember that moment as a stark invasion of privacy. There I was, still listening to my old library of Woody tracks, partly as a means of escapism, and yet the Polytechnic, one of the very institutions that I would have liked to escape from, but saw as a means to an end, had got my rock hero to do a gig for them. Well, this indignation lasted for a good half minute, or as long as it took me to dash along to Administration and bag my ticket for the gig (I think it was £3.50!) to be performed at the Clifton Annexe. At that moment it felt like Sunday Night at the London Palladium, when the curtains rise and the dancing girls leg it across the stage. Life changed from black and white to colour again in one explosive crescendo, and I'd like to say that this unexpected Christmas gift revitalised my sagging spirit to such a degree that I passed all my business studies exams outright – but I can't, I had to do a re-sit... However, it did cheer me up no end, and it must have been the faint tinkle of approaching sleigh bells, rustling through the treetops, which knocked my concentration on exam day. (Either that or the sound of that damned cash register at the beginning of the 'Christmas One'.)

Regardless, the great day dawned, and I was one of the first to arrive at the Poly concert hall, studying the surroundings whilst musing that there didn't seem to be enough room to swing a cat round – well, not without giving it an instant lobotomy anyway. I was just about to make my way into the bar for a few drinks when, lo and behold, emerging from a side door behind the cramped mounds of musical machinery, issued the Great Man himself – all hair, and enough red dye to drown the already damaged cat in... and it was then that my seizure started.

You know those dreams you have, where you're trying to run away from something, but your legs won't function. Well, at that moment I had an attack of something similar, only it wasn't my legs that were rendered useless, but my brain.



See if you can spot Woody in this 1980 line-up of Helicopters

SCOOP!

TONY RAINBIRD/ROY WOOD INTERVIEW :-

Tony Rainbird: Err, hello, you're Roy Wood aren't you?

Roy Wood: (Questioningly) Yes?

Tony Rainbird: Err, I've got everything you've done.

Roy Wood: Oh, right (shakes hands).

Tony Rainbird: (Desperately trying to expand on previous comment). The Wizzo Band didn't do very much, did it? (Oh, my God!!! What have I said!) Are you doing an album with Helicopters?

Roy Wood: (Walking towards bar) We're probably going to do a live one at **The Marquee**.

Roy Wood exits Concert Hall, leaving Tony Rainbird alone and staring over a dark chasm. The moment I'd waited for all those formative years, to tell the Great Man himself just how much his music had meant to me, and then the opportunity had melted away, like snow under the mid-day sun.

Now, really, it was at this point where I could have let it all go, but still the melodies continued to rattle (snake roll) through my head,

combined with the interestingly enjoyable – if not entirely market driven – singles releases of the early to mid eighties, whilst Woody raised his head every now and then on TV.

The years rolled on to 1992 and the **Barnado's** gig with Woody winning the night. Then, after much frustration trying to track down more live dates, I was finally rewarded with a great night at **The Road Digger/Runner/Mender** (!) in **Northampton**, December 1993.

"And there you have it," he said, breathing a sigh across the eons. Its been a long trip, from the wild, idealistic lad of fourteen to the semi-sedentary dad of today, still waiting for Woody to get a chart hit. Currently on the mantelpiece, already well-thumbed and slightly dog-eared, are two tickets for the **Symphony Hall** gig this Christmas. The magic is still there and, like the rainbow, I hope it never fades.

By Tony Rainbird

Photos by Ken Latta

Do any other readers have fascinating tales about meeting their hero (or not!) that they would be man or woman enough to share in FTM? You do? Well kindly keep it to yourself! No really, send 'em in – oh please do!

WOODY NEWS

ROY ROARS INTO TOWN!

Those of you who read magazines backwards (!) will be, as yet, unaware that The Roy Wood Big Band are to perform a Christmas Special at Birmingham's Symphony Hall, probably the country's most stunning venue. This is your opportunity to see Roy and his band in a setting which compliments the spectacular sound (not to mention the sight!) they have now developed. The show promises to hold several surprises and will certainly be the Christmas concert to end all, well ... Christmas concerts! For all of you who have written in asking when you can see Woody playing live – now is your chance! The Symphony Hall booking office is but a phone call away. Wait not a second longer. Dial 021 212 3333 and really make your Christmas something to remember! (See page 3 for other dates).

US Upstart!
The CD of Starting Up was released in the US on the Griffin label on November 2nd ... and there's not much else to be added to that at the moment. Still, keeps the trainspotters happy!

WOODY SHOT!

The Roy Wood Extremely Big Band gathered together down on the farm recently for a photo shoot. The set involved eight Harley Davidson motor bikes, the latest collection of very fetching stage clobber and several crates of ale (the crates were required as risers, so of course, they had to be emptied first!) Such a fabulous party was taking place that a mob of raindrops gate-crashed, bringing with them all their friends in a total onslaught of precipitation. "Oh, thank you, God" said the photographers, shaking their fists skyward, "Thank you sooooo much".

On The Box

TV current affairs programme Midlands Today, celebrated thirty years with a mini documentary about Birmingham's Most Famous Rock Star. Raving reporter Mr Wood whisked us on a journey through his life, visiting places of great significance to his career, from The Belfry where The Move first performed, to the Symphony Hall, at which Roy's newest line up will soon appear.

Mojo Working

The Christmas edition of Mojo features a short interview with Roy, whilst Back Street Heroes give our man some space and Me magazine have also had a chat for their festive issue. Next stop: Penthouse?

WOODY'S COMEDY CORNER

Children! Cover your ears for

(AND THIS IS THE CLEANEST ONE HE COULD FIND!)

Anyway, there was this **@#! and he #*#\$! with a !!!@#, so @@^!!@# on the **!#!*~ did a ***#!... \$##@*!!



Tattoo you where?

After seeing a photo of an ELO tattoo in the last issue of FTM, Mr S Galliot of Winchester sent in this very lovely portrait of himself and his arm, right arm. Apparently, he has been a Woody fan for over thirty years and has recently decorated himself thus. Smashing, eh? One wonders just where Woody's logo will pop up next!



NOT SPECIFICALLY RADIO AND TV TIMES

Look out for Mr Wood on TV and radio (OK, listen out) in the Midlands area promoting his gigs at the Symphony Hall and The Roadmender. Several radio stations serving Birmingham and Northampton have invited Roy on air including BBC Radios WM, Hereford and Worcester and Northampton and independents KCBC, Northants Radio, Beacon and anybody else who knows him, really! TV is currently being set up on Central and BBC Midlands. Apologies for lack of specifics here but, well, you know how it is...!

...AND MORE SPECIFICALLY...

Nationally, the good news is that Radio One FM's grooviest presenter, Mark Radcliffe has asked Roy to cart himself up to The Palace Of Glittering Delights in Manchester for a live acoustic'n' chat session on December 12th at around 10pm-ish. Set the controls for 97 - 98 FM and start listening now! It is the best radio show since Tonee Bla...! No, really! Monster Music and Loony Humour. Great stuff on every show but extra fab on Woody's special night. (OK Mark, where's the tenner?!)

SQUEEZE THE TUBE TONIGHT (OH GOD!)

Woody was spotted recently at a Jools Holland gig in Birmingham chatting about the respective size of their horn sections (Hmm!). What will become of this, we wonder?!



Rob's Grotto

A mini-revamp for the FTM Shop before we expand with more offers next issue. And a NEW ADDRESS! If anyone feels they have an unanswered query or are awaiting goods, please get in touch with Rob at this address. We are also introducing a closing date by which time all orders for this issue must be received. This is to prevent the late orders we receive sometimes causing delays with our suppliers. All offers below are valid until January 31st 1995.

THE BC COLLECTION

By Richard Tandy, Dave Morgan and Martin Smith. Eighteen track CD of previously unreleased material, exclusive to FTM. Limited edition autographed copies are back in stock but are going fast!

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



BITTER SUN AFTER DARK

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

Price: £10.00 UK, £11.00 Eire/Europe, £12.00 Rest of world



THE GREAT DIVIDE

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

Price: Each £6.99 UK, £7.99 Eire/Europe, £8.99 Rest of world



MODEL CITIZEN

By Eric Troyer. Limited edition six track mini-album, last few autographed copies remaining.

Price: CD £10.00 UK, £11.00 Eire/Europe, £12.00 Rest of world. MC £8.50 UK, £9.50 Eire/Europe, £10.50 Rest of world



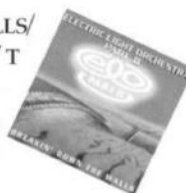
THE MOMENT TO BUY!

You demanded it! So bowing to popular request, we have on offer all the MOMENT OF TRUTH releases to date.

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

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

Each: CD £4.99 UK, £5.99 Eire/Europe, £6.99 R.O.W.



MOMENT OF TRUTH

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



We have been concerned recently that our replies to your queries have not been as prompt as they should have been, for which we apologise. As far as we are aware, all queries regarding have now been answered. If you are still waiting for goods or a reply, please write to Rob. In the meantime, here are some things that you can do to help us process your query/order quickly:

- ☐ Cheques MUST be made payable to FACE THE MUSIC FANZINE. Unfortunately, "FTM", "FTM Shop" etc, will not be accepted by our bank and will delay your order. Incorrect cheques will be returned and will incur an administration charge.
- ☐ Overseas orders MUST be paid by a cheque drawn on a UK bank. Unfortunately, we cannot accept overseas cheques due to exorbitant bank charges now in force.
- ☐ PRINT your name and address CLEARLY.
- ☐ DATE all correspondence.
- ☐ INCLUDE telephone No (all information is for the sole use of FTM and is not passed on).

HOW TO PAY

UK: Cheques/PO's payable to FACE THE MUSIC FANZINE

Overseas: Bankers draft drawn on a UK BANK and in POUNDS STERLING payable to Face The Music Fanzine. You can also pay by CASH in POUNDS STERLING or the equivalent value in your own currency but ONLY if a realistic rate of exchange from sterling is applied. If sending cash, please use a registered envelope as FTM cannot be responsible for money lost in the post.

Due to new and/or increased bank charges, the above are now the ONLY forms of payment FTM can accept.

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

All prices include P&P.

To order the above write to:-

Face The Music
(Rob Caiger)
93c Brondesbury Road
LONDON
England
NW6 6RY

Back Issues

Due to our recent influx of new readers, the following are the **ONLY** back numbers still available:

9 Cover Photo: ELO PART II

ELO PART II's first interview, album review and report on Press Launch.

10 Cover: ELO PART II

ELO PART II & MSO tour report, behind-the-scenes feature, ELO video reviews.

11 Cover: Hugh

Hugh McDowell interview, vintage interview with Jeff, OrKestra in Amsterdam.

12 Cover: Bev

Interviews with Richard Tandy & Dave Morgan,

PART II on the road in Germany, XANADU feature.

14 Cover: Woody

Idle Race feature, Woody's live escapades, OrKestra LP review, Tandy Morgan Smith & Jeff's latest productions feature.

16 Cover: Roy Wood

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

17 Cover: Richard Tandy with gold disc.

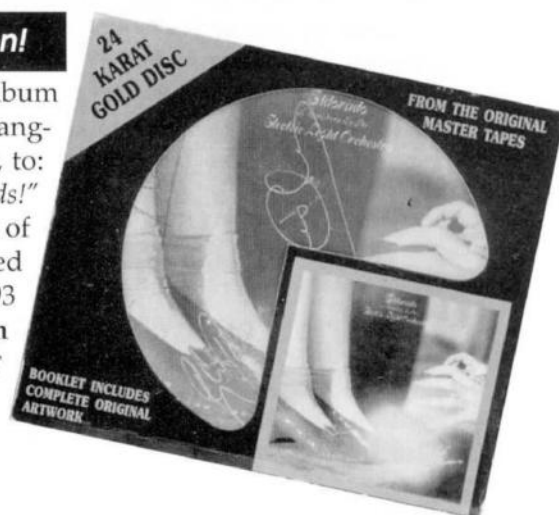
Richard Tandy interview, Woody in session, BALANCE OF POWER feature, Martin Smith, Hugh McDowell, ELO PART II & Woody items.

Please note that 13, 15 and 18 are now **SOLD OUT**.

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

FTM Reader Finds Gold In Lou Clark Competition!

The answer to who played flute on ELO's groundbreaking album **ELDORADO** defeated just about everybody. We had answers ranging from Roy Wood, every ELO member past and present, to: "nobody played flute on **ELDORADO**, it's a trick question, you bastards!" Wrong! It was none other than...Lou Clark himself! First out of the bag was **Paul Smith** of Gosport, who wins an autographed 24-carat gold CD of said LP, plus a signed copy of Lou's 1993 **Albert Hall** concert programme. Our only other winner, **Ian Bristow** from Abingdon, wins a fully autographed **MOMENT OF TRUTH** CD. Congratulations!



Supplement Scheme Changes

The Supplements are FTM's between-issue urgent news service. Usually produced as an A4 colour 4-page Newsletter, always packed with Tour dates, record releases, collectors information and lots of pretty pictures!

In order to improve FTM's reader services and streamline our administration, we have changed the Supplement address:

Face The Music (Rob Caiger), 93c Brondesbury Road, LONDON, NW6 6RY

Price: £6 (UK), £8 (Eire/Europe), £10 (rest of world). Cheques payable to **FACE THE MUSIC FAN-ZINE**, and **must** be drawn on a UK Bank. In addition, overseas subscribers can pay in currency so long as a realistic rate of exchange is applied and money is sent via registered post. FTM cannot take responsibility for any funds lost in the post.

This entitles you to four supplements delivered first class (air mail overseas).

Send It...

87 Dryfield Road
Edgware
Middlesex
HA8 9JW
ENGLAND

Dear FTM

We would like to thank all of the fans who attended the ELO PART II pre-tour concert at **Solihull Conference Centre** on 21st September 1994 for donating £100 to **ChildLine Midlands**.

ChildLine receives over 10,000 calls every day from children and young people but lack of funds means that currently only around 2,900 of these calls can be answered. Children ring ChildLine for help with many different problems, although the largest categories of problems are sexual and physical abuse. Other common problems include bullying, family problems, pregnancy, drug and alcohol abuse, bereavements and running away from home.

It is our aim as fundraisers that more children who are unable to get through to the counselors through lack of funding will be able to speak to someone who cares and is more than willing to help. With continued help and support from caring people such as ELO PART II and their many fans we are sure that our objectives will be fulfilled and all children will be able to enjoy a happy childhood.

The last time I went to a concert at the Solihull Conference centre was 1971, to see a new band perform their first gig. They were billed as the most outrageous band ever, with the most way-out clothes and make up. That was certainly true. The audience loved them and a new Brummie band was launched. That night they started their first U.K. tour, their name was E.L.O.

Again many thanks for your support which is very much appreciated. We wish ELO PART II continued success in the future and our good wishes to all their fans.

Phil Beavers,

Chairman (Birmingham & Solihull Friends Of ChildLine)

Dear FTM

I had a lovely response from **Dave Morgan** last year when I phoned *out of the blue* asking him if he could provide words and music for his two Christmas songs, **BETHLEHEM TOWN** and **CHRISTMAS BELLS**, so that they could be sung during a children's carol service in **Bridgnorth** later in the year.

Not only did he oblige, but he also sent a cassette of the single, and visited my wife's school (on invitation) and rehearsed with the kids as they prepared to sing his songs in their annual Christmas carol service.

Two otherwise unknown carols were given a real good singing by the children of the **Endowed School** in Bridgnorth's **St Mary's Church**, and were sung for a second time with the parents joining in quite joyfully. Hopefully, they will be taken out, dusted down and sung again next December as well. Many thanks Dave, most appreciated.

Tony Ashling,
Bridgnorth, Shropshire

Pen Pals

Well, not exactly. If there's one thing I'm short of its friends with good taste in music, so if you're ELO crazy and live in the Calderdale or Bradford area (you know who you are) then I want to know about it! My address:

Edward Morris
14 Erringden Road
Mytholmroyd
Hebden Bridge
West Yorkshire
HX7 5AR

ELO Fanzines

We have almost completed a feature on the history of ELO, Move and Idle Race fan clubs, but in the meantime and in response to various enquiries, the following are current fanzines in existence from around the world. If you know of anymore, please get in touch.

Starlight

Michael Osinga, Achterwerf 117, 1357 BP ALMERE, The Netherlands. (New Address)

An A5 quarterly fanzine for the Dutch ELO Fan Club. Granted official status in the Seventies, this long-running publication is now translated into English and costs GBP £10.00 for 5 copies.

Light

c/o Steve Rifkin, 7421 Kathydale Road, Baltimore, Maryland 21208, USA.

"The North American fan club dedicated to the sound,

the people, the work, and the future of ELO, ELO PART II, Jeff Lynne, along with The Traveling Wilburys, The Move, The Idle Race."

Destination Unknown

PO Box 365, Stafford, ST18 0RY, UK

A5 fanzine produced bi-monthly by FTM reader **Euan Wilson** (thanks for the credits!), and costing TBA

If anybody has received a copy of the allegedly every six-months produced Twilight could they please let FTM know. Over to you Simon...

Fanzines

If you would like your fanzine mentioned in FTM, please send a copy to the Editorial address along with info on prices, etc.

Keep On Rockin'

(70's Rock 'n' Pop) from FTM's John Van der Kiste. Issue 7 features **Sailor**, **Hurricane Smith**, **Elton John**, ex-Move bassist **Ace Kefford**, **Jimi Hendrix**. Cost per issue £1.50 (overseas £2.25) from John Van der Kiste, Lavandou, Moorland Park, South Brent, Devon, TQ10 9AR.

Broken Arrow

(Neil Young) Alan Jenkins, 2a Llynfi Street, Bridgend, Mid Glamorgan, CF31 1SY. UK Subscription: £10

"Where's Eric?"

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

If replying to any of the above ads, please remember to quote FTM as your source. Thanks!

The Shine On Newsletter

(Procol Harum) 4 newsletters for £5.00, payable to Henry Scott-Irvine, 7 Shamrock Street, Clapham, London, SW4 6HF, UK.

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/P.O.'s payable to: **Fish Information Service**

The Wizard's Knob

(Terry Pratchett) John Penney, 50 Sunnybank, Kirkham, Preston, Lancashire PR5 2JE. UK Subscription: £7

Childline

Further to the letter on the previous page, if anyone feels like making a donation, please send to the following address:

Childline, 19 Rectory Road, Solihull, West Midlands, B91 3RJ

Classified Ads

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

For sale:

SINGLES (7")

MOVE

Brontosaurus - £4

ELO

10538 - £3, Beethoven/Queen - £3, Beethoven/ Manhattan - £8, Showdown - £4, Can't Get It Out... - £5, Strange Magic - £4, Livin' Thing - £4, Twilight - £4, Secret Messages - £5, So Serious (12") - £4

ROY WOOD

Forever - £3, Goin' Down Road - £4, Shame - £4, Eyes of a Fool - £5

ANNIE HASLAM

Never Believed in Love - £6

WIZZARD

Baby Jive - £3, Ready to Rock - £3, Ready to Rock/ Winter (CD) - £5, Rattlesnake - £6, Indiana - £6

JEFF LYNNE

Crazy Thing - £5, Lift Me Up (Promo CD) - £7

LP's

MOVE

Shazam/Looking On (double) - £6, Message From Country - £5, The Collection (double) - £5, Fire Brigade - £3

ELO

I, II, Light Shines On, New World, Out of Blue, Discover, Xanadu, Time, Messages - all £4 each, Three Light Years (3 LP's) - £12

ROY WOOD

Boulders - £6, Mustard - £5, Starting Up - £4

LOUIS CLARK

Per-spek-tiv (with Roy Wood) - £10

TRAVELING WILBURYS

Vol.4 - £10, Ultra Rare Trax - £10

GEORGE HARRISON

Cloud Nine - £4

CD's

ELO

First Movement - £6

MOVE

Early Years (Dojo) - £6, Best Of (Music Club) - £6

ROY WOOD

The Definitive Album - £5

RANDY NEWMAN

Land of Dreams - £7

Wanted:

JEFF LYNNE

Lift Me Up CD (with B-side)

ANNIE HASLAM

Annie in Wonderland

Contact: D Burley, 75 Amory's Holt Road, Maltby, ROTHERHAM, South Yorkshire S66 8EH.

Post & packing: 80p per item, 50p per additional item. Cheques payable to **D Burley**.

Charity Auction:

In aid of **British Migraine Sufferers**.

One copy of Bev Bevan's book. Good condition – a must for all loyal fans.

Offers in writing to: Emma Richards, 13 Riverside, NEWPORT, Gwent NP9 7AJ.

Bidding starts at £10. Final price must include additional £3 for postage (by registered mail for safe passage).

FTM Germany Fan Convention

FTM Germany are holding a Fan Convention open to all FTM readers and friends to meet/ swap/watch videos and generally socialise. It will be held at **Hotel Novotel** in **Bonn** over the 8/9 April 1995. Cost is 30DM per person (approx. £10, depending on the vagaries of the exchange rate!), including buffet. Rooms are 69DM per person (sharing a double room), or 99DM for a single. To book a room, contact **Hotel Novotel, Kennwort: FTM Fan Tref (8.4.95), Max Habermann Strasse 2, 53123 Bonn, Germany, Tel. 02 28 25990**. If you don't want to stay in the hotel but just attend the Convention, contact **J & A Kraus-Bienentreu, Kirchbergstrasse 3, 53572 Bruchhausen, Germany**. For those who require general tourist information, contact **Touriste Information, Munsterstrasse 20, 53111 Bonn, Germany, Tel. 02 28 773466**. See you there!

German Translation

FTM is available with a German Translation enclosed. Subscription rate is 44.- German Marks, payable to:-

FTM Germany
Wiener Platz 6
78048 Villingen
Germany

FTM Germany Newsletter

FTM Germany also run their own independent supplement service. Called Newsletter, it is a full colour German language bulletin and features many rare pictures and reproductions of foreign single sleeves. A collectors dream! An English translation is available. If you are interested, please write to: **Patrick Gutfenbacher, Postfach 1211, 76746 Jockgrim, Germany**.

Somewhere in t' Cosmos...



Cartoon by Ken Greenwell

AYE' UP LADS...

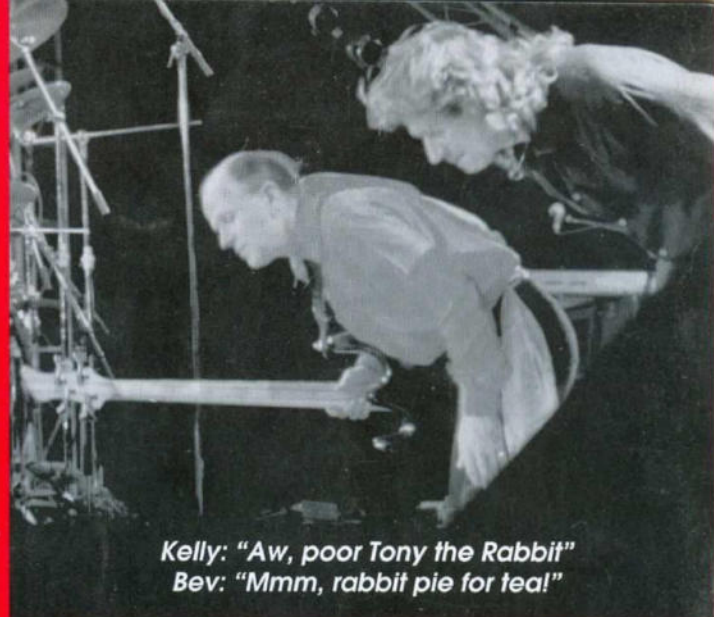


Thanks this issue...

Brian Jones, Mark Paytress, Fiona and FSR Management, Dave Ciano, Euan Wilson, Dave Allen, Steve Rifkin, Selena, Andy McNab and all those who helped give out flyers.

....Finally, a special thanks to Sam Brown's 43 MINUTES album for being the good vibe that enabled us to get this issue together.

Bev's Christmas Wish!



Kelly: "Aw, poor Tony the Rabbit"
Bev: "Mmm, rabbit pie for tea!"

