

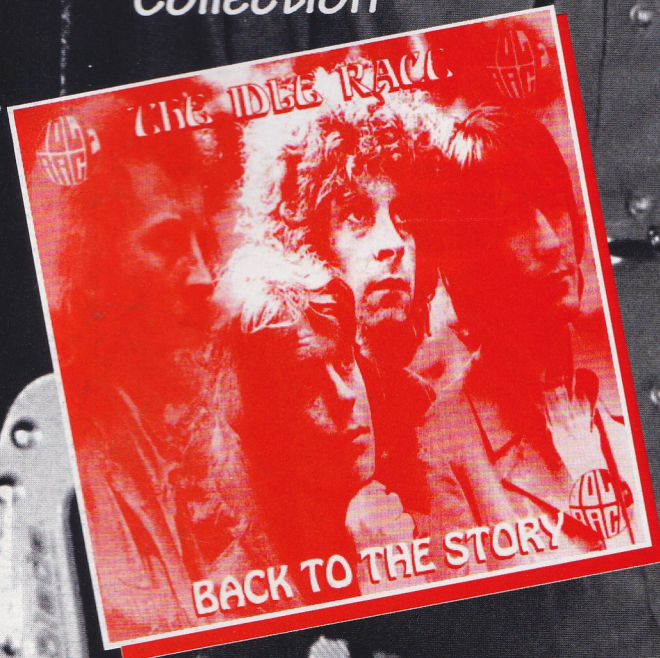
Face The Music

Issue 23

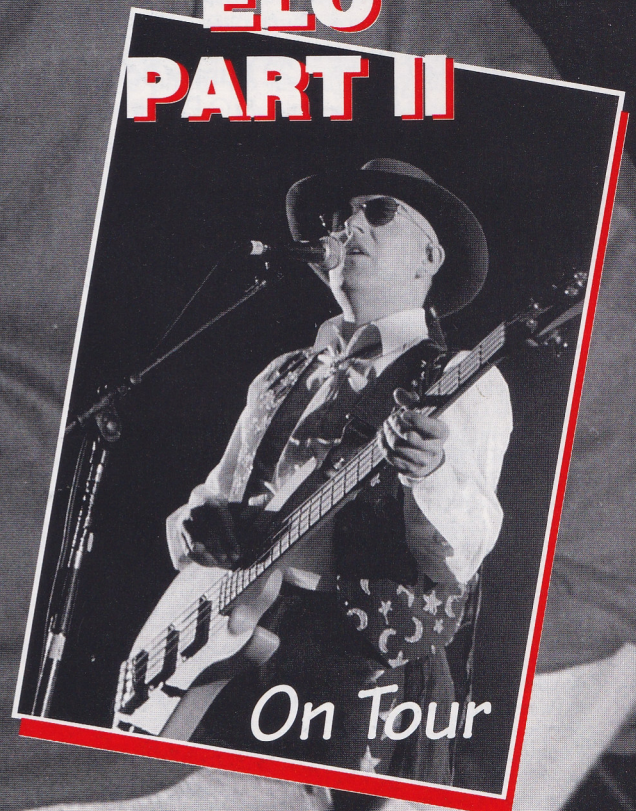
Inside:
**PHIL
BATES**
Naked!!!

HEARTBEAT
'86
Revisited

**THE IDLE
RACE**
*The Ultimate CD
Collection*



**ELO
PART II**



Plus ★ Mike De Albuquerque ★ Woody In Concert ★ Real Love ★ Gold Disc Raffle ★

June 1996

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Mik Kaminski - not this issue's Editor



Dear All,

Sorry we're a bit later than usual, but we hope that once you've had the chance to peruse our pages you'll agree it's been well worth the wait.

Lots of stuff on those busy Part II lads this time round, starting with our cover star **Phil Bates**. In our exclusive interview he reveals the tensions behind the making of **ONE NIGHT** (also reviewed this issue), as well as his motives for recording his new solo album, **NAKED**. Naturally, we're also offering you the chance to buy **NAKED**, and better still, autographed copies!

BACK TO THE STORY, the definitive **Idle Race** collection has just been released, and I'm sure I speak for all of us when I say that the opportunity to help bring the band's wonderful music to a wider audience has been one of our proudest achievements at FTM. Now you too can share in their digitally remastered glory (and again, at a discount price!).

How FTM came to talk to early ELO bassist **Mike De Albuquerque** is a story in its own right, and you can read about it on page 27. Finally, to round off the issue the FTM vaults were opened to bring you a retrospective on **Heartbeat '86** (gulp! was it really that long ago...?).

Yours Truly 1996,

Andrew Whiteside,

EDITOR

Here Is The News



ONE NIGHT released (well, sort of...)

Sneaked out so successfully in Germany that even the band didn't realise it, no other territory has seen a release yet, including Australia where the thing was recorded! The original sleeve featured some "interesting" credits, amongst which was Eric's **1000 EYES** credited to Jeff Lynne (!!!). Later pressings had a sticky label with the correct credits and song titles covering the errors. Contrary to popular belief, there was also a single released from the album in Germany. As previously reported **ONE MORE TOMORROW** was the favoured choice (seeing as how it was going to be the third single off **MOT** before Edel pulled the plug) backed with **MR. BLUE SKY** and **TELEPHONE LINE**, basically a straight 15-minute lift from **ONE NIGHT CD 1**.

EMI release Fool's Gold

No, not a thinly disguised attempt to namecheck The Stone Roses, but an opportunity to rubbish a totally unnecessary new EMI release which tarnishes an almost flawless reputation... and I'm not talking about **REAL LOVE**!



Back in 1991, FTM acted as advisors on the double CD **EARLY ELO** (EMI CDS 79 7471 2). As a result, the previously unreleased **BABY I APOLOGISE** was unearthed, together with quad mixes, early takes of **MA-MA-MA-BELLE**, **SHOWDOWN** and the definitive versions of ELO's first two albums complete with rare photos and **John Tobler's** exemplary sleeve notes. Five years on however, some un-named bright spark at EMI has seen fit to release a bowdlerised version entitled **ELO - THE GOLD COLLECTION** (EMI 7243 8 37162 2 7). Quite apart from the shoddy packaging (the front lists a non-existent song entitled **ALL OVER THE WORLD** (49TH STREET MASSACRE), and utilises the same photo no less than *ten times* throughout the CD), whoever remastered it left the tape running after **MOMMA** finished, catching the start of **ROLL OVER BEETHOVEN** in the process! Oh, and the new sleeve notes are crap too. Easily the worst ELO compilation since **FIRST MOVEMENT**. For those completists amongst you with £5.99 to burn, here's the track listing:

10538 OVERTURE, MR. RADIO, ALL OVER THE WORLD (SHOWDOWN EARLY VERSION), LOOK AT ME NOW, MANHATTAN RUMBLE (49TH STREET MASSACRE), IN OLD ENGLAND TOWN (BOOGIE No.2), MY WOMAN (MA MA BELLE EARLY VERSION), ROLL OVER BEETHOVEN, THE BATTLE OF MARSTON MOOR (JULY 2ND, 1644), QUEEN OF THE HOURS, SHOWDOWN (SINGLE VERSION), FIRST MOVEMENT (JUMPING BIZ), WHISPER IN THE NIGHT, MOMMA.

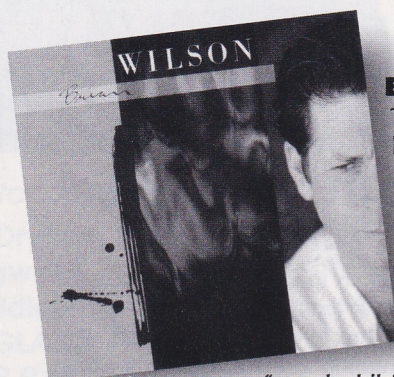
Unfortunately, we know for a fact that there are more hidden treasures still unreleased from ELO's EMI years. An opportunity wasted.

JEFF SHADOWED

It's rumoured that a **Shadows** tribute album may be on the cards, featuring contributions from **Mark Knopfler** and Jeff Lynne. Considering that Mark wanted Jeff to participate in his recent album, there may be a hint of truth in this one.

PHIL BATES...NAKED!!!

Steady girls!!! It's only a CD called **NAKED** and it's Phil Bates' new solo album, featuring everyone's favourite blue violinist, Mik Kaminski. A full (frontal) review can be found elsewhere this issue.



BRIAN LETS IT SHINE AGAIN

Beach Boys sonic architect and Godlike genius **Brian Wilson** has had his eponymous 1988 comeback LP (Sire/Reprise 925 669-2) re-released in the UK at budget price. Nestling amongst gems like **LOVE AND MERCY** and **RIO GRANDE** is the rather wonderful Jeff-produced **LET IT SHINE**. At the time of the album's original release, Brian commented:

"I worked with Jeff Lynne from the Electric Light Orchestra on that one. Let It Shine in a sense has meaning - in other words there's a light somewhere, so let it shine - let the light shine. It's simple. It's not a real complicated sort of a song. It's a love song about how he feels a burning fire inside of him, and it fills him with desire." (Ah well, he is from California, after all!)

Recent press reviews also picked up on Jeff's contribution:

"...and whilst Lynne's is the more benign presence - indeed he does a sterling job - it's easy to tire of those sanitising synthesisers" - **Stuart Maconie**, Q, Feb '96.

DESTINATION KNOWN

Euan Wilson wins this issue's star prize of 10 pints of beer with the FTM editor and only crisps to eat for sorting out the ELO Internet Mailing List and running it from his University's server. A true star! To join the list, send an email to:

elo@soc.staffs.ac.uk

and put "subscribe" (without the speech marks!) in the body of the text.

The Move mailing list is also located at this site. Send an email as above but to:

move@mail.soc.staffs.ac.uk

Two more Traveling Wilburys CD's have appeared, namely UNSURPASSED MASTERS and COMPLETE COLLECTION. Containing nothing new from previous bootleg releases, each retails around the hefty £50 mark (if you can track one down to buy that is!).

Arsehole Provider

Michael Bolton, leather-lunged smoothie with a perennial bad hair day, has covered (or should that be smothered to death with a pillow?) the Jeff-written **Roy Orbison** track **A LOVE SO BEAUTIFUL** for his recent oxymoronic "Best Of". We can only ask ourselves; why?

Roll Over Lay Down And Die

On similar lines, comedy pub rockers **Status Quo** cover **The Move's I CAN HEAR THE GRASS GROW** on their current album.

You are all reminded that Eric has contributed the theme music to ITV's Monster Mania programme (4.15pm Monday). Don't say we didn't warn you!

PHIL BATES & MIK KAMINSKI IN CONCERT

Following on from their collaboration on the album **NAKED** (more on that elsewhere this issue) both Phil and Mik performed together on 10th May at the **Lichfield Guildhall** in Staffs. More live collaborations outside of **PART II** are planned for later in the year.

A LITTLE ELECTRIC LIGHT ON A SPRING NIGHT

The sell-out "unplugged" gig on Saturday 4th May featuring Phil and Jo Bates, Mik Kaminski, Kelly Groucutt, Bev Bevan, and Gordon Giltrap was an absolute triumph in the magical setting of Tamworth Castle and our review and feature will follow in the next issue. The limited edition video and CD will be available in late 1996 by mail order only, but you can reserve a copy now direct from Phil's management company as follows:

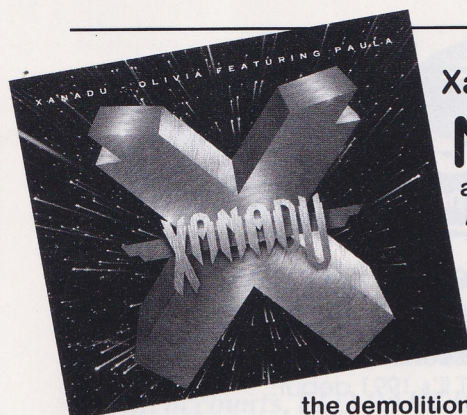
Don't Panic Productions, Bark House, 148 Cheltenham Road, Evesham, Worcs. WR11 6LW.

The video costs £14.99 plus £1.20 P&P and the CD £12.99 plus 0.60p P&P (UK P&P prices only). Cheques and postal orders should be made payable to **M.J. Flanders** with bankcard details included on the cheque.

Fist Movement

(they don't get any better...) What is it about Friday night BBC2 comedy programmes and surreal references to **Jeff Lynne**? **Fist Of Fun**, the sketches n' stand-up vehicle for comedians **Stuart Lee** and **Richard Herring** had a running gag throughout most of its recent series in the freeze-frame-or-else-you'll-miss-'em spoof news reports flashed over the closing titles. Try this one for size:

"Do you hate the world, and all the stupid worthless people in it? Why not join the World Hating Club, where you can meet other people like you and enjoy animated chat and tea and a biscuit. Bring unstable chemicals or gas, and help plan revenge on mankind for all they have done to you. Club Chairman Jeff Lynne of the Traveling Wilburys will travel from nearby Birmingham each Sunday bringing with him a range of genocidal gas and unusual electrical instruments, which can be played with and enjoyed by all after formal business is done." Erm, quite.



Xanadu Resurrected Shock!!!

Not one but two new versions of XANADU by two different "artists" are currently battling it out in the Australian charts.

The first by "Paula" Lacovich is at no.44, while Kirsty K's version is at no.50. Both feature inept disco/trance/dub etc, etc mixes throughout the CD single, very much in the style of

the demolition job (*not much to be demolished, Rob-*

Steinman-loathing FTM Ed) done on Jim Steinman's TOTAL ECLIPSE

OF THE HEART recently.

The original plan apparently was to release a XANADU megamix mix featuring the ELO originals I'M ALIVE, DRUM DREAMS and XANADU all edited together in one single. This exists somewhere but permission to release it was refused (thankfully Jeff Lynne still has taste!).

Do we really need a XANADU Tonemeister Mardi Gras Mix at 7 minutes and 10 seconds? The scary thing is that as a result of the success Sony may now consider re-releasing the original!

GORDON GILTRAP

For those of you sober enough to tear yourselves away from the bar on the current PART II tour, you would have caught the delights of Phil Bates joining Gordon on stage for a lovely guitar duet. Over to Phil:

"It's a nice little thing, you know, simple. I can play it! When Gordon first suggested I play it with him, I listened to it and learned just the one section. Then this section appeared with all sort of multiple tapping, and harmonics, and I phoned him up and said, 'What do you think I am?! This is Phil Bates you're talking to!' But it's good to do it. I've got to know Gordon fairly well, and he's a nice guy, and we've spent a bit of time playing together, so it's a bit of a change for him, and for me."



YES, WE'VE GOT A VIDEO!!!!!!

Some of you may be aware of the forthcoming celebrations next year for ELO's 25th Anniversary (yes, we know they formed in 1970...). One of the projects scheduled for next year is a celebratory video of ELO and all the related band members careers.

We are promised that the release will not be a rehash of the "Greatest Hits" videos or "In-Concert" specials and will include rare and unseen footage on-stage and off. Any film of the original Roy Wood-led line-up in-concert (which did exist) would be most appreciated. This is where you lot come in. If you have old TV recordings, cine-film, "audience" shot videos, "liberated" BBC tapes or think you could help with providing information, Don't Panic Productions would like to hear from you. All communications will be treated in the strictest confidence and should be addressed to:

Don't Panic Productions, Bark House, 148 Cheltenham Road, Evesham, Worcs. WR11 6LW. Alternatively, letters can be sent to the FTM address.

PHIL'S HOME BREW

Does this man rest?! Phil Bates opens a 14-track acoustic CD collection of new Tamworth artists called **HOME BREW** (HB 001) with his song **LIFE IN THE SLOW LANE**.

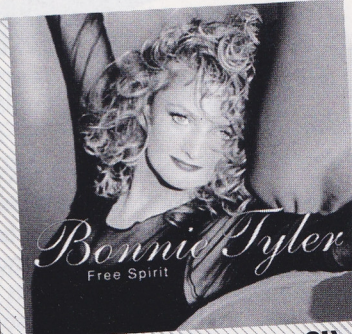
Thoroughly recommended! All enquiries regarding availability to **Acoustic**

Shock, Lower Gungate, Tamworth, B79 7AT, or telephone 01827 313343.

Following his appearance with local Tamworth folk band, **The Raconteurs** last December (who also contribute their track **THE THOUGHT OF LOSING YOU** to the CD.) Phil is currently producing their new album which should see release very soon. More details as soon as we have them.

Lost In Germany And Japan (think about it!)

FREE SPIRIT (EAST WEST AMCE-898), the new album by gravel-throated Welsh songstress **Bonnie Tyler** features a track entitled **TIME MENDS A BROKEN HEART**, co-written by Jeff Lynne and Kiki Dee. A fine song in the **HEARTBREAK RADIO** mould admittedly, but hamstrung (or should that be ham sung?!) by the wrong vocalist - couldn't Kiki have done it herself? At present, the album is only available in Germany and Japan.



TOURa TOURa TOURa!

We got these PART II dates at the unconfirmed stage even though some venues already had tickets on sale! Some of these dates have a health warning; as always, check before you travel.

June 1st - Chatanooga, USA

2nd - Las Vegas, USA

4th - Phoenix, USA

6th - Tucson, USA

7th - St. Louis, USA

14th - Swedish Festival (unconfirmed)

21st - Leisnig Festival, Germany

22nd - Hundisberg, Germany

23rd - Holland

28th - Green River, USA

29th - Pittsberg, USA

July 1st - Cleveland, USA

2nd - Wisconsin, USA

3rd - Wisconsin, USA

5th/6th - Indianapolis, USA

12th/13th - Lake Tahoe, USA

28th - Carlisle - probably The Sands Centre

30th - Cliffs Pavilion, Southend

August 1st - Doncaster Race Course

September 13th/14th - Atlantic City, USA

15th-28th - South America

October 30th-November 10th - South Africa

Late November - Holland

Short Stories

FTM's regular round-up of ELO-related media mentions

MEMBERS ONLY!

A rabid request from **Q Magazine** No. 115, April '96, for a future feature on Fan Clubs of yore:

"...perhaps you were lucky enough to open the brown envelope and find a bent Walkerprint of ELO's **Hugh McDowell** and **Kelly Groucutt** in a charity five-a-side football match. And being Q readers, we just know you held on to all of this stuff..."

"HOPE I MOVE BEFORE I GET OLD..."

"Forming The Move? It was our one last desperate attempt before we got too old", reminisces Bev to **Mojo** in issue 26 (Jan '96) in which the magazine devotes a page in their **TIME MACHINE** series. The date is January 1966 and the article features interviews with Bev, Roy Wood and Trevor Burton, plus the famous student pic from 1966.

Roy's gig with **Cheap Trick** at **Annie Haslam's Lilies of the Field** Bosnian orphans benefit also features in the news page.

Godfather Too

A less than complimentary mention of former ELO manager **Don Arden** crops up in **Mojo's** brilliant feature on seminal rocker **Gene Vincent** (Issue 28, March '96).

CENSORS WORKING OVERTIME

Jasper Carrott's MAGIC ROUNABOUT (B-side of the legendary **FUNKY MOPED**, featuring most of ELO as backing band) gets a mention in **Q's** round-up of banned discs (issue 114, March '96).

BEATLESQUE

Mojo, in an excuse to print a colour picture of ELO from 1973(!), resort to trying to prove that Jeff's magic band were "influenced" by **A DAY IN THE LIFE**. Other groups (**Cheap Trick**, **Squeeze**, **Tears For Fears** etc.) are also fingered as, "like alchemists, they tried to turn base music into Beatle."

"ELO: **MR. BLUE SKY** - Enter Jeff Lynne, like a pantomime villain, to the massed hissing of anti-reunion Beatle purists. Well, fair enough. But his counterfeit confections were never more obvious, nor delicious, than this imitation of **A DAY IN THE LIFE's** middle section. And it's hard to dislike a song with the delightful lines, "Hey you with the pretty face/Welcome to the human race." ELO; for many, the anti-fabs." (**Paul Du Noyer**)

Well, we always thought that The Beatles did a fair version of **MR. KINGDOM** with **ACROSS THE UNIVERSE**...

Can I Have My Money Back?

In which **Q Magazine** picks "50 records which should never have seen the light of day." Amongst them was ELO PART II's 1991 debut:

"Oh dear, oh dear. A classic example of notable innovators a) led, and then dissolved by a powerful vocal/writing/studio talent (Jeff Lynne), b) later taken over after noticeable absence by infinitely less qualified founder member (drummer and top rock Tory Bev Bevan), and c) charting in a lowly fashion before disappearing, ne'er to be heard of again. Bevan managed to reel in a couple of ex-members and proceeded to mine the same florid rock-orchestral vein as the ELO of yore - but minus the pop hallmark, and thus the very reason for the band's existence." (May '96). We love you too, Q.

ROCKET BLAST (OFF) FROM THE PAST

CURRENT CRITICAL DARLINGS ROCKET FROM THE CRYPT BLEW THEIR STREET CRED IN NME RECENTLY (10 FEB, '96), WHEN LEAD SINGER **SPEEDO** CONFESSED: "I STILL CAN'T GET OVER A COMPLETE FASCINATION WITH ELO... THAT'S WHAT I EMBRACE FROM THE '70'S... THE GRANDIOSE; ABBA, FLEETWOOD MAC, Y'KNOW, AND QUEEN. I THINK THAT'S AWESOME. I REALLY LIKE THAT." THE INTERVIEW GOES ON TO REVEAL THAT **XANADU** IS FREQUENTLY ON THEIR INTRO TAPE.

Colour Me Move

Record Collector's excellent 200th issue (April '96) has a feature on the British TV programme **Colour Me Pop** mentioning The Move's appearance (and one of the surviving programmes) on 4th January 1969.

LAST TRAIN TO LONE JUSTICE

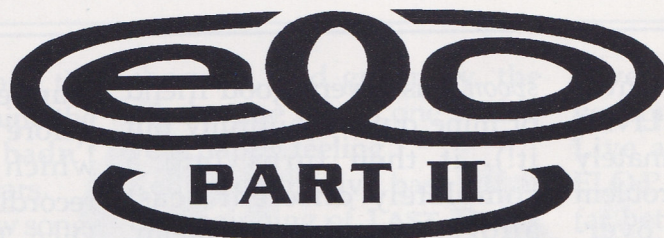
(well, we thought it was clever, at any rate!)

Maria McKee admits to liking ELO in **Mojo's ALL BACK TO MY PLACE** series:

Mojo: What is your favourite Saturday night record?
"...I suppose **LAST TRAIN TO LONDON** by ELO might get me out on the dancefloor..."

Family Twig

The excellent **Pete Frame** series in **Mojo** (son of his unsurpassed Rock Family Trees, I suppose) continues this month in issue 30 with The Idle Race. It's May 1966 and "Jeff Lynne sidelines academic pursuits in favour of life on the road as a rock 'n' roll musician!"



ONE NIGHT LIVE IN AUSTRALIA

SPV RECORDS GERMANY SPV 089-44072 (CD)

By all accounts, ELO PART II's Australian Tour just over a year ago was something to be reckoned with. For those of us who are not Australian, and didn't manage to win the Lottery, this double CD from Germany, captured in Sydney, is the only record of this amazing event we shall have.

The running order of both CD's covers most of the set. I would guess that the only things missing are the orchestral pieces, and **POWER OF A MILLION LIGHTS** and **BREAKIN' DOWN THE WALLS**, which is a bit of a shame as these worked well as live numbers when the band toured here in late '94, but you can't have everything.

Disc One kicks off with **STANDIN' IN THE RAIN**, which, with the intro played by the **Australian Rock Orchestra**, sounds quite stunning. The sound quality is impeccable, and Kelly's vocals finish the whole thing off superbly. In fact, the tracks that feature the orchestra are the ones that really stand out, as they all sound so good.

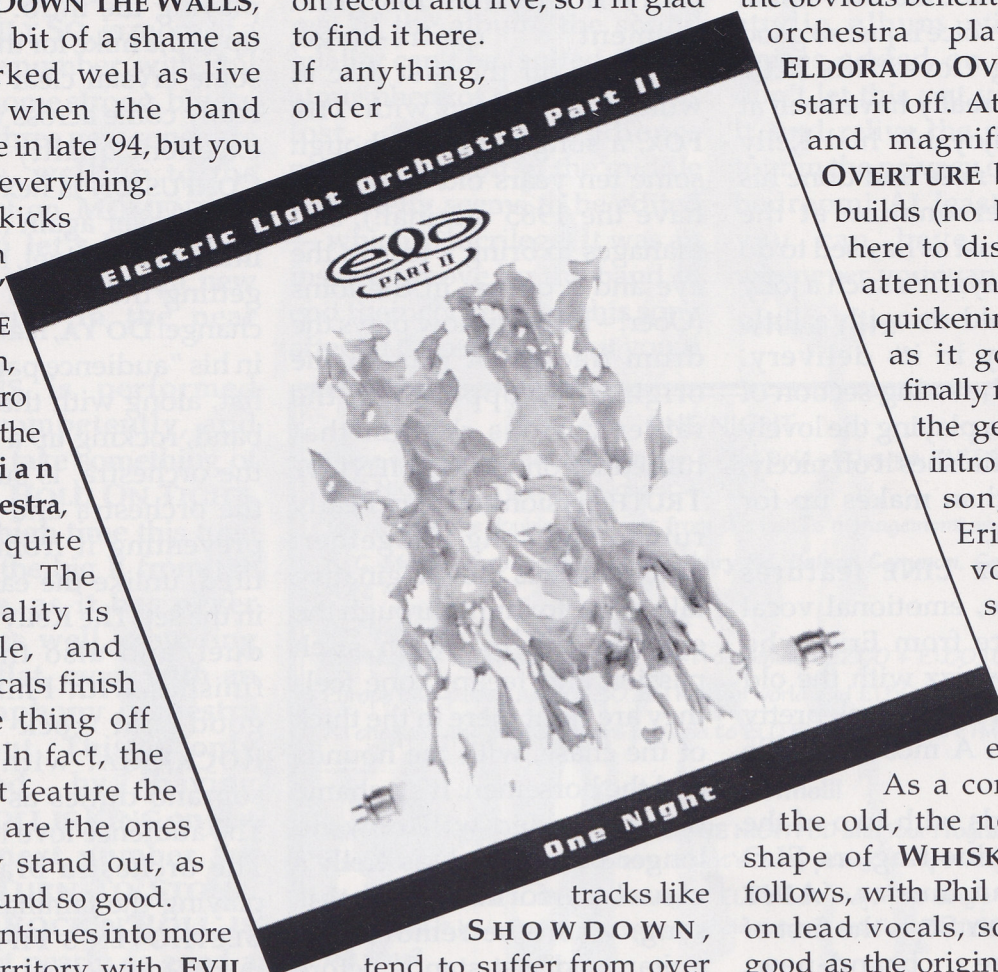
The disc continues into more familiar territory with **EVIL WOMAN**. Phil asks the huge crowd the most obvious question: "Sydney, are you having a good time?" Wouldn't you just love to see his face if one day, the whole crowd yelled out, "NO!!!"

Quite naturally, Phil gets the affirmative answer! **DON'T WANNA** comes next, with Eric up front sounding suitably aggressive. Always one of my favourite PART II tracks, both on record and live, so I'm glad to find it here. If anything, older

However, as a complete contradiction to the above, **CAN'T GET IT OUT OF MY HEAD**, another old song, is one of the real highlights of this double CD. This is because of the obvious benefits of the live orchestra playing the **ELDORADO OVERTURE**, to start it off. Atmospheric and magnificent, the **OVERTURE** builds and builds (no **PROLOGUE** here to distract one's attention), slightly quickening in tempo as it goes along, finally melting into the gentle piano intro of the main song, where Eric takes up vocal duties splendidly, singing with real power and emotion.

As a contrast with the old, the new, in the shape of **WHISKEY GIRLS** follows, with Phil taking over on lead vocals, sounding as good as the original recorded version. The orchestra also put in an appearance, with little string fills here and there, much as on the album, giving the song an edge over the usual pop-metal stuff that's commercially available at the moment.

tracks like **SHOWDOWN**, tend to suffer from over exposure. The orchestra is not particularly prominent on this track, and it sounds exactly the same as it always does. Familiarity breeds contempt, as they say. Not a criticism, more of an observation.



Mik's soaring violin intro heralds the beginning of **LIVIN' THING**, which unfortunately suffers from the same problem as **SHOWDOWN** — over-familiarity. Still, it's such a live staple these days that there would have been a complete uproar had it been left off the album; and the song is a classic. It's just that I've heard it too many times to be excited by it any more. It would have really benefited from featuring the orchestra a little more.

Phil takes to the floor again with **ONE MORE TOMORROW**, sending a shiver up the old spine just as the album version does. Phil's voice is just so good on this song. I love it! **MR BLUE SKY** would really have been at its most enjoyable had Kelly pinched his nose and done his radio impersonation at the beginning, just as he used to do in the old days. It's such a jolly song, it could do with a little more levity in its delivery. However, the string section of the orchestra playing the lovely ending just finishes it off nicely, and more than makes up for the rest of it.

TELEPHONE LINE features another fine, emotional vocal performance from Eric, who really is a whizz with the old ballads, and he can rock pretty meanly too. A most versatile singer!

CD One ends with two of the best live spine-tinglers **ELO PART II** can muster. **'AINT NECESSARILY SO** is the first of the three brand-new, previously unrecorded songs that feature on this set. Beginning with Phil's acappella version of the old **George Gershwin** song of the same name (*"like melted chocolate dripping from the back of a*

spoon", as a very good friend of mine quite beautifully put it!), it then turns into a completely different beast altogether — a mean, aggressive rocker that has about as much to do with Gershwin as the Sex Pistols! My father, a huge Gershwin fan, visibly cringed, and left the room in disgust, muttering, "George would spin in his grave if he heard that racket!" when he first heard it! I don't know; I think the old boy might have been extremely flattered — he was quite revolutionary in his time!

Kelly finally has his great moment centre-stage, rounding off the first disc in wonderful fashion with **THE FOX**, a song, which although some ten years old (I know, I have the 1985 original!), still manages to bring a tear to the eye and a quiver in the loins (Ooer! — Ed). Bev now plays the drum track as it was on the original, as opposed to the rather curious rhythm that turned up on the **MOMENT OF TRUTH** version and very nearly ruined the song altogether. Kelly narrates the imaginative tale of the foxhunt through the eyes of the fox with such passion and feeling, one feels they are right there in the thick of the chase, with the hounds and the horsemen. It's a shame the live video will now no longer be released, as Kelly's visual performance of this song, where he removes his guitar, and just stands before the microphone, telling the story with his hands and his facial expressions, has to be seen to be believed. However many times you may have seen him perform this, it never fails to move you. There is always a

stunned silence at the end, before the crowd goes mad, which is evident on this recording as well.

Disc Two opens with the Australian Rock Orchestra playing the beautiful string intro to **STRANGE MAGIC**, sadly now dropped from **PART II**'s live set. Lead vocals come courtesy of Eric. The song is a shortened version, as it's the opening number in a "Greatest Hits" medley that continues with **SWEET TALKIN' WOMAN**, which is again enhanced by the presence of the orchestra playing the intro. Kelly steps up to the mike for this one, with some crystal clear vocals that really come across well on this excellent quality recording. **CONFUSION** is next, with Eric taking over again (it's turning into a bit of a duel, is this!), and getting the words right for a change! **DO YA**, featuring Kelly in his "audience participation" hat, along with the rest of the band, rocking up a storm with the orchestra, is superb, with the orchestra and the crowd preventing it from sounding tired, unlike the earlier oldies in the set. The Kelly/Eric vocal duel, and also the medley, finishes with Phil having a good old rock along to **ROCKARIA!** with Kelly on soprano duties as per usual. The audience love it!

The orchestra brass section playing the familiar strains of **BEETHOVEN'S FIFTH**, herald the old crowd-pleaser **ROLL OVER BEETHOVEN** in its new slot, no longer finishing off the show (now no longer in the live set at all!). The song fares all the better for this, now being performed (on this disc, at any rate!) with an enthusiasm not

heard for a long time, and the Aussies don't seem to mind the change, even if they hadn't seen the band for 17 years.

Another completely new song, **ALL FALL DOWN**, gets an airing. A pleasant, gentle Eric Troyer tune, with an acoustic guitar introduction and a very catchy chorus. Since this disc was recorded, it has been inexplicably dropped from the live set, along with the following new number, **WITNESS**. Why? Please let this be temporary, and bring them back next tour! **WITNESS**, a Bev Bevan/Phil Bates collaboration like the earlier **'AINT NECESSARILY SO**, is more of a gospel-type number, with Phil turning in some strong, bluesy vocals. All three new songs are good ones, well up to the standard set on **MOMENT OF TRUTH**, so let's hope they eventually turn up on a new studio album in the near future.

1,000 EYES is performed perfectly competently, and then things take something of a dive with **HOLD ON TIGHT**. It really is high time this tune was given the big E from the live shows, as it has never come across well, sounding tired and flat, even with an entire symphony orchestra helping out. This is only emphasised by having **ROCK'N'ROLL IS KING** on just after the next number, an adequate **TURN TO STONE**. Although **ROCK'N'ROLL IS KING** is not nearly as good a song as **HOLD ON TIGHT**, it sounds great live — all bouncy and fun, and a great one to clap along to. The orchestra have a great time, too, putting little twiddly bits in during the

choruses, and generally, the whole tune leaves one with a very happy feeling.

Kelly's distinctive bass riff at the beginning of **LAST TRAIN TO LONDON** receives a great welcome from the Sydney crowd, who, as the band hadn't played there since the **OUT OF THE BLUE** tour, had never had the pleasure of hearing it live before. It's a welcome inclusion on this disc, too, with some great keyboard work from Eric. Sadly, this great album ends on a rather muted note with a somewhat disappointing version of **DON'T BRING ME DOWN**. Although, as on the rest of the album, the sound quality can't be faulted, all the atmosphere of the live show is lost, and the audience participation bit in the middle with Kelly seems to be edited — which is sacrilege! It was an inspired move by the band to end their concerts on this song after all these years... but you'd

never believe it hearing this version!

Live albums from ELO and **ELO PART II** are very few and far between, so, whatever the quality, this would have been an essential in any fan's collection. However, this one doesn't disappoint with sound quality, or content, which is an added bonus. Nearly every song from their live repertoire appears here. My only other criticism is that at times, it sounds a little over-produced, with extra vocals etc. being added on afterwards, and as such, doesn't always sound like a live album, but more like a studio album with crowd noises added on. However, don't let this put you off. Buy it, and relive the most recent tour in the privacy of your own bedroom! At least this way, you can have a concert whenever you want one!

Serena Torz

ONE NIGHT

Those of you have been trying in vain to get hold of the new **PART II** live release **ONE NIGHT** need search no longer.

You can get the double CD, direct from the band's management as follows:

A. C. Management Services, 21 Asbury Rd, Balsall Common, Coventry, CV7 7QN.

One Night £18.00 + £1.00 (UK P&P)

One Night + 1996 World Tour Colour Programme £22.00 + £1.00 (UK P&P)

Europe P&P please add £0.50 and Rest of world add £1.50 to the above prices.

All cheques and postal orders payable to **ELO PART II and not FTM!**

Competition Time!!!

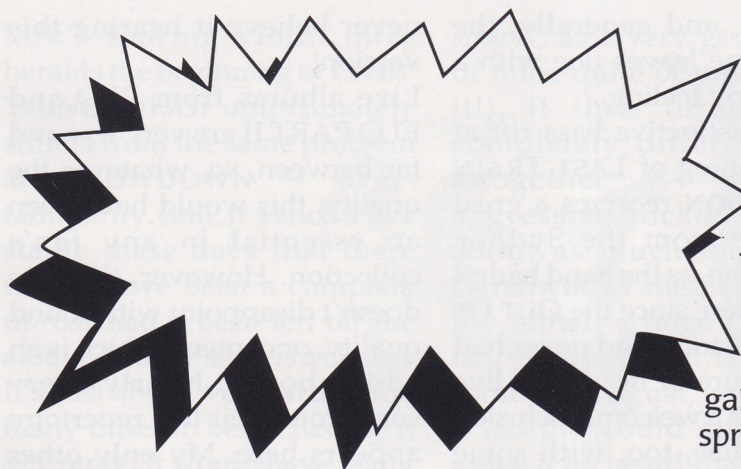
Win SIGNED copies of **ELO PART II**'s **ONE NIGHT** CD and Tour Programme, plus a selection of rare concert posters in Mat's "easy peasy" competition.

Q: 1996 sees the 10th anniversary of ELO's last major hit single and **PART II** celebrated it by including the song in their current set-list. What is the title of the song?

Tie-breaker (and "lets-amuse-the-FTM-staff"): Describe in 25 words or less, why you would want Bev "Basher" Bevan to be your after-dinner speaker.

All entries to Mat (erm, better rephrase that), all Competition Entries to be sent to:

Mat's Very Easy Competition, FTM, P.O. Box 1120, Ascot, Berks, SL5 9XD, England.



(Hah! Bet that caught your eye!) Out of the kindness of our hearts, because we're so good to you we've set up a soopah-doopah once-in-a-lifetime special offer. If you order now, you can have any **three** back issues for the amazing knock-down-how-can-we-do-it-I'm-cutting-my-own-throat-here-guv price of only **£10!** Fab, isn't it? So go on, guys and gals, make our day and help us with our spring cleaning. You know it makes sense.

9 Cover Pic: 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 McDowell

Hugh McDowell interview, vintage Jeff Lynne interview, OrKestra in Amsterdam, DISCOVERY feature.

12 Cover: Bev

Interviews with Richard Tandy & Dave Morgan, Part II on the road in Germany, XANADU feature.

15 Cover: Mik

Eric Troyer interview, SECRET MESSAGES Double Album feature, Bev "on the road" in America, Woody live at bikers festival.

17 Cover: Richard Tandy

Richard Tandy interview, Woody in session, BALANCE OF POWER feature, Hugh McDowell, ELO Part II & Woody News.

19 Cover: The Roy Wood Big Band

MOMENT OF TRUTH Tour photo special, Roy Wood Big Band photo profile, ELO compilation feature, Bev on The Move interview.

20 Cover: ELO Part II, Woody

ELO Part II in Scotland, Woody Live at the Birmingham Symphony Hall.

21 Cover: Roy & Bev

Rock Family Trees, Idle Race feature, ELO Part II in Australia, Woody live photo spread.

22 Cover: Roy, Jeff, & Lou

Jeff and The Beatles, Richard Tandy and Trevor Burton, The Idle Race, ELO in the beginning archive feature, ELO Part II in America, Woody Live at Cropredy.

All other issues are SOLD OUT. Individual issues cost £4 (UK price only; overseas readers please enquire enclosing an IRC).

Available from:- **FTM Back Issues, PO Box 1120, ASCOT, Berkshire, SL5 9XD, ENGLAND.**

Supplement Service

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

Write to: FTM (Supplements), PO Box 1120, ASCOT, SL5 9XD, ENGLAND.

Price: £6 (UK), £8 (Eire/Europe), £10 (Rest Of World). This entitles you to four supplements delivered first class (Air Mail overseas).

Cheques payable to **Face The Music Fanzine**, and **must** be drawn on a UK Bank. Alternately, overseas readers can pay in currency so long as a realistic rate of exchange is applied. If sending cash, we strongly recommend you send it registered, as FTM cannot take responsibility for funds lost in the post.

Back To The Story

The Story Behind The Story!

Released on May 13th through EMI's Premier label is the CD package for which the world has been yearning – a double disc set containing the complete back catalogue of Idle Race releases... and more! Behind every miracle there is a story to be told...



Once upon a time, someone mentioned that it would be a great idea to release the ultimate Idle Race CD; a real collector's item, with decent packaging – accurate information on the band, lots of photos, a comprehensive track listing and hey, what about previously unreleased material? Surely there must be rare tapes gathering dust in the vaults of some record company, somewhere. FTM's Rob Caiger began to create the ripples by going straight to the top man at EMI, Tim Chacksfield. Tim was behind the CD release of the EARLY ELO collection in 1991 (with which FTM were also involved) and once again he showed keen interest in the idea. As EMI are one of the largest and busiest record companies in the world, and have spent the last two years putting together THE BEATLES ANTHOLOGIES, it is not surprising that it took a little while to find a slot in their schedule to deal with The Idle Race project. Eventually, a search was placed on their extensive archives to see exactly what was available.

"What material would you suggest be included?" asked Tim.

"All of it!" replied FTM, in their usual, minimalist fashion.

An invitation was extended by EMI to go through the master tapes, blow off the dust and define precisely what we meant by that sweeping statement. The tapes were stored at **Abbey Road Studios** – yes, the place where, every year, thousands of tourists (especially Japanese!) traipse back and forth across *that* zebra crossing in the vain

hope that they may, at some point, touch the holy footsteps laid by **John Lennon** all those years ago!

It was freezing cold and snowing when FTM shuffled into Abbey Road's reception, failing dismally in their attempts to effuse a sophisticated, important, "been here loads of times" impression.

"Erm, we're here about *The Idle Race*" we snivelled, red-nosed and soggy.

Technician **Ron Hill** led us past the piles of timber and assorted carpentry tools (something to do with the refit of Studio One and a recently reformed Sixties "beat group"! to the digital remastering suite which held state-of-the-art computer recording equipment and gigantic speaker cabs which sounded like Heaven! Ron was a quiet, unassuming sort of chap – worked there for years, knew **The Beatles**, had witnessed work in progress on **FREE AS A BIRD** and **REAL LOVE** and yes, he even knew that **Jeff Lynne** was involved with that project and with the one currently to hand, *The Idle Race*. Our respect was immediate and reverent!

The tape librarian appeared pushing a trolley piled with reel to reel master tapes. He dumped them unceremoniously on the floor and informed us that "*they might need baking for three days, you know*"! Oh my goodness! I said I'd be home for supper! Apparently, as explained in FTM's last issue during the interview with **Al Quaglieri**, older tapes sometimes suffer deterioration when the oxide coating softens and adheres to the tape heads during play back. The cure for this is to slow-bake the tapes in an oven to harden the coating. The prospect of damaging irreplaceable master tapes was somewhat daunting and, each time a another tape was loaded on to the old but solid-looking deck, a little prayer was muttered!

The first decision to be made was whether to use the mono mix of the **BIRTHDAY PARTY** LP (as originally issued in the UK) or the stereo version (mixed for the US). When the album was recorded in 1967, it was very early days for

stereo and some of the mixes were, shall we say, not as they would be these days. Ron was most patient as we had him play the mono, then the stereo, then the mono again... Ooh dear, decisions, decisions! The purists may have gone

for the mono, but the stereo versions were fascinating and eventually won on points.

"We can clean up the sound a bit" Ron offered. "What do you think?"

The years of storage had taken their toll, the tapes sounding slightly dull.

"Could you make them sound sort of... um... brighter. Kind of... erm..." hands wafted desperately as technical phrases refused to roll off the tongue.

"Like this?" said Ron, twiddling a few knobs and clicking the odd button on the computer, and suddenly reproducing the warm, rich, *bright* sort

of tone which lurked in the imagination.

Searching through the pile of master tapes at our feet, we read the hand-written labels of song titles with notes and comments attached, such as "*Birthday – guitar to be brought up at the beginning*" (originated, we guessed, by producers **Offord** and **Chevin**). It seemed that, not only did they have all the original *Idle Race* releases including rare singles, B sides and the elusive **TIME IS** album, but there appeared to be more than one master of some tracks, suggesting that alternate versions existed. Of immediate interest was a tape box which appeared to be a planned compilation, unique in that it featured tracks from both line ups of *The Idle Race*, as follows:

Side 1: IN THE SUMMERTIME, PIE IN THE SKY, TOLD YOU TWICE, PLEASE NO MORE SAD SONGS, GOING HOME, SKELETON AND THE ROUNDABOUT





Side 2: NEANDERTHAL MAN, COME WITH ME, HURRY UP JOHN, VICTIMS OF CIRCUMSTANCE, I LIKE MY TOYS, END OF THE ROAD.

No doubt scheduled for release in the UK to cash in on the group's overseas hits, **IN THE SUMMERTIME** and **NEANDERTHAL MAN**, but shelved when the records failed to make an impact on the home chart.

Aha! What's this? Hiding in the background was a smaller tape box with two different versions of **GOING HOME** – one with more guitar, over-reverbed vocals and a bit leaden in feel, whilst the second was almost the released version but with a dryer vocal. Not really "alternative" enough to warrant inclusion on the CD, but boded well for further discoveries.

Like kids at Willie Wonka's Chocolate Factory, we scrabbled excitedly through the tape boxes. **LUCKY MAN** was spotted both on the

BIRTHDAY PARTY LP tape and on a second collection of tracks. Upon play-back of the latter, it was deemed that it *was* different; probably an early take in which varying sound effects were tried out, the instrumentation was slightly altered and Jeff had a bit of a silly time with the vocals at the end! **FOLLOW ME FOLLOW** also raised its pretty head in an unusual and absolutely fascinating manner, as it too was an early version before the strings were added. Instead, Jeff demonstrated his violin-guitar technique and experimented with a compressed vocal in a markedly differing take. The final discovery was a revelation! A master tape from **Trident Studios** dated 16th April 1969 and headed "Master For Singles" revealed three versions of **DAYS OF THE BROKEN ARROWS**, of which the third is included on the CD, along with the well-known released version. The new disclosure offered a rearranged format which

dropped the familiar gentle opening bars, crashed straight in with a slicing guitar chord and added the missing opener later in the proceedings, as a bridge. There was also extended guitar soloing in an altogether heavier romp through what eventually became the band's sixth single. Delighted with our finds? We were over the moon, Brian!

During the session, it was also discovered that the master tape for **IMPOSTORS OF LIFE'S MAGAZINE** was damaged near the end. How many of you have spotted that on the reissues that have appeared in recent years, or that there is a high frequency tone throughout **HURRY UP JOHN** which probably owes much to the sonic attack of the actual track?

As the masters for a couple of the tracks had mysteriously "vanished", a compromise was made, resorting to the digital remastering of the vinyl singles, namely the extremely rare **Nightriders** tracks, the post-Lynne singles and strangely, **KNOCKING NAILS** (we reckon **Slade** nicked it!) otherwise the collection would have obviously been incomplete. Studio wizardry helped keep the snap, crackle and pop to a minimum, although there was not a lot even the skilful Ron could do with **NEANDERTHAL MAN**, the vocals of which seemed to have been originally recorded several hundred yards away from the microphone, down the corridor, round the corner, in a cupboard under the stairs. In near mint condition was the master for the **TIME IS** album (probably due to its heavy duty metal tape box!). As there was very little to "clean up" on this one, it was left to Ron to run off a straight digital copy.

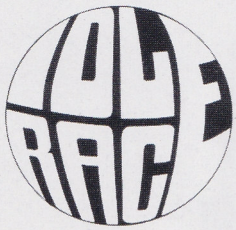
About a week after the Abbey Road Adventure, a cassette tape of all the tracks was put together for the approval of the content and running order. Label copy (the track listing, composer and production credits, publishing, copyright and all that legal stuff) also had to be checked. The opportunity was taken to correct a couple of mistakes in the writing credits made on the original **TIME IS** album. **Dave Pritchard**, as always, had been extremely helpful with the project, and sorted out the details with the MCPS. Package design fell into the hands of those **Magic Tarts**, who used every possible resource to ensure the best use of a sixteen page booklet, front cover and back inlay complete with all the details and photos a trainspotter



could dream of! At the time of writing, the booklet and cover design are going to print, whilst the discs themselves will be pressed shortly. All that remains is a five star review in **Q** magazine and decent distribution to the retail outlets. Could The Idle Race enjoy the chart hit that cruelly eluded them almost three decades ago? Lets hope so. They deserve it now just as much as they did in the Sixties because the most wonderful thing to come out of this project is that the music of The Idle Race just has not dated. It sounds fresh, new and innovative and possesses a quirky innocence which rises above the ravages of time. I can hear it now, being played on **Radio One FM's Mark Radcliffe Show**, "Eh up our kid! That's 'URRY UP JOHN, from a fine bunch of Brummie lads, The Idle Race!"... and only **John Peel** would know it was not one of today's new breed of inventive young bands!

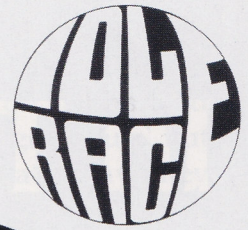
Story tellers: Gill and Rob

Thanks to Tim Chacksfield at EMI for the use of the photos.



THE IDLE RACE BACK TO THE STORY

(EMI Premier 7243 8 38162 2 4/PRDCD 2)



This isn't the first Idle Race CD: See For Miles issued a 27-track collection containing much of the Liberty material in 1990, but this is the real McCoy. The statistics and basic facts first: disc one includes the first two albums, BIRTHDAY PARTY (1968) and IDLE RACE (1969) in their entirety, plus three previously-unreleased alternative versions: disc two rounds up ten non-album tracks, A- and B- sides (among them, singles only issued overseas at the time), the ultra rare and mega-collectable post-Jeff Lynne album, TIME IS (1971), and finally both sides of the Nightriders' 1966 single, Jeff's first-ever appearance on vinyl.

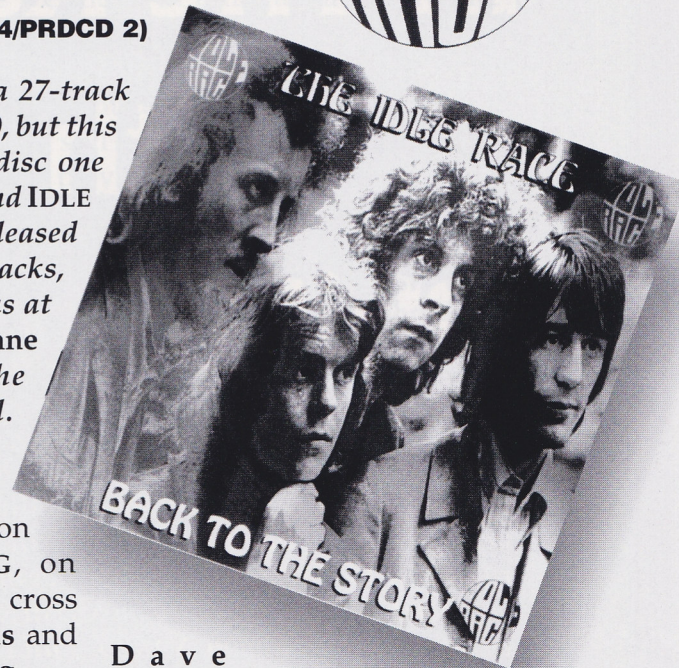
Listening to the 49-track, 150-minute audiofest in its entirety, about half of it for the first time, a clear picture emerges. What gave the band their character were Jeff's deceptively chirpy songs, radio-friendly pop given added depth by his constant quest for different musical sounds, and often unsettling lyrics about life's misfits and eccentrics. It's all detailed lovingly in the booklet's extensive, well-illustrated biography, with insights from band stalwarts **Dave Pritchard** and **Greg Masters**. A song like **FOLLOW ME FOLLOW** explores Jeff's penchant for wistful melodies and strings that would be realised to greater commercial effect (Oh all right - sales!) with **ELO** ten years later, while the superficially jolly **THE SKELETON AND THE ROUNABOUT** and the vaudevillian stomp of **MRS WARD** echo contemporary fare from the likes of the **Move** and the **Kinks** respectively.

But the Idle Race were never a one-man band plus sidemen. Step forward **Dave Pritchard**, who not only designed the logo but wrote and sang three songs

on the first two albums, giving them a more rocking edge, notably on **SOMEONE KNOCKING**, on which he sounds like a cross between **Dave Edmunds** and **Mungo Jerry's Paul King**.

As for the non-album tracks, **HERE WE GO ROUND THE LEMON TREE** boasts a different, more guitar-orientated arrangement from the **Move** version, and **DAYS OF THE BROKEN ARROWS** (one of three songs also represented by an unreleased version) is my favourite, with its tempo changes and irresistible hooks - a killer single that had me turning the radio up in 1969. (I had to wait 21 years to get hold of it and hear it again!) Cover versions of **IN THE SUMMERTIME** and **NEANDERTHAL MAN**, massive in **Argentina** and **Germany**, follow the original quite closely.

TIME IS has been written off unfairly by critics as 'without merit'. Without Jeff, the band's character naturally changed, but then so did the **Moody Blues** after **Denny Laine**. **Dave Pritchard** was an equally gifted songwriter, and new recruit



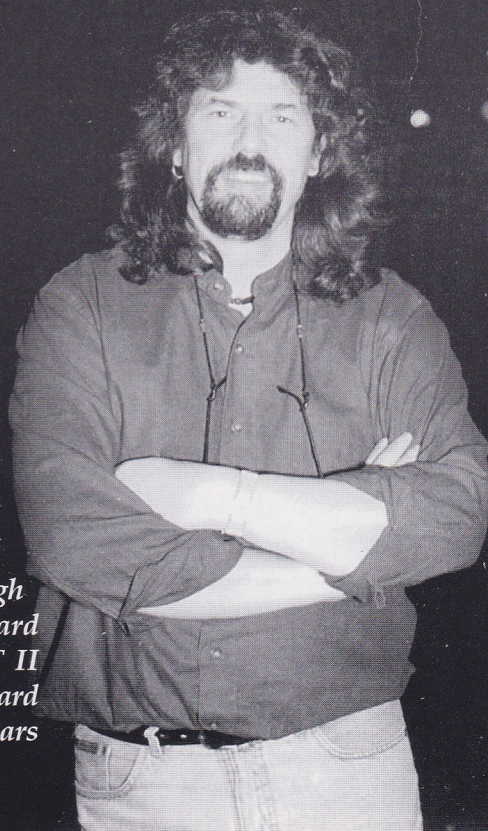
Dave 'Richie' Walker a good vocalist, and the new songs fitted well into the prevailing early 70's mood for soft folk-rock with progressive influences. The opening track, **DANCING FLOWER**, with flute sounds uncannily like **Jethro Tull**; the countryish **AND THE RAIN** recalls **Marmalade's** early 70's singles; the heavier **ALCATRAZ** hints at **Roger Chapman and Family**; and the lengthy **BY THE SUN** finds them exploring blues/jazz-rock terrain.

Finally, the **Nightriders** single. I'd say that early **Who** and **Small Faces** were the blueprint for this one. Altogether, a well-nigh faultless package. In its own way, just as important (and well-presented) an archive collection as the **BEATLES ANTHOLOGIES** - and at mid-price too. At a record store near you. What else can you ask for?

Review: John Van der Kiste

In The Raw With Phil Bates!

Referred to on stage by the "Baron of Bash" as either "the hairiest man in rock" or "the new boy", ELO PART II's guitarist extraordinary has actually completed three years with the band (and they still keep hiding his razors!). From tentative live beginnings to assured songwriting of real quality on MOMENT OF TRUTH through to his own solo album NAKED, Phil can currently be heard working aural production miracles on the new PART II release, the live album, ONE NIGHT (though you would be hard pushed to find a credit on the tasteful album sleeve). It appears that not everything was as it should have been apres-gig.



Phil Bates: When we finally got the tapes that were done in Australia and listened to them, they were in a pretty bad state. I said to Mr Galfas, 'That's it!'. His responsibility was to make sure that the sound got down on the tape OK, and that the technical end of things at source was right. But it failed, and it was a nightmare, really. One good thing he did do was get Chris Tsangarides involved. He's a great engineer — he was with Sabbath. So we went down to Trinidad, and that's Eric's fault, because he found the studio! But everybody we talked to said, 'Good trick that, so you're on the beach all day, and you just did the work for the last two days'. Wrong! It's frustrating. We got to the beach three times in three weeks. The rest of the time, we were trying to make something out of this collection of noises on tape that sounded vaguely like a band. There were two studios there, and we just commandeered every piece of equipment: compressors, amps, equalisers in both control rooms. We just spent a lot of time putting the beef back into the sound.

The drums sounded awful, which they never do. We spent three weeks working through the thing and repairing bits and various members of the band would come over do little bits and pieces.

One of the main reasons for staging such an elaborate (and no doubt expensive) stage show was to capture the magic of PART II live for a worldwide video release. Various release dates were given but went by and still no one seems clear as to when or if the show will appear, so where have the tapes gone?

A good question! A question that would probably be best addressed to Stephan Galfas! We did see some footage in the States and we got a VHS copy of what they expected us to pass as a video for release. It was just disgusting! It looked awful. There was no colour in it, for a start, I don't know why, but it looked almost monochrome!

Obviously money was well spent on the stage production (which was praised by all those who saw the shows) but someone must have forgotten about the actual cameras!

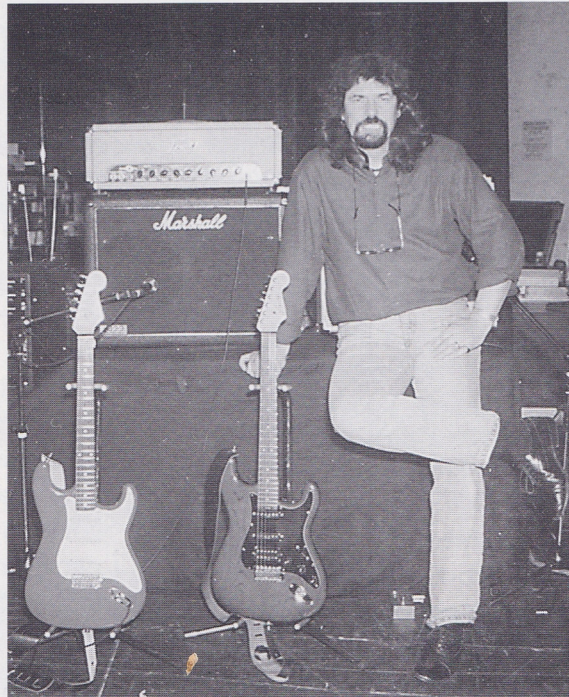
Yeah, the stage looked great when we saw the long shots from the back and you could see the

orchestra. But on the close-ups! There was hardly any footage of the orchestra at all! Maybe in an hour, there was four or five short shots of them, a few more of Lou standing there conducting - but conducting what?! The other thing was that the way it had been edited, song-wise, Eric actually wasn't a member of the band until **TELEPHONE LINE**, which came about halfway through the video! There was the occasional shot of him playing piano, but not singing, or anything. He looked like a backing musician! We wanted **DON'T WANNA** in it, because it was the second song but that wasn't there. So the running order was not what we'd agreed and we sent it back with a list...the credits were misspelt and wrong, Kelly's name was spelt wrong. It was just wrong!! So we sent it back. The last we heard was that it was going through a Canadian company. I've no doubt that at some point, it will see the light of day, but in what form, and in what place and at what time, who knows? How long's a piece of string?!

Moving swiftly on (on the advice of our lawyers!), talk turned from production nightmares to comparisons with the original ELO and how the current band produce themselves in the studio.

Well, it's hard with **PART II**. The best way we work, really, is with an outside producer. It's only the exceptional person that can self-produce stuff that he's written. Jeff was the best example of someone that could do it, who had a vision, and did it really well. There aren't many other people that can actually do that, especially now the band is run along more democratic lines. With **MOMENT OF TRUTH**, I think the fact that it was done the way it was actually resulted in a weaker album than if somebody had just come in and been more ruthless with it, on the production front. But that's an example of the negative aspects of the democratic situation in the studio — everybody's stuff was included. In some cases, it shouldn't have been, really. I'm not saying

which bits, but there were stronger songs, especially a couple that Eric had written, stronger songs that were left off that should have been on to make it a stronger album. But because we did it in a democratic way, they weren't. So things were sort of OK, Stephan made the decisions as to what went on so we were able to finish it, but left to the six of us, I think we'd still be making it now! I do think that we all play an associate producer role, if you like, but there should be a producer.



Well, if you can't do it as at band member, do it yourself! Phil progressed his associate producer role with **PART II to having full control on his own debut solo album **NAKED**.**

I just moved into the production side on my CD, this thing, that anybody who's out there listening before we go on will hear **Dennis** (Yorke — Sound Engineer) playing over the PA. That's coming out at the end of April. I've produced and done everything on there myself, apart from the fiddle which Mik plays on four or five tracks. Four of

the songs have been kicking around for three or four years. One in particular has been kicking around for about ten years. Once I started the process of sorting through stuff and deciding what would go on it, I decided that a lot of what I thought was good wasn't, so I kicked it out. I'd started the creative process by then, but the new stuff was coming along all the time, just written, and then recorded almost immediately. Everything else was done by me, production, and engineering. I haven't really any great ambitions of getting into production because I prefer to be in there as a musician rather than a producer.

It appears that writing, recording, production and performing on the world's stages isn't quite enough for Phil at the moment - he has started to bring his work home with him and turned the Bates household into something approaching a cottage industry!

Absolutely! It is at the moment, yeah. We've got a very small house, which we're moving out of

soon, but it's just like a madhouse trying to do everything in one small room! We're doing all sorts of things. The May 4th gig at **Tamworth Castle**, with the video and some of the band are involved with that. We've got a production company with projects that by the time this interview comes out will hopefully have happened. Projects tend to be on the video side of things, first and foremost, which isn't an area I've been involved with in the past. But it's something that I've seen travelling round the world, and seeing how much dross there is on TV, on cable channels and satellite channels in the middle of the night and thinking 'anybody could do better than this!' I've got three or four projects sitting at the back of my mind and this is the time to do some of them, you know. I've started the ball rolling with my CD and Jo and I have got this company up and running.. well, not running yet, but walking! I thought, well, now is the time to try and put a few of these things into practice, and make them happen.

A live project which will no doubt appeal to PART II fans involves Phil in concert with a certain Yorkshireman and his blue violin, though the gigs so far have not got off to a good start!

Well, we had one planned in January in Tamworth, which we rehearsed for, but Mik got snowed-in, in Yorkshire, and I lost my voice, and the audience got snowed out! It would have been very well attended but there were only about 100 people there, which was OK. I croaked my way through half the set, and Jo, my wife, came on and did about half-an-hour of things that we used to do, and did a really good job. A lot of the ELO fans that were there didn't care about me, they wanted to know where she's singing next! Jo is a trained singer. We've worked together for a long time, ten years or more, but for the sake of the marriage, we decided to stop! We just do it occasionally now. She's going to be doing bits and pieces on the gigs that I do, and the one that some of the band's doing — May 4th at the castle. I've also done quite a few gigs on my own, and as we move through the year, Mik will be joining me on some — if the money's good enough, he'll come out! If it's not, he wants to stay in Yorkshire!

So if Phil is straying more towards the acoustic with his solo work, could we see ELO PART II following with some "Unplugged" gigs of their own?

I'd like to. Actually, part of the motivation of the Tamworth Castle concert was to get a sort

of Unplugged thing going. It's not ELO PART II, because there's only four of us, but the whole gig is acoustic. I've got a version of **SHOWDOWN** on my CD which is sort of laid-back and acoustic. The version we do on stage now is based on my version, and it works really well. I've done **EVIL WOMAN** and **TELEPHONE LINE**, which is a bit weird when we came to the "doo-wop, do-be-do-doo-wop" bit, but I really like it. We've actually done acoustic versions of **WHISKEY GIRLS** and **ONE MORE TOMORROW** on radio, and they work. We're gonna do those at Tamworth Castle.

A certain bloke and his congas remain unconvinced though. Having seen ELO and ELO PART II over the years, the acoustic set is something fresh and gives a different but fascinating new way of performing old favourites.

That was my feeling, you know, and it just shows how good they are, as songs. That was always the ultimate test, that you can just sit with an acoustic guitar and play the song and it sounded good. It's always the assumption, I think, with Jeff Lynne's things, was that they relied a lot on production and arrangement to make them work as songs, but that's wrong, they don't. I can think of a whole long list of stuff that you can just sit down with an acoustic and one voice or two voices, and it would be brilliant. I'd really like to do a whole gig, a special gig. We've talked about it, with a small string section, and get into a nice, fairly intimate venue, in Birmingham, or something, and do it. But I think the guys would take a bit of persuading, because they're not easy with **TELEPHONE LINE** at the moment. To me, it sounds great, I really like it, but a couple of them aren't convinced, you know! It wouldn't take a lot of work, actually. The vocals would be the same, and would sound so much better in some ways because you haven't got all the other stuff going on. You can hear what you're singing and you can sing in tune. I think if we develop the idea, and did it as a gig or maybe as a short series of gigs, with a small string section, I think it would be great. It's something that I shall be working on, trying to persuade people to do, but one thing I've learned since I've been with ELO PART II is that if you want to achieve things, you have to do it by stealth! The different things that we're doing, I'm trying to introduce subtly!

We'll keep a sly eye on things, Phil!

Rob Caiger

NAKED

Phil Bates' solo release reviewed by Andrew Whiteside

"It has taken a long time to make this album. Not in terms of recording time, but in building up the courage to be musically honest, and to do something that was really me", announces Phil in the sleeve notes to **NAKED**. And if musical honesty is the criterion, then this album is very successful, showcasing as it does the more sensitive side of Phil's songwriting that has cropped up only rarely in his work for Part II thus far.

The opening track, **WORLD'S GONE CRAZY** starts off like a late '60's environmental rant, railing against humankind's greed, before getting thoroughly up to date by mentioning the hole in the ozone layer, technology (even the bloody Internet is namechecked!), to the accompaniment of a latin/funky acoustic backdrop.

PORT IN A STORM also has a semi-Spanish feel and with Mik Kaminski's trademark violin swooping in out of the melody line over a gentle acoustic backing, it brings to mind Orkestra's classic **FLY AWAY** at times. One of many tracks to deal with human vulnerability, and as Phil puts it in the sleeve notes, "we all need somewhere to go to escape the turbulence of this existence".

One of the many nice things about **NAKED** is how it gives Phil the freedom to explore writing styles outside of the confines of **ELO** Part II, and the bluesy **FINE TIME** gives him the opportunity for lots of self-deprecatory put downs – and also one or two lyrical surprises!

By way of contrast, **WRITING ON THE WALL** is the first song that fits the mould of what you might expect from Phil, a rocky number with Hammond organ, drums

and guitar much to the fore. This familiar signpost is perhaps there to prepare us for what is undoubtedly the emotional highspot of the album, the title track **NAKED**. Written partly about Phil's first wife Karen who died in January 1995, this beautiful song manages to be very emotive without ever being mawkish. Musically sparse, this has the effect of throwing the heartfelt lyrics into the spotlight, and while the words aren't specific you are left in no doubt as to what the song is about.

After the emotionally draining **NAKED**, you feel you need a release and what better way than to lose yourself in the glorious bluesy guitar lament that is **MY DECLINE AND FALL**. Phil really lets rip at the end of this one, and if this was a vinyl LP it would be an obvious side-closer.

CELTIC DAWN proves that those acoustic slots with **Gordon Giltrap** obviously left a greater impression on Phil than we thought. An absolutely gorgeous melody that recalls **Led Zeppelin** at their most pastoral and folky. And are those *real* ululean pipes?

By comparison, **INVISIBLE AGAIN** is something of a throwaway, a blues number with good jokey lyrics.

The diaphanous **SOUL PRELUDE/SECRET PLACE IN MY SOUL** is

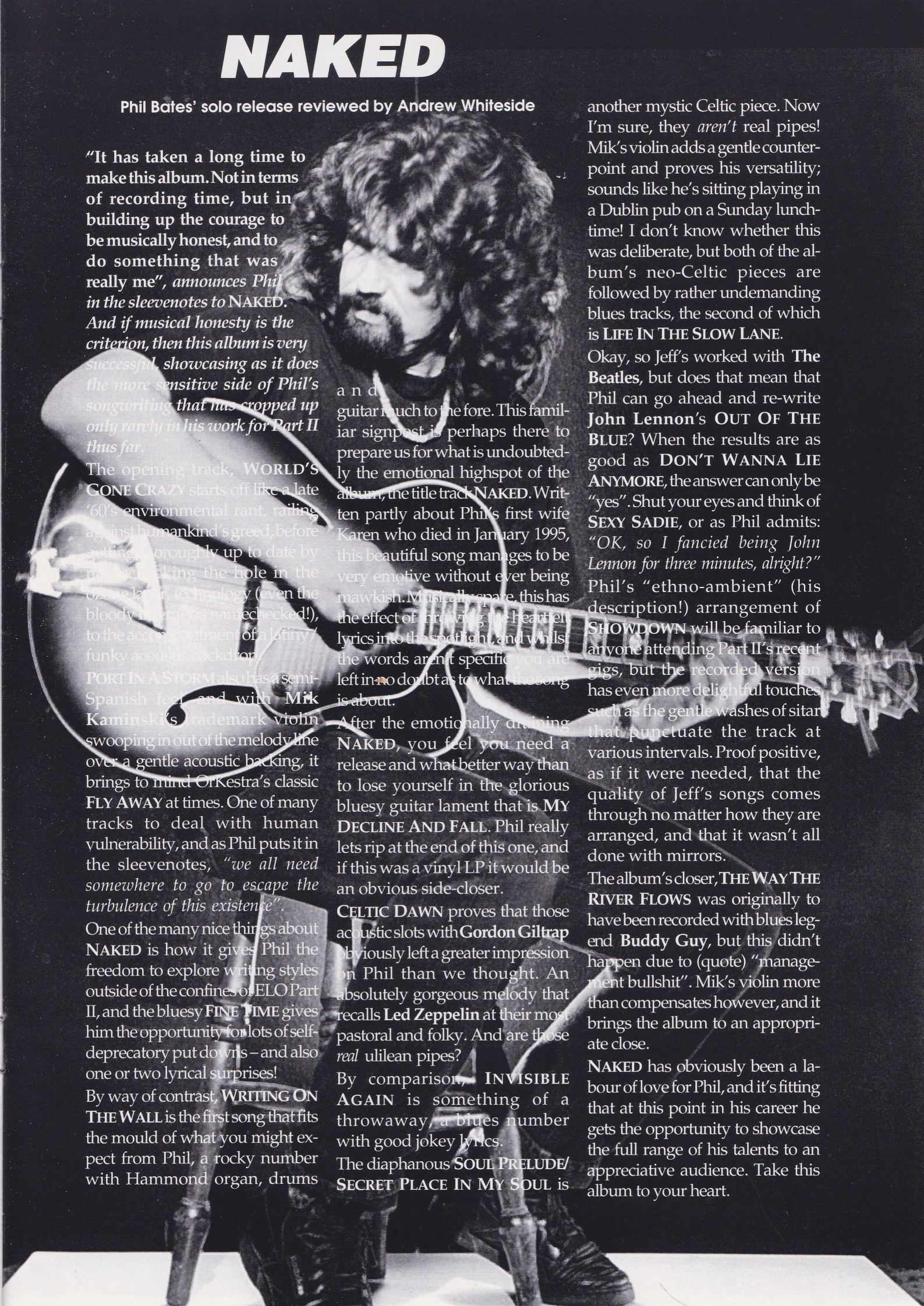
another mystic Celtic piece. Now I'm sure, they *aren't* real pipes! Mik's violin adds a gentle counterpoint and proves his versatility; sounds like he's sitting playing in a Dublin pub on a Sunday lunchtime! I don't know whether this was deliberate, but both of the album's neo-Celtic pieces are followed by rather undemanding blues tracks, the second of which is **LIFE IN THE SLOW LANE**.

Okay, so Jeff's worked with **The Beatles**, but does that mean that Phil can go ahead and re-write **John Lennon's OUT OF THE BLUE**? When the results are as good as **DON'T WANNA LIE ANYMORE**, the answer can only be "yes". Shut your eyes and think of **SEXY SADIE**, or as Phil admits: "OK, so I fancied being John Lennon for three minutes, alright?"

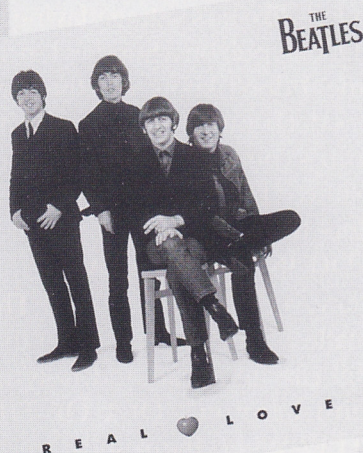
Phil's "ethno-ambient" (his description!) arrangement of **SHOWDOWN** will be familiar to anyone attending Part II's recent gigs, but the recorded version has even more delightful touches such as the gentle washes of sitar that punctuate the track at various intervals. Proof positive, as if it were needed, that the quality of Jeff's songs comes through no matter how they are arranged, and that it wasn't all done with mirrors.

The album's closer, **THE WAY THE RIVER FLOWS** was originally to have been recorded with blues legend **Buddy Guy**, but this didn't happen due to (quote) "management bullshit". Mik's violin more than compensates however, and it brings the album to an appropriate close.

NAKED has obviously been a labour of love for Phil, and it's fitting that at this point in his career he gets the opportunity to showcase the full range of his talents to an appreciative audience. Take this album to your heart.



REAL LOVE



REAL LOVE, according to Jeff "is much simpler than *FREE AS A BIRD*, sort of a love song, and bouncier." Originally taped by John in his New York apartment 'circa 1979', with a cassette recorder placed on top of his piano, he later added a simple drum machine beat and double-tracked the vocals. In February 1995 the other three, plus Jeff reworked it at Paul McCartney's Sussex studio, with **Geoff Emerick** and **Jon Jacobs** engineering. To give a timeless Beatles feel to the song, they decided to use as little state-of-the-art equipment as possible. Paul and George used six string acoustic guitars, Paul also played a stand-up double bass once owned by Elvis Presley's bassist, the late **Bill Black**, and Ringo his Ludwig drum kit. George and Paul sang harmony vocals and Paul added an extra vocal track to strengthen John's rather thin vocals from the cassette.

That was not the half of it. First there was a massive clean-up operation with the tape on Jeff's part. "Not only was there a 60

REAL LOVE (Apple 7243 8 82646 2/R 6425), the second of the 'new' Beatle singles co-produced by Jeff Lynne, was released in the UK on 4 March. Accompanied by a much smaller fanfare than that which greeted its predecessor *FREE AS A BIRD*, it entered the charts at a more modest No. 4, plunging in true mid-90s fashion to No. 9 the following week and No. 22 thereafter.

Interestingly enough, **REAL LOVE** is not quite the previously unearthed artefact we had been led to believe by the hype of **ANTHOLOGY 1**. Its first appearance was on the soundtrack album of the 1983 John Lennon documentary **IMAGINE** (Parlophone PCSP 722), and then as now it featured other musicians playing over John's (distinctly low-fi) piano and vocal track. However, on the 1988 release those 'other musicians' did not happen to be Messrs McCartney, Harrison and Starkey, nor was Uncle Jeffrey present for the knob-twiddling duties!

cycles mains hum going on, there was also a terrible amount of hiss, because it had been recorded at a low level. I don't know how many generations down this copy was, but it sounded like at least a couple. So I had to get rid of the hiss and the mains hum, and then there were clicks all the way through it. When we saw the graph of it on the computer, there were all these spikes happening at random intervals throughout the whole song. There must have been about 100 of them. We'd spend a day on it, then listen back and still find loads more things wrong. But we would magnify them, grab them and wipe them out. It didn't have any effect on John's voice, because we were just dealing with the air surrounding him, in between phrases. That took about a week to clean up before it was even usable and transferable to a DAT master. Putting fresh music to it was the easy part!"

At last the tape was ready. Cue the rest of the band. "Being right there in the inner sanctum

and hanging out with them for a few weeks was fantastic," Jeff enthuses. "Although a long time has passed since they last recorded as one unit, they worked terribly well together, and being in the control room watching and listening to them interact with each other was fascinating I'd often have cause to think, 'Christ, no wonder they were the best.' But I always thought they were the greatest anyway. They're still great musicians and great singers. Paul and George would strike up the backing vocals - and all of a sudden it's The Beatles again! To be there in the middle of all this and have a degree of responsibility over the result was astonishing. It wasn't some kind of fake version, it really was the real thing. They were having fun with each other and reminding each other of the old times. I'd be waiting to record and normally I'd say, 'OK, let's do a take; but I was too busy laughing and smiling at everything they were talking about."

Jeff makes a fleeting (i.e. blink-and-you-miss-him actually!) appearance in the **Kevin Godley**-directed video, filmed in Liverpool and London. Like the promo for **FAAB** it consists of cleverly segued Beatles archive clips and 1995 footage of the 'Threetles'.

ROVE LOVE also appears as track one on the rather marvellous **ANTHOLOGY 2** (Apple 7243 8 34448 2 3/PCSP 728), released 18 March, which not only received much better reviews than its predecessor but also went one better in chart position terms. With the public's passion for **Robson & Jerome** apparently satisfied for a while, it topped the album charts for one week, giving them their 14th UK No. 1 album. (By the way, they still lead the 'most No. 1 albums' table, with the **Rolling Stones** runners-up with 10).

So which is the better of the two singles? Paul McCartney prefers **FAAB**, as it "*is more powerful*", but admits that **RL** is more catchy. **Yoko Ono** has expressed her preference for the latter, probably because John's voice is clearer. A straw poll among the **FTM** staff

comes down on the side of **RL** as well. Of course you can't please everybody. The Daily Telegraph's **Neil McCormick** finds it "*sounding like any number of art-pop Seventies outfits who never quite got over 'Abbey Road' ...had the Beatles written it in their heyday, they would probably have given it to Mary Hopkin*" (who interestingly was once married to **Tony Visconti**, whose strings, brass and woodwind arrangements on The Move's debut album might be seen as the very beginning of **ELO** - small world...)

And what of the radio reaction? Maybe the nothing-spared, red carpet treatment for **FAAB** did its successor no favours. Admittedly **FAAB** failed to live up to everyone's 5 massive expectations, and we can only assume that everyone was determined not to be caught out by extravagant praise for **RL**. (And we might add that the story about **Michael Jackson** collapsing on stage, apparently 'medically dead' for a few minutes the week that **FAAB** was released and poised to outsell **EARTH DIRGE**, must rank as the greatest publicity

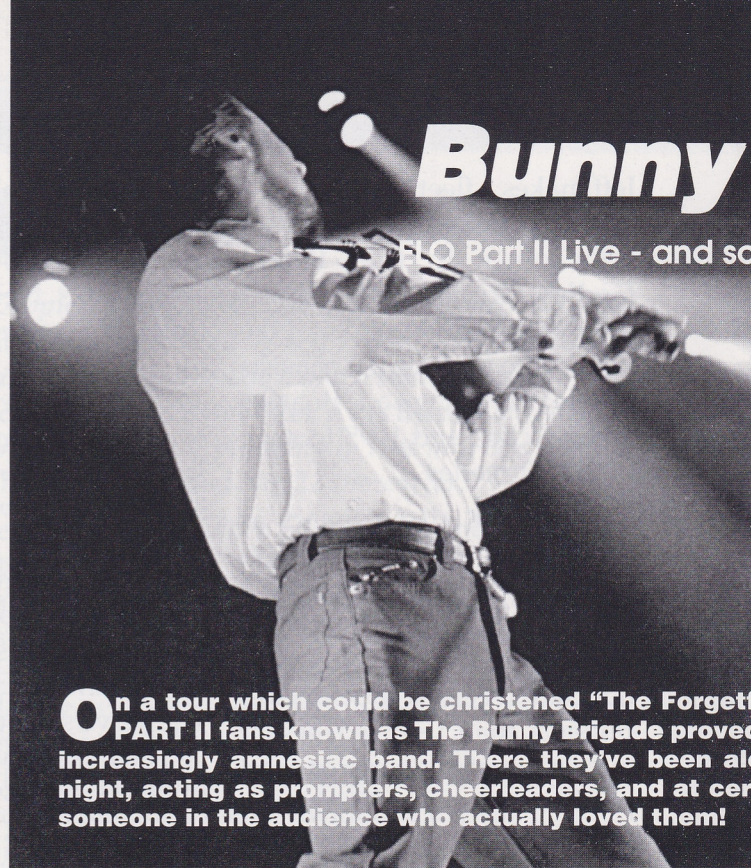
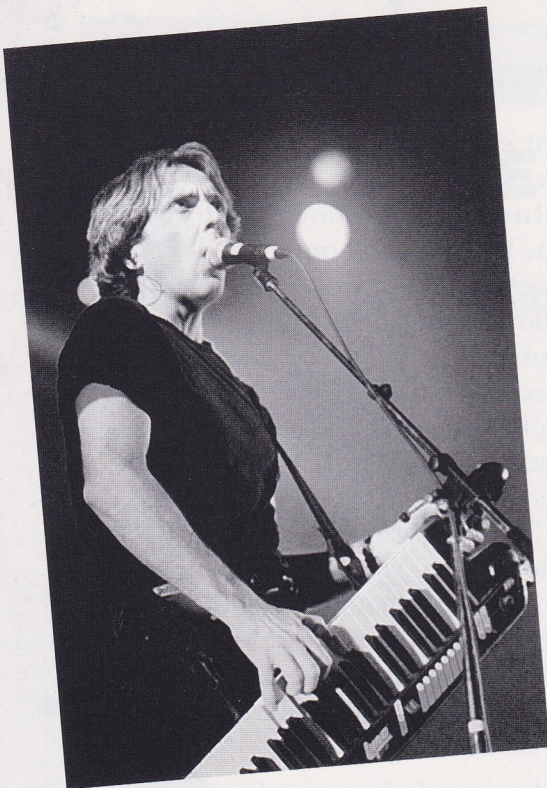
stunt ever). On Radio 2, the now sadly-missed **Martin Kellner** said he thought **RL** made **FAAB** sound quite good by comparison. Next door at Radio 1, controllers **Matthew Bannister** and **Trevor Dann** chose to exclude it from the playlist on the grounds of 'insufficient merit' (by which line of reasoning, about 75% of the Top 40 in any one week could likewise go straight in the nearest skip), until public outcry and an angry salvo from Paul McCartney in the **Daily Mirror** brought them (almost) to their senses.

FTM currently has no info on whether the other tracks Jeff has finished work on, **GROW OLD WITH ME** and **NOW AND THEN/MISS YOU** are to be finished for **ANTHOLOGY 3**. However, we can reveal that one of the options being considered is a CD single release of the full-length, 29-minute version of the frenzied guitar classic **HELTHER SKELTER**. According to Beatles discographer **Neville Stannard** ('The long and winding road'), recording on it began in mid-July 1968 and it was the first piece of music to be recorded on EMI's then state-of-the-art eight-track machine. (The 4-minute version on the 'White Album' was recorded some six weeks later). Apparently it turns into **BLUE ROOM** halfway through for no particular reason; drugs kids, don't do them!

John Van der Kiste and Andrew Whiteside



Photo: Courtesy Andy Davies of Record Collector

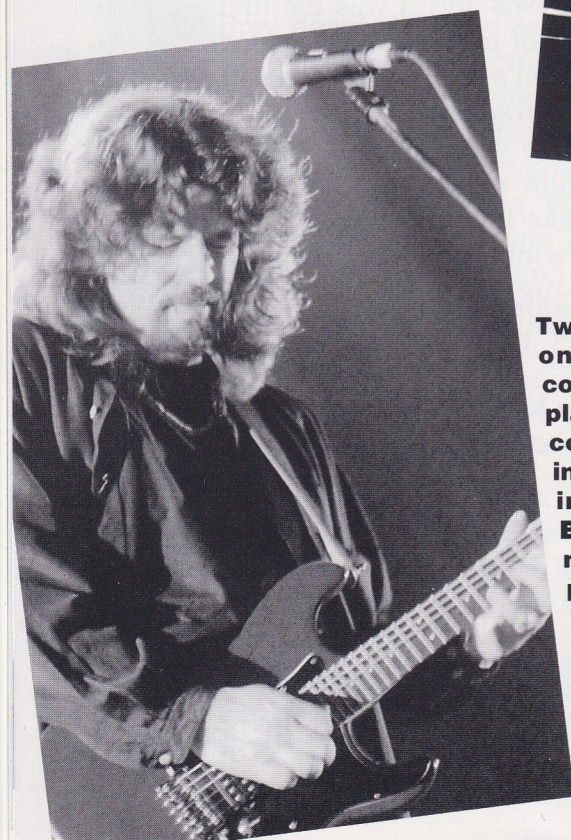


On a tour which could be christened "The Forgetful PART II fans known as The Bunny Brigade proved increasingly amnesiac band. There they've been all night, acting as prompters, cheerleaders, and at one point someone in the audience who actually loved them!

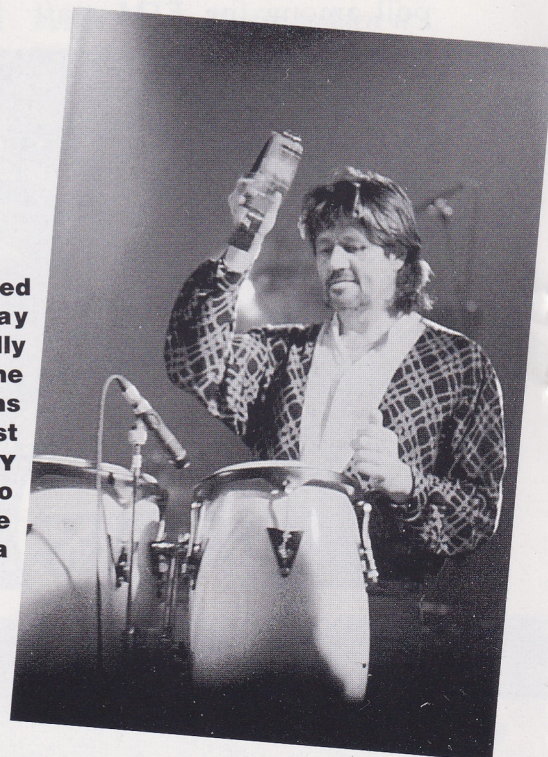
For the first four nights of the tour, at Plymouth, Bournemouth, Brentwood, and Colchester, Eric had a complete mental block and completely forgot the first verse of his own song, **DON'T WANNA**. By Northampton, The Bunny Brigade had started to formulate their own Rescue Plan. As Eric stepped up to the mike, wondering if he could remember the words, a sign was unrolled along the front row with the words to the entire first verse to **DON'T WANNA**! Eric was saved! He read the sign, got the verse correct for the first time on the Tour, and gave the helpful Bunnies a big thumbs-up and a "Gee, thanks!"



Lou has been called "Mr Motivator", in reference to his somewhat static stage persona! He has also been acclaimed by Bev for his conducting, no, not just of the Royal Philharmonic Orchestra, but of the No.9 bus from Hall Green!



Two PART II birthdays were celebrated on the recent tour. Phil's birthday coincided with Colchester. A carefully planned celebration took place at the concert; Bev did his band introductions in reverse order, so that Phil was last instead of Mik. Mik played **HAPPY BIRTHDAY** on his violin, and two members of the Bunny Brigade presented him with cards, and a "Happy Birthday" balloon.

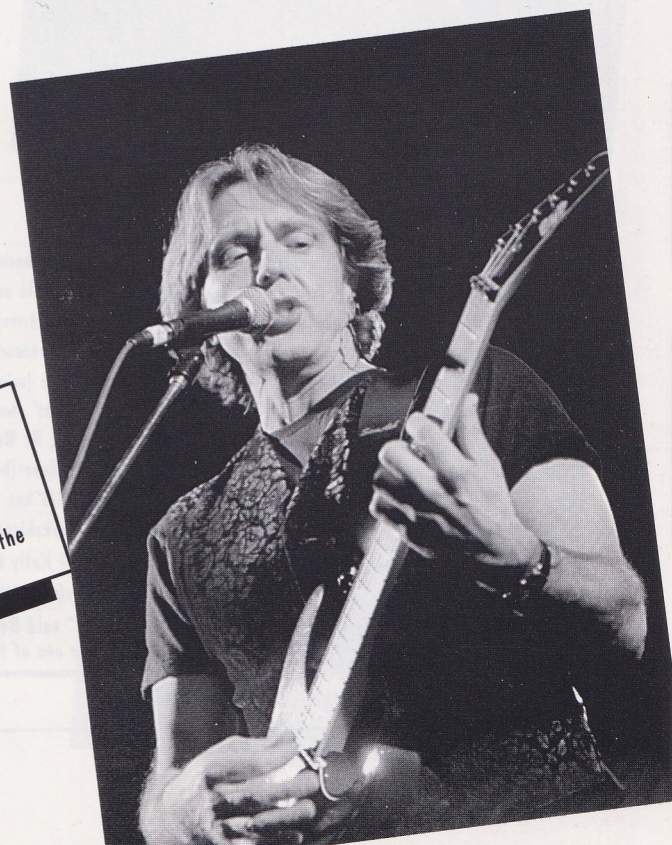
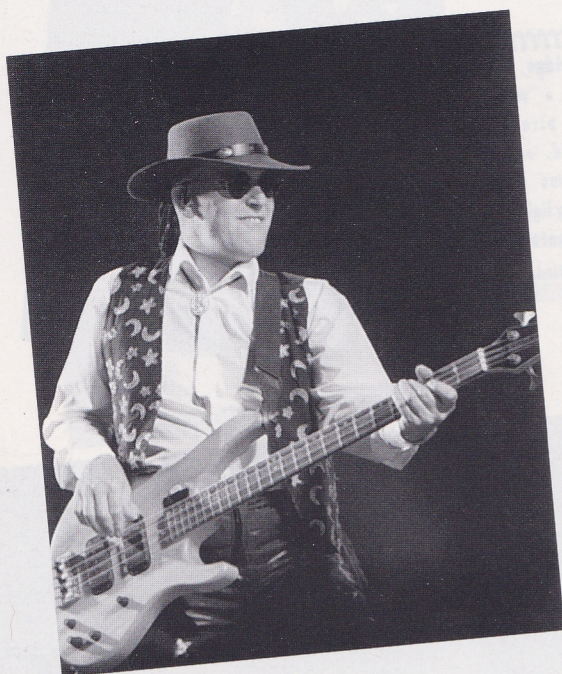
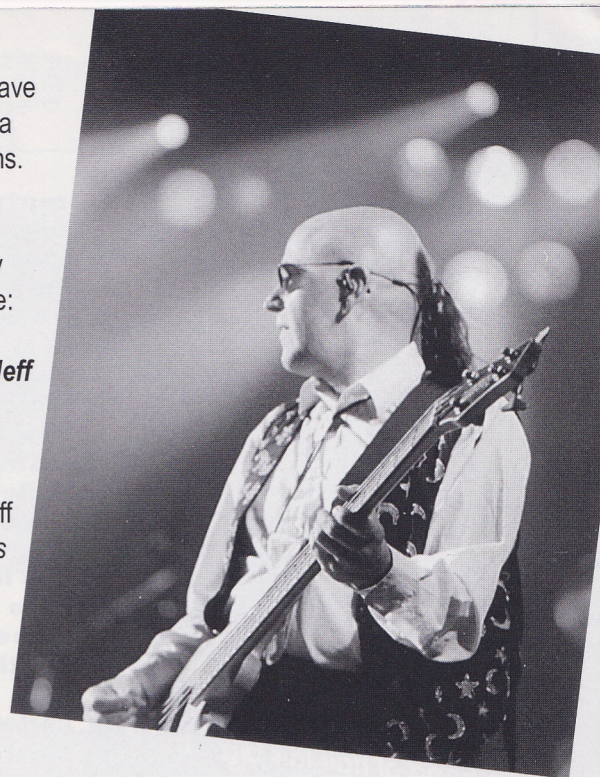


Banter

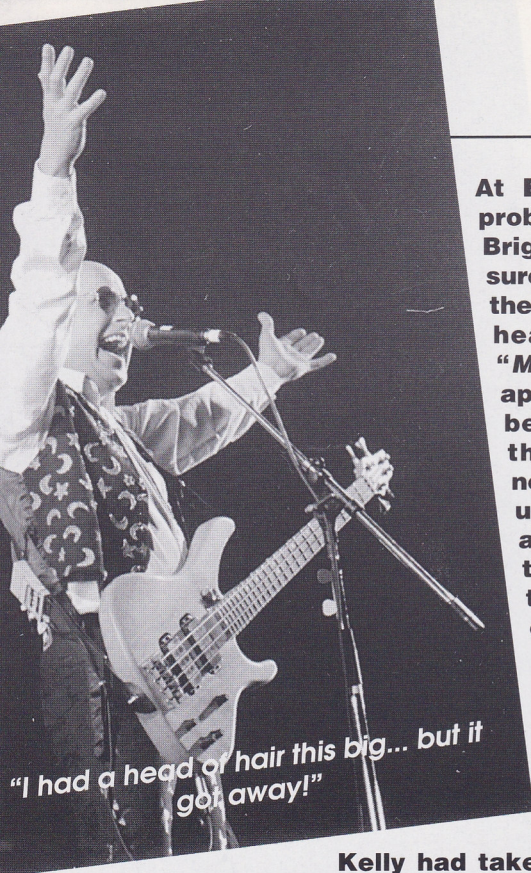
me very helpful bunnies

ul Tour", that extremely dedicated little bunch of ELO themselves, at times, to be an absolute godsend to an ong the front row, at least two representatives every ain venues, the one sign the band had that there was

Kelly's shades have been giving him a complex, it seems. During Bev's introduction at Colchester, Kelly told the audience: "A lot of people think I look like **Jeff Lynne!**" which quite naturally produced a big laugh. He took off his shades: "This is me," he said, then he put them back on, "...and this is Jeff!"



Eric's birthday was at Grimsby. At the concert, roadie Barou brought on a cake with candles, and a party was arranged for him at the hotel afterwards. Balloons were duly inflated, cards were written, presents wrapped, and band and friends were all assembled at the bar. They waited... and waited... Eric didn't show. It turned out he'd bypassed the bar altogether, and gone to bed!

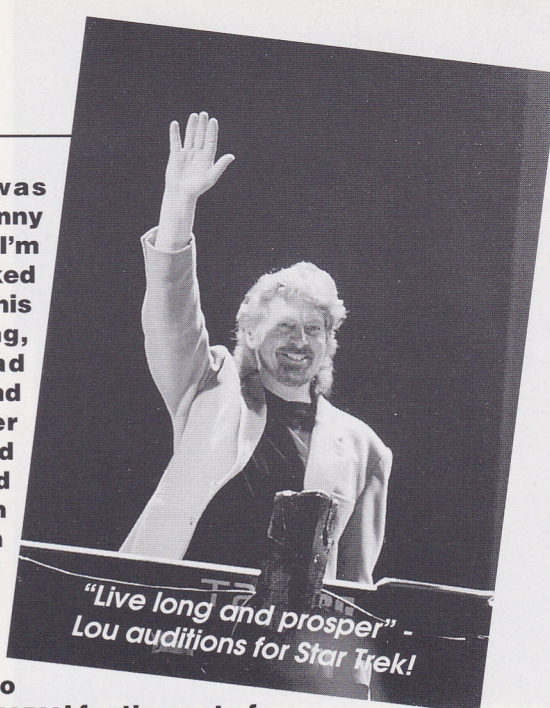


"I had a head of hair this big... but it got away!"

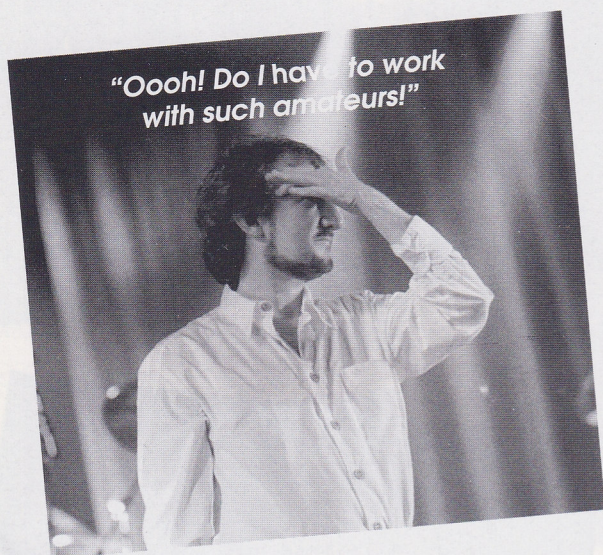
At Brentwood, Kelly was probably wishing The Bunny Brigade had sixth sense. I'm sure he would have thanked them from the bottom of his heart if a sign warning, "**Mind the amp!**" had appeared a split-second before he tripped over the small mike stand near Bev's kit. He ended up sprawled all over an amp, no doubt with tears in his eyes, and there was some concern about whether he would only be able to do

certain parts of **ROCKARIA!** for the rest of the tour! Roadies were duly dispatched to right the mike that Kelly had carelessly knocked over, but our poor bass player was left to pick himself up! It was also noted that the clear glasses that

Kelly had taken to wearing on the tour changed to dark ones after Brentwood! Bev commented on this the following night (Colchester), pointing out that whilst Kelly looked really cool in his shades, they were there for a purpose, otherwise he'd fall over everything in sight!



"Live long and prosper" -
Lou auditions for **Star Trek!**

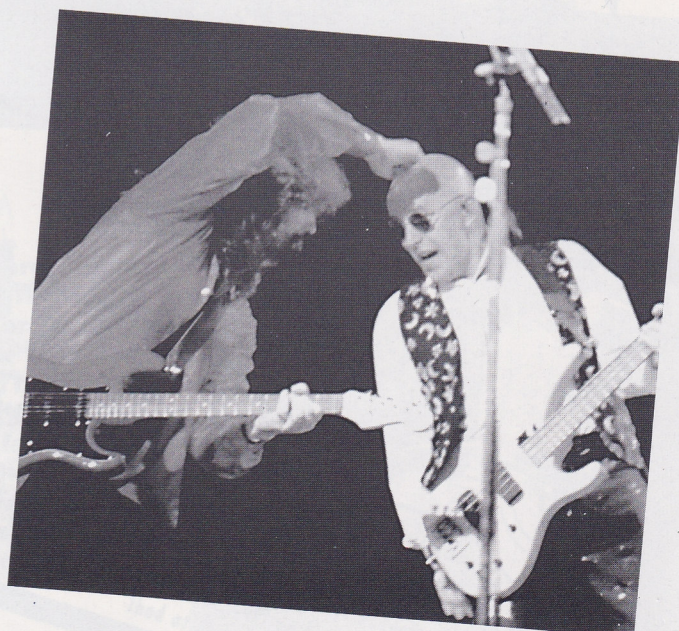


"Oooh! Do I have to work with such amateurs!"

At Cambridge, Phil was likened to a "very well-dressed pirate" — Blackbeard, no doubt! Eric seems to have escaped very lightly. Mind you, **Monster Mania** wasn't mentioned once!



Some of the highlights of this tour have definitely been Bev's 'MC' bits to the crowd. It has transpired, from a 'reliable source' at **Nottingham**, that a certain Mr **Jasper Carrott** may have possibly been helping Bev out with ideas. Whatever, Bev has certainly been very witty these past few weeks (mind you, an article featuring both 'Bunnies' and a 'Carrott' shows a certain, surreal sense of humour, don't you think?!). At **Brentwood**, for instance, during the band intros, Mik was described as "a throbbing hunk of manhood"! Mik has also had jokes made at the expense of his Yorkshireness, and been called a "Yorkshire Terrier"! Kelly has been the butt of many a joke. "I've worked with many bass players in my time," said Bev to the audience. "...and this is one of them!"

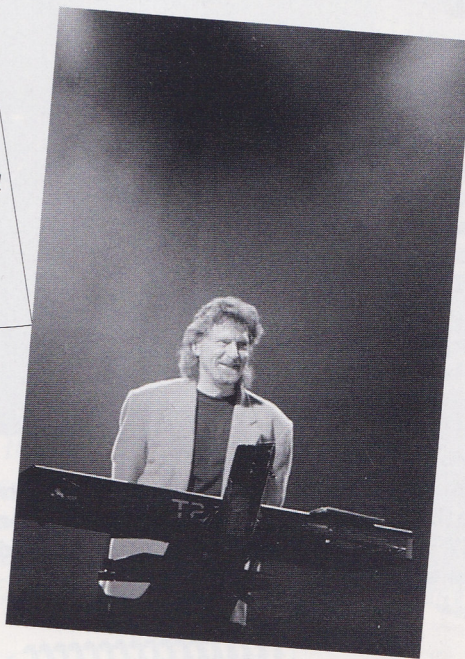
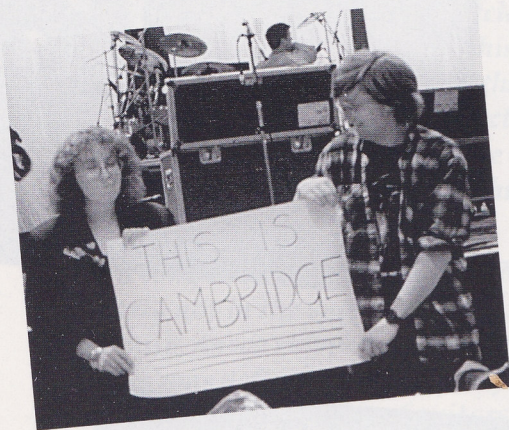




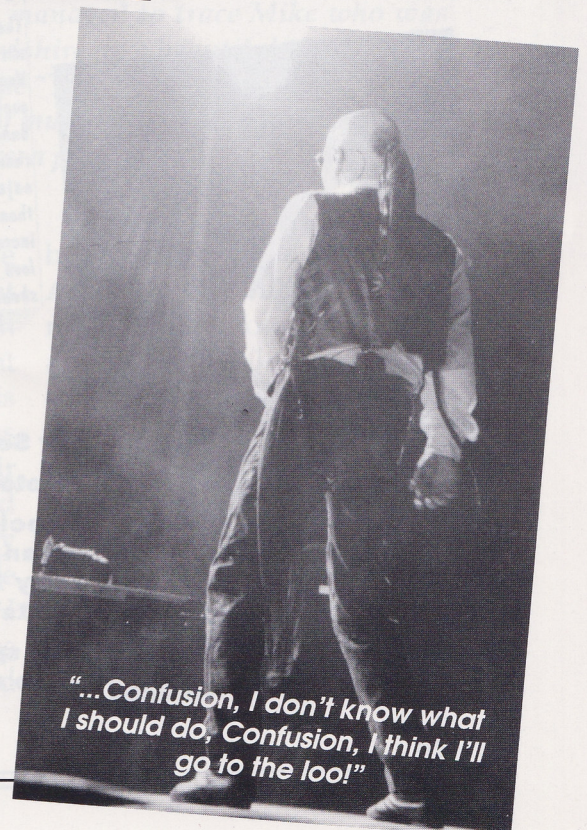
"Hello er... tum ti tum"!



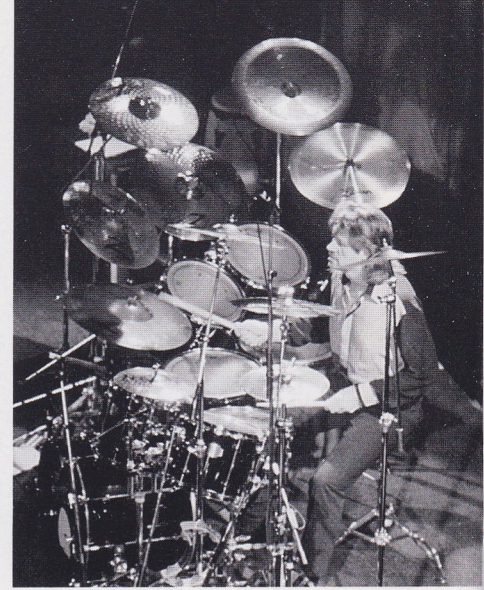
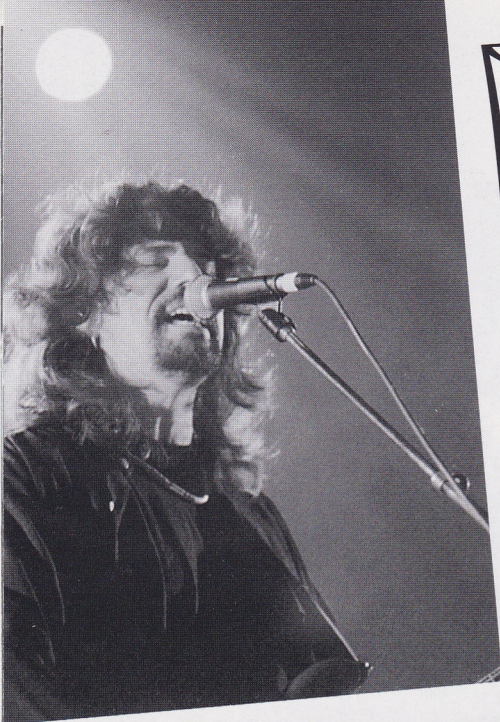
Bev has also had reason to thank the ever-helpful Bunny Brigade on this tour. At **Oxford**, he stepped to the front of the stage and very confidently said, "Good evening, **Nottingham**", and was quite justifiably greeted with stony silence! Undeterred, he continued, "It's lovely to be here in Nottingham, a lovely city." Shouts came up from the audience, but despite realising his mistake he proceeded to dig himself into an even deeper hole; "Oh, this is a beautiful city, too. We've really enjoyed it here." "Nottingham or Oxford?" the audience were no doubt thinking! Bev clearly wasn't sure! To stop this happening again, the following night, at Cambridge, as Bev left his kit, another large sign, again neatly written in black block capitals, was unrolled along the front row: "This is Cambridge"!



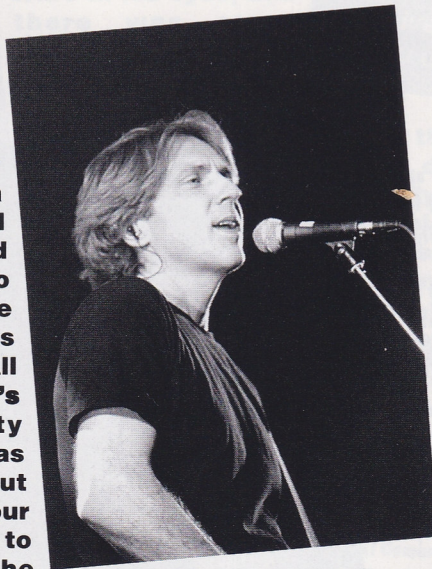
Rumours that Bev "Baron of Bash" (J. Carrot Esq.) between-song banter and slanderous band introductions are to be pressed up as a bootleg called "Hello Nottingham" and that Kelly Groucutt will be standing in for The Mission's Wayne Hussey on their next Goth extravaganza tour are probably true... but we didn't tell you, alright?



"...Confusion, I don't know what I should do, Confusion, I think I'll go to the loo!"



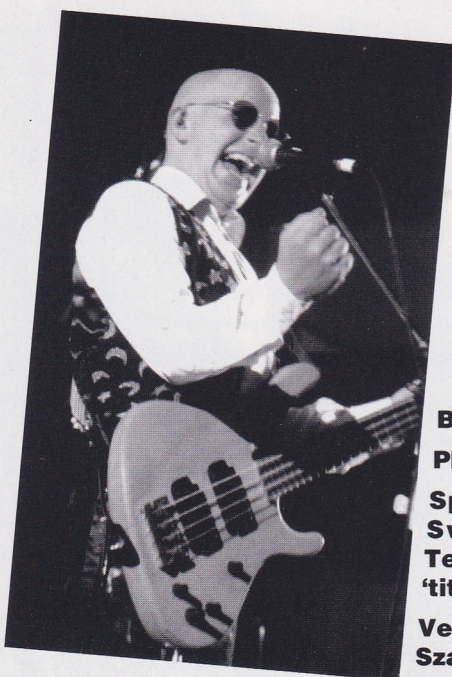
The final show on any **PART II** tour is usually a great time for band and crew alike to have a good laugh, and **Cardiff** was no exception. One of the biggest laughs of all was trying to *find* the place. All the road signs to **St David's Hall** led into the **City Centre**, then once that was reached, they all led out again! Both fans and tour buses got lost, and had to park some way from the theatre, with a walk through the main shopping centre in store. It must have been quite a sight to see the entire membership of **PART II**, stage clothes over their shoulders, trudging through the shopping precinct!



The real fun started during **Gordon Giltrap's** set. German roadie **Botsch**, was saying goodbye to the band after two years on the road with them, to return to Germany. When **Gordon** introduced **HEARTSONG**, which British fans know as the original theme to the **Holiday** programme, **Botsch** came on-stage, wearing shorts and carrying a towel, spread the towel out on the stage next to **Gordon**, lay down on it and pretended to sunbathe!



The tour ended on a sweet note with "Bunny Girls" **Diane, Carol, Vanessa, Kate, Alison and Dorthie**, each presenting one member of the band with a bunch of flowers, as a thank-you for giving them such enjoyment. **Bev**, for his part, thanked them in turn for their incredible support, by saying, "We love you dearly... but you really should be certified!"

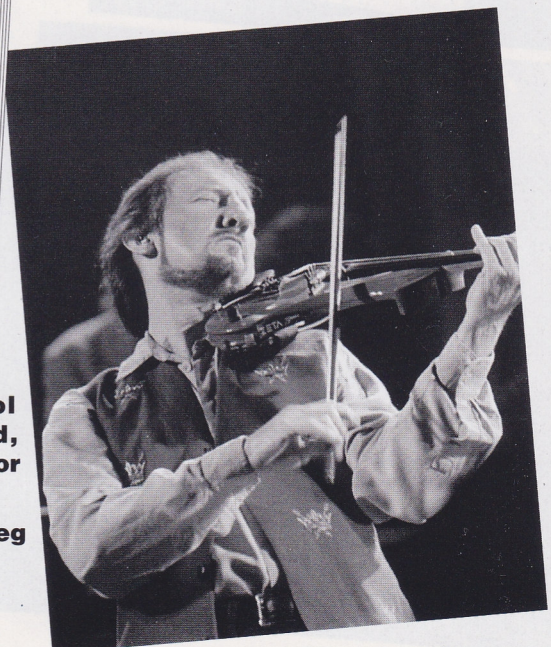


By **Serena**

Photos: **Gill and Serena**

Special thanks to **Carol Swan, Diane Theobald, Terry Naraine, and Rob** for 'titbits'.

Very special thanks to **Greg Szabo and Dennis York**.



Surreal Submarines

The FTM Interview with Mike De Albuquerque

The story of how FTM got in touch with Mike De Albuquerque is a strange one indeed. "Hello, this is Radio 4 and we're trying to trace the whereabouts of ELO's former bass player Mike De Albuquerque. Could you help us?" inquired a pleasant, Radio 4-type voice. "Well, possibly. What's this for?" replied FTM, somewhat surprised. "We're making a programme following the activities of a ghost hunter, and he's currently working on the case of a woman who thinks her house is haunted by Mike De Albuquerque", explained Miss Radio 4. Apparently, the ghost hunter became involved because, when the woman moved into her new house she had a visitation in her dreams, which is a way ghosts can some times make their presence felt. In her dream-experience this spirit was trying to get a message to Bev Bevan. However not being an ELO fan, she had never heard of Bev Bevan! After asking friends, her husband went out and bought a copy of ON THE THIRD DAY (as this as had a picture of the band on the front). The woman almost fainted when she recognised Mike De Albuquerque, exclaiming, "That's him, that's the spirit!". It was at this stage that the ghost hunter stepped in and agreed there was a spirit presence, though could not say exactly who it was. Tamworth and "underground" were involved and... oh bollocks! If you believe in all this stuff, go and listen to Radio 4!

After a long and winding path, FTM greatly assisted by Mik, managed to trace Mike who was definitely not in the spirit world but in bright and sunny Oxfordshire, in a beautiful 17th century farmhouse. As we stepped across the threshold, we noticed, in true "Through The Keyhole" fashion, that this was definitely the home of a person with a deep love of music. A gold disc of ELDORADO graced the wall, a number of guitars leaned accessibly in corners, a piano stood in the living room and records and guitar magazines were in abundant evidence.

So tell us, Mike, what did you do in your musical career before joining ELO?

"I think the start for me was when someone in my school band had contact with one of the guys who was on the staff of United Artists called Ed Welch, who went on to write a lot of film and television music. Anyway, we worked with him and did a lot of sessions. There was a little core of us that included Cozy Powell, Alan Gorrie, and

assorted artists — like a little house band. It got to the point where we were making so much money from that, that I thought 'Oh, I think I might like to do this more often'. From there I was then invited to play in the Hair band, the performance that used to be on at the Shaftesbury Theatre in the 70's where people used to take their clothes off! I never saw that, because I was playing guitar frantically and

badly at that point! There was Alex Harvey, Mike Oldfield, myself, and a roster of people, and neither Alex nor Mike Oldfield particularly stood out at that point, they were just nice, quiet guys who were in the band. Anyway, when Roy left ELO, Jeff and Bev needed a bass player, and so I think they would have asked United Artists, 'can you recommend some guys?' And the way I heard it was that



Mike in the "living" room!

Alan Gorrie and myself, our names were put forward. **David Arden** used to phone me up, and say, 'would you like to come down and play?' I didn't respond for quite a long time, and it was a tribute to David's persistence that eventually I agreed to go and meet them. We had a rehearsal, we liked it, and so we had a go."

What are your recollections of early ELO?

"The memory that sticks in my mind was being in the back of a hall at **St Albans**, in I guess, 1973. Despite **ROLL OVER BEETHOVEN** being in the Top

point. He was so pissed off! **St Albans**, you've got a lot to answer for [laughs]! But anyway, we went then back to our rehearsal rooms at the **East Moseley Cricket Club**, and had a conflagration. And Jeff phoned up Don [Arden], and I think it was like a period of a few months, while Don laid the plans for the assault on America that took place, and effectively laid the groundwork that made ELO the success they became. Furthermore, looking back on the very hard work that we put in in the USA for the 3 years while I was with the band, it was

Jeff's and Bev's royalties, but certainly, that arrangement and the money up front made the assault on America possible, and I set that as a very strong example of Don's contribution to the success of ELO. Bands of greater talent have split up for reasons of discomfort and deprivation on the road. We didn't have that."

Were there any particular memories of that time in America with the band?

"I think, first of all, I loved that thing of getting up in the morning as a nobody, and then arriving in the middle of the afternoon after a long flight and driving to your hotel in a limo the size of everybody's house. You get to the gig and your name is up in lights, again, about the size of a house. Now that can be a mindbender! For instance, I loved the occasion **Mik Kaminski** and I, and Mik will remember this, coming down the stairs one morning in the **Hyatt House** on the Strip in LA, and there was a bunch of guys at the bottom from the **University of California**, putting on this pretence of 'Hey, do you see who that is coming down the stairs?!' And it was like Mik and I coming down the stairs, and there's these guys starting to nudge and point. 'Christ!' one said to the other, 'Is that REALLY Mik Kaminski? God Almighty! Let's ask him for his autograph!'" Let me tell you something, we didn't realise these Americans have got the same sense of humour as us. This monstrous piss-take caused lifelong friendships with several guys out there, and there were instances like that, that I love.

"We always used to end our gigs with **ROLL OVER BEETHOVEN**. At the end of one



20, we had played to exactly 17 people. Everyone was really disappointed, to say the least, with the turnout, and there was a conversation taking place at the back of the hall between Jeff and the promoter, whom Jeff genuinely felt sorry for as he'd lost money. We had to give our career some hard thought right there and then, and that was when Jeff took the momentous decision, not to play in England again. Almost forever, at that

Don we have to thank for making those tours manageable. For example, on one occasion **David Bowie** and his band were in the same hotel as us, and he told us they weren't sure that they would be able to pay the hotel bill, whilst we had the good fortune of having every single expense picked up during the course of that time, which included our planes, the limos, everything. OK, they would be deducted in due course from

show on the first tour in America, we had just got the audience on their feet and going berserk, and at that point the top string broke on Jeff's guitar. In those days he didn't have a spare guitar, so he had to call a halt to the proceedings. He took it off and gave instructions for **Phil Copestake** to change the strings immediately while he regaled the audience with jokes in his usual light-hearted manner! Phil, who's not a musician, manfully struggled with a top E-string, of which most forms have a wrap-around bridge. Musicians who read this will know that what happened next, although tragic, is quite possible. Phil wrapped the string the wrong way round the bridge, and it came out under the bridge, and then back up to the tuning peg. He triumphantly brought it back out to Jeff, who said, 'Brilliant!' He didn't even look at the guitar, just went straight back into the song, and it was EVEN worse! Things like that are priceless!"

You're caricatured in Bev's book at this time as this 'top-hole' English aristo character. How true was that?

"Well, I'm sure Bev won't mind me saying this, but there's a lot of licence in that book! The way I'm described as a toff, saying, 'I say, chaps, how about another glass of Chablis!' I never said anything like that! It would have been more like: 'How's about a nice case of Newcastle Brown?' [in thick Geordie accent!]. There were some great stories in there which *were* true however. The bit about Hugh and the snake for instance, which again, was a wonderful moment and genuine theatre, because Hugh, at one point, absolutely refused to get on the plane. He wasn't drunk



or anything like that, but was simply in love with this snake, and wouldn't go!

"Maybe one of the loveliest moments in the early ELO days was when one of the cello players left and we had to have auditions in the cricket club. Somebody came up with the same pedigree as **Wilf Gibson**, who was a classical violin player from a major orchestra. This guy stuck his cello down, and we said, 'Well, look, we'll run you through some of the material we play, and we don't write parts down'. Jeff cranked his Les Paul, and cut loose with the intro to **ROLL OVER BEETHOVEN**, which as I remember it was so loud it almost unglued this fellow's cello! You could see the whole thing creak! And the eyebrows of this classical player shot up, and he sort of put his hand up in the air, and goes 'STOP!' We all stopped, and he said, 'Would you mind turning that guitar down a bit?!' But Jeff had what you might call a non-confrontational manner, and just put the guitar down and walked out of the room! He didn't come

back for a while, and we thought, 'Well, I wonder where he is?' So, we went into the little place where they make the coffee, and said, 'Jeff, are you coming back in now, or what?' He said, 'No, I'm not coming back in until that cello player's gone!' I think it was **Brian Jones** who then said, 'Oh, all right, Jeff, I'll run him back to the station'. It was about 8 miles. Jeff said, 'You're not running him back, he can walk!'"

The style of ELO's music changed radically with every album in the early days, which tended to suggest Jeff didn't always have a clear idea of what he wanted back then. Did the other band members have any involvement in arranging in those days?

"I think it would be fair to say that with something like **ROLL OVER BEETHOVEN**, that fabulous intro was a combination of heads. Jeff would have said, I think I'm right in saying, something like, 'I want it put on nice and loud, and then I want the orchestra bit to come in'. Then Wilf Gibson would actually choose the notes. But whatever, the overall effect was fabulous, wasn't it?"

You were the only other person in the band apart from Jeff and Bev, who had a publishing deal. Did that cause any problems or strains in the band when your first solo album came out?

"I don't really know if it did. You would probably have to ask other people about that. I didn't really ever think of myself as in competition with Jeff, because I didn't write that sort of material. Mine was a funkier, jazzier, sort of thing. It certainly gave me financial independence though."

What are you proudest of in terms of your work with ELO?

"I think that the song **SHOWDOWN** was a real buzz. I think that song was, to me, was the first classic that ELO did. I'm very proud of my bass part on that. In those days, folks, I used to get name checks on the radio! There was even one mind-bending introduction to it that said, 'Here's Mike Albuquerque with the rest of the guys, with a little bass solo in the middle!' And there was another example of Jeff giving us a very broad canvas with that. I was free to make the bass part up. I think it might not be unrelated to the fact that the guy composing for the band wants to do things that make the members of the band happy to play. And the very first thing that we ever rehearsed in the cricket club was **I HEARD IT THROUGH THE GRAPEVINE**. That sounded so good with Jeff, Bev, Richard and myself playing, I think that Jeff might have filed that, and thought, 'I would like to do something like that, because it might make them make a bit more effort'. There's a nice story about **SHOWDOWN**. On one of the tours in the States, Jeff had lost his voice, and so

there was a knock on my hotel door in the middle of the afternoon, and Jeff came in and said to me, or rather croaked to me(!), 'I'm not going to be able to sing the repertoire tonight, and I'd like you to sing some of the pieces'. I said, 'That's fine, if you give me the words'. Obviously, I know **ROLL OVER BEETHOVEN** and a couple of others. And he said, 'Would you



Mik, Mike and Rick Pannell in LA's top restaurant, Chasens, 1973

do **SHOWDOWN**?' I said, 'Sure, but I don't know what the words are'. And he said, 'Oh, I'll go and write them down for you'. He came back in with this thing. At the end of the second verse, I think it says, "It's so real, this suffering, we're heading for a showdown". Now when I saw this, I was crestfallen, and Jeff was taken aback at my reaction, and I said, 'Oh gosh, Jeff! I thought the words there was, "It's surreal, this submarine"! He said, 'Fuck, I wish I'd thought of that!' This submarine coming up! In fact **Del Shannon**, who Jeff was a big fan of, said that he often had that problem, that somebody had pointed that they thought the words were this, and they were often better than the original!"

You were with the band from the days when success-wise they meant very little right up to the verge of superstardom. Do you have any regrets about leaving when you did?

"I think that the period I was in was probably the most enjoyable, because we went from the stage where all of us were muckers. We'd get in a van, and take it in turns to drive. It's rather hard to conceive of a so-called supergroup doing that nowadays, but we went from that period through to the surprise of having your name up in lights, and the limos, and then having some cash in your pocket, and then going from 17 people in St Albans, to a couple of thousand people in St Louis, to 7,000 in Philadelphia, and then people coming up to you on the street for the first time ever, and saying, 'Oh, aren't you Art Garfunkel!' 'You're John Wayne, aren't you?!' And then, the next

thing, **BOFF!** You're playing to 70,000 people in a very short space of time. If people who arrive at a plateau, and find that they get what is called diminishing returns, they get fed up with that up to a certain point. We had the fairly steep rise of the graph together, when I was in the band, and it was all enjoyable. When you get up to the peak, life gets quite difficult, coping with all that success. I think, probably, I don't have regrets, because it coincided with the beginning of my family, and I considered that the time I had was very enjoyable. I would like some more money, though! "[laughs]

Interview: Andrew Whiteside Live(!) Photos: Gill

Other Photos: By kind permission of Mike De Albuquerque

Next issue: Mike Stalks the Sleeper, Gets Right Back To Where He Started From, Clog Dances with Violinski and almost joins Oasis (not that one!).

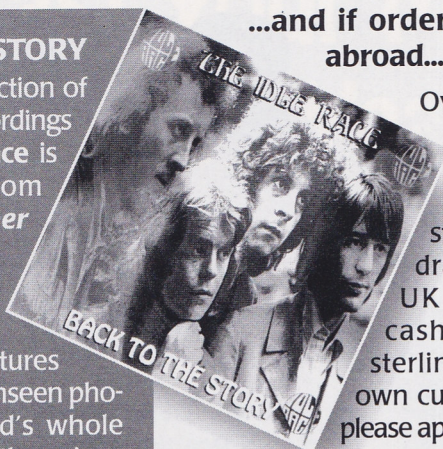
BACK TO THE STORY

A Double CD Collection of all the released recordings of the **The Idle Race** is now available from FTM, *at a cheaper price!*

The lavishly illustrated 16-page colour booklet features many previously unseen photos from the band's whole career, together with copious sleeve notes by FTM's Gill.

The double CD is a UK-only release and will be retailing for £14.99, but FTM readers can purchase **BACK TO THE STORY** at a special **DISCOUNTED** price of £13.49 (UK) £13.99 (Europe) £14.99 (Rest of World). All prices include 1st Class/Air Mail postage. All cheques/postal orders payable to **Face The Music Fanzine** and send to:

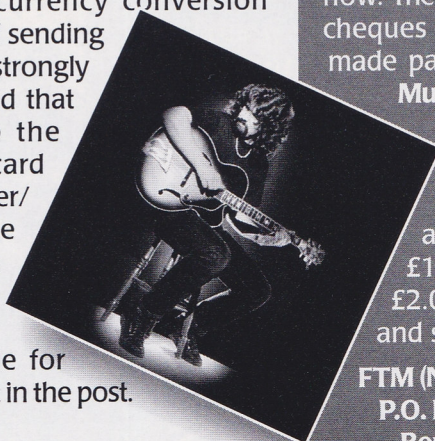
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Overseas orders must send either a sterling draft drawn on a UK bank, or cash in either sterling or your own currency (but please apply a realistic rate of exchange and add £1.00 to cover currency conversion charges). If sending cash, we strongly recommend that you wrap the funds in card and register/insure the letter, as FTM cannot be responsible for money lost in the post.

Closing date for all offers on this page: 15th July



PHIL BATES...NAKED!!!

Phil's 13-track solo CD, featuring **Mik Kaminski** and **Jo Bates**, has been put back until the end of May unfortunately, but the good news is that we will be offering a **SIGNED** edition of **NAKED**, exclusive to FTM.

Numbers are VERY limited and will be allocated on a first come, first served basis, so please place your orders now. The CD costs £12.00 with cheques and postal orders made payable to **Face The Music Fanzine**.

PLEASE NOTE POSTAGE IS EXTRA; P&P prices are £0.60p (UK), £1.20p (Europe) and £2.00 (Rest of World), and send to:

FTM (NAKED and Proud!), P.O. Box 1120, Ascot, Berks, SL5 9XD, England.

Buy a Gold Disc for only £2!

Yes, it's true! You can buy a Gold Disc of **ELDORADO**, for only £2! The disc was presented by **Jeff Lynne** to **Roger Spencer**'s mother, and following her recent death Roger wishes us to raffle the disc for him; some of the money raised will go to charity. To enter the raffle costs £2, and you can buy as many tickets as you want. All tickets will obviously have their own unique numbers, but to keep costs to a minimum these will be kept here. Please make cheques/P.O.'s payable to **Face The Music Fanzine**, and mark your envelope:

FTM Gold Disc Raffle, PO Box 1120, ASCOT, Berks, SL5 9XD.

Closing date for the purchase of raffle tickets is **15th July**. The winner's name will be published in the next issue.

Roger is also auctioning the following items via FTM:

MIKE SHERIDAN & THE NIGHTRIDERS (ED 120) - Compilation

Idle Race - **BIRTHDAY PARTY** (LBS 83132E) - Original

Idle Race - **BIRTHDAY PARTY** (LST 7603) - USA

Idle Race - **IDLE RACE** (LBS 83221) - 2nd album

The Move - **SPLIT ENDS** (UAS 5666) - US Compilation

Wizzard - **EDDY & THE FALCONS** (WB K5609029)

ELO - **FACE THE MUSIC** (UA LA5469)

OLE ELO (JET SP123) - Special DJ Pressing

ELO - **GREATEST HITS** Medal-type badge with ribbon

as per LP sleeve

ELO - **ELDORADO** (UA LA 339G)

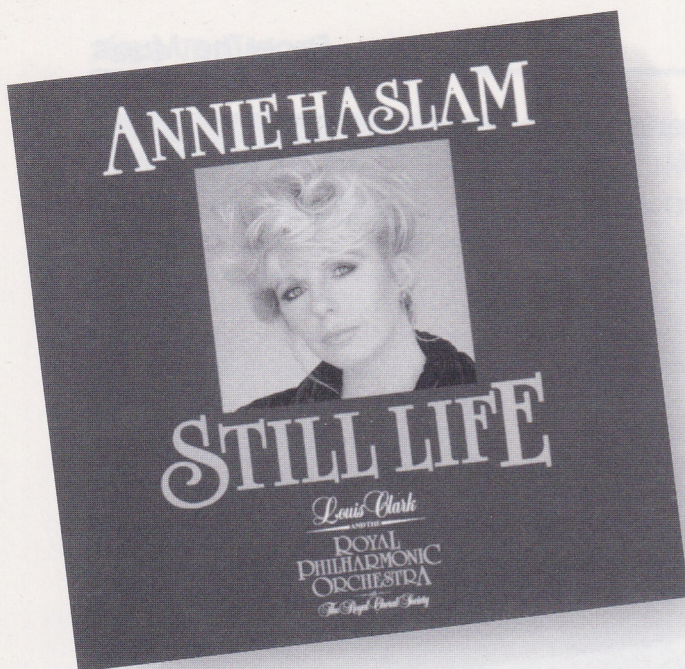
ELO - **DISCOVERY** (JET LX500)

ELO - **ELO 2** (UALA 040F) - US pressing (diff. sleeve & longer version of **ROB**)

Various (inc. Wilburys) - **NOBODY'S CHILD** (UKW* 355)

ELO - **THE SUMMIT** (K-TEL) - Compilation

Please send bids with SAE to the above address by **15th July** (Note: **SEND NO MONEY NOW**; we will write to you if your bid is successful).



STILL LIFE

— Annie Haslam featuring Louis Clark
and the Royal Philharmonic Orchestra
with the Royal Choral Society

ONE WAY RECORDS OW 32190, TPL 39.12

O riginally released in 1985 on *Spartan* and now out on CD, this represents the fruits of an interesting collaboration. In a nutshell, the twelve songs are basically excerpts from classical composers, set to lyrics by Betty Thatcher (the poet responsible for co-writing much of *Renaissance's* material), with Annie's vocals, plus Louis's arrangements and conducting duties.

The running order has been well programmed, with the most rousing music at the start and finish, and gentler fare for the rest of the way by and large. It's all ushered in with a fanfare of trumpets, the intro to **FOREVER BOUND**, a waltz based around the **ADAGIO CANTABILE** from Tchaikovsky's **SYMPHONY NO.5**, which reaches a crescendo of choral fireworks and strings reminiscent of the last movement in a **Gilbert & Sullivan** Overture. After that, several of the selections are more subdued. The second (and title) track, based on an air from **Bach's D MAJOR SUITE**, is more sparing in its instrumentation, with little more than strings and harp. **Mozart's AVE VERUM** (the only track without new lyrics) and **SHINE** (adapted from **Satie's GYMNOPIEDIE NO.2**) are delicately restrained, while **GLITTER AND DUST** (from Tchaikovsky's **SWAN LAKE**) finds a more adventurous spirit at work. Trumpets blare again, and strings soar on **SKAILE** (inspired by **Delius's LA CALINDA**), while a grand finale, **CHAINS AND THREADS** (a nod to **Wagner's TANNHAUSER**) brings proceedings to a lively

conclusion. More echoes of **G & S**, and dare I say, **Jim Steinman** as well?

It's an intriguing, if not totally successful, venture. On the plus side, Louis's work is nothing short of stunning. While the need to keep closely to the music of Tchaikovsky, **Chopin**, **Albinoni**, **Saint-Saens** and the rest must have inhibited him slightly, denying him the opportunity to let his imagination and talent run riot as they have on, say, **ELDORADO** and **MOMENT OF TRUTH**, there's an exuberance and feeling of adventure that was missing from his albums of instrumental oldies and the drum-machine saturated **HOOKED ON CLASSICS** series. It's definitely a record I can see myself playing regularly.

On the minus side, the lyrics tend towards fussiness. A trifle unkind, maybe: writing lyrics for a project like this means that they are bound to sound contrived, and an Annie Haslam album without vocals would be like the **National Gallery** without pictures! But I found myself listening more to the arrangements and general sound rather than the words. And before you ask, there is no **Roy Wood** participation, and therefore none of the unexpected little twists, turns and eccentricities of **ANNIE IN WONDERLAND**. Now how about an Annie-Louis-Roy album? Or even **LouisPlays Gilbert & Sullivan**, with guest appearances from Annie, Roy and **Meat Loaf** — well, as regards the latter, there's always the **Eric Troyer** connection. We can dream, can't we?

John van der Kiste

Cast Your Mind Back Ten Years ...

The 1980's was the decade of the Charity Festival. Inspired by Bob Geldof's sterling efforts at Band Aid in 1985, many gigs in aid of deserving causes took place all over the world, but none were more successful in invoking the fantastic bonhomie atmosphere of the original Band Aid as the gig which happened at Birmingham's NEC the following year.

Bev Bevan was a member of the organising committee:

"It came on the back of Live Aid, really. I watched Live Aid and thought, we could do something like that, but I'm not sure where to go. I went to see the guy at the NEC, and he said 'I've watched Live Aid, and I was having the exact same thought'. We persuaded all the guys in ELO, because we hadn't played for about four years. Once Jeff had agreed to do it, and then Richard, then whoever was in the band at that time agreed. When I knew that ELO were going to do it, I could then start phoning round people and saying, 'ELO are doing it, will

you do it?'. I phoned Robert Plant.... Jasper, everyone who was on it, really and said 'Would you do this charity concert at the NEC?' and they all said, 'Well, who else is on?' and once they knew, then they agreed.

It was a marvellous day. It went ever so well. That really big jam

session at the end — I'm not sure what it sounded like... but that was great. With George Harrison and everybody getting on stage.

We had a good party afterwards! Robert Plant came to my house, and after the show, we had a party. There were quite a few singers collected, and we were all singing ac cappella stuff. There was Woody and Jeff and Robert Plant... all the guys were there. It was a great night.



BIRMINGHAM HEART BEAT

SATURDAY 15th MARCH
NATIONAL EXHIBITION

INTERNATIONAL ARENA
10TH ANNIVERSARY CONCERT
In Aid of Children's Hospital
BIRMINGHAM HEART BEAT
5 MAR 86 3.00PM doors open 1.30PM
15 MAR 86 3.00PM doors open 1.30PM
INC. VAT & BKG FEE £3.50
VOLUNTARY DONATION £12.00
BLOCK B B 4
25-JAN-86



Roy Wood designed the Heartbeat logo.

In aid of The Children's Hospital, Birmingham

BIRMINGHAM HEART BEAT '86



Running Order

- 3.00pm: The Steve Gibbons Band
- 3.40pm: The Rocking Berries
- 4.05pm: The Applejacks
- 4.35pm: The Fortunes
- 5.20pm: Roy Wood
- 6.20pm: UB40 / Ruby Turner
- 6.45: Denny Laine
- 7.15pm: Robert Plant & The Big Town Playboys
- 8.20pm: ELO
- 9.40pm: Moody Blues
- 10.40pm: Finale

Interspersed throughout with appearances by **Jim Davidson, Peter Powell, Ollie Spencer, Noddy Holder** and MC'd by **Jasper Carrott**.

Surprise guests in the all star finale jam were **George Harrison** and **Dave Edmunds** who were joined on stage by most of the artistes who had appeared in the main show.



Hospital to get a pop tonic

Pop go the stars — for Birmingham Heartbeat '86.

Midlands rock celebrities are beating the drum for cash to boost facilities at the city's Children's Hospital.

Work costing almost £900,000 is needed at the hospital in Ladywood Middleway on top of building projects the NHS can afford.

Drummer Bev Bevan of rock group ELO has stepped forward with a little help from his friends to launch Heartbeat '86.

"I have no intention of becoming the Bob Geldof of the Midlands," he said. "I'm just one

of a band of people giving their time to help the children."

A seven-hour spectacular on March 15 at the National Exhibition Centre will kick off the effort with Midland stars like the Moody Blues, Robert Plant, Denny Laine, Steve Gibbons, Roy Wood and the ELO lined up to appear.

The concert will also see a nostalgic reunion by the Move — and comedy from Jasper Carrott.

Seen helping to launch Birmingham Heartbeat '86 are Roy Wood, Jeff Lynn, Robert Plant, Bev Bevan, John Lodge and Jasper Carrott, with the Heart Beat symbol.

HEARTBEAT '86
N.E.C. 10th ANNIVERSARY YEAR
SIGNS BY SIGN SERVICES LTD 021.554 9301



Star drummer Bev Bevan, organiser of today's Heartbeat show at the NEC, with two of the girls who will be collecting money for the Children's Hospital, Alison Crutchley (left) and Kate Orgill



The Move: On the bill, in the programme, but not on the show.

Bev: Yeah. That was the only thing that really didn't happen. I think it was even in the programme. It was Carl Wayne's fault, actually..... He promised me that he would do it. Woody agreed to do it. Rick Price and myself, that we would just do it. And really, at the last moment, 48 hours before, Carl said he wouldn't So that just stifled it, really, which is a shame.

BEV'S BIG BEAT

By PAUL COLE

ELO star drummer Bev Bevan today banged the drum for charity at the Midlands' biggest-ever pop show.

Bev is the mastermind of the taking place at the NEC to raise cash for Birmingham Children's Hospital.

Some 11,500 fans from all over the UK were making their snapping up tickets at £15 a time.

A last-minute addition to the pool comedian Jimmy Tarbuck, who will make a guest

ELO star leads pop appeal

appearance to introduce the Moody Blues.

The interest will not only be confined to the artists on the stage.

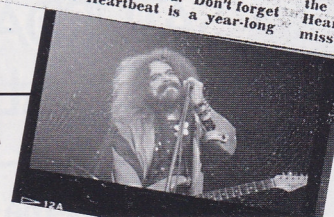
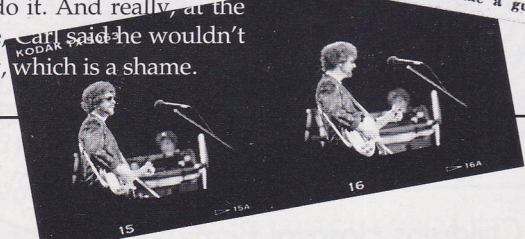
Some of pop's biggest stars are expected to be in the audience after buying tickets for the show, just like the fans.

Bev Bevan said: "Don't forget that Heartbeat is a year-long

project and lots of other things will happen in the months to come".

All proceeds from the show will go towards vital repair work at the Children's Hospital. Donations to the Heartbeat '86 appeal can be made over the counter of Midland branches of the Halifax and Heart of England building societies.

● A special four-page souvenir featuring pop pictures and available free of charge with copies of the Evening Mail on sale at the NEC today. It also features the running order of the show and an exclusive "Hit List". Don't miss it!



Big-hearted Brum



Steve Gibbons — opened show.



Veteran Midland rocker Roy Wood.

BIRMINGHAM'S answer to "Live Aid" rocked more than 11,000 music fans who last night packed into the NEC for the biggest pop extravaganza ever staged in the Midlands. They paid more than £15 each for a seat at the "Heart Beat '86" show which launched a campaign to raise nearly £1 million for Birmingham Children's Hospital.

The star-studded eight-hour show included appearances by stars past and present... and the country.

POP FANS' BOOST FOR HOSPITAL

"Heart Beat '86" is the brainchild of Bev Bevan, drummer with the Electric Light Orchestra, who was jubilant at the show's success.

He said: "The atmosphere has been absolutely incredible, it is a tribute to all the people who have helped to get Heart Beat off to a superb start."

The show opened with appearances from the Steve

Gibbons Band, and '60s stars The Fortunes, The Rockin' Berries and the re-union of The Applejacks.

Comperes included Birmingham comic Jasper Carrott and Midland funny men Malcolm Stent and Oliver Spencer.

As the show rocked to its climax with performances by UB40, Roy Wood, The Moody Blues, Robert Plant, Denny Laine and the Electric Light Orchestra, the organisers were predicting it could have raised as much as £200,000.

The show will be screened by BBC Midlands on April 11.



Fans enjoying the Brum beat bonanza.

Phil Ackrill (a member of the Heartbeat Committee): "My main contribution to Heartbeat was in making the ticket sales earn more money for the charity. By setting the admission price at £3.50 including VAT and booking fee, then adding a voluntary donation of £12, we avoided losing money to the taxman because such a donation is not taxable. It made an extra few thousand for Heartbeat."

Sounds Alive

Brum beat's finest hour — and ELO steal the show

By JONATHAN DAUMLER-FORD

After last year's pop charity event it would be easy to become blasé about rock stars putting their best foot forward in a good cause.

But Heartbeat '86 at the National Exhibition Centre on Saturday was a triumph worth celebrating, a heartwarming marathon of music for the Birmingham Children's Hospital.

It was the sort of event judged as much for its emotional content as for its musical achievement and the show stopping set on both counts was ELO's.

Roared

Jeff Lynne brought the Birmingham band back into action after four years and as the warmth that rose up from the fans was phenomenal, despite the opening numbers.

The band were soon into a well rehearsed flow and as the audience roared its approval, Jeff Lynne held the centre stage clearly moved by the reception, he repeatedly thanked the fans. It was entirely fitting that ELO should steal the show. On drums was Bev Bevan, the moving spirit behind Heartbeat '86 who

had worked for months to bring his idea to fruition.

Earlier Robert Plant put in a good if indulgent set of brassy rock and roll songs with the aid of the Big Town Playboys, Roy Wood filled the stage with more than 40 friends, for a bright burst of pop, and Ruby Turner joined UB40 on stage for I've Got You Babe.

Stars of the 1960s like the Applejacks revived memories of golden days and Steve Gibbons lived up to his reputation for good rock and roll. Comedians Jasper Carrott and Jim Davidson kept the show moving between acts and DJ Peter Powell ran around when he invited a young woman on stage for a moment of stardom only to have the lady in question freeze up.

Not that anybody minded. Even Denny Laine was given a second chance when his attempts at Go Now, the hit he had with the Moody Blues, ran into problems.

It was the Moody Blues who had the unenviable task of following ELO and as bill toppers they may have been wryly amused to see the fans return to their seats for the set. The band played excellently, far better than on their last visit to the Arena but their music

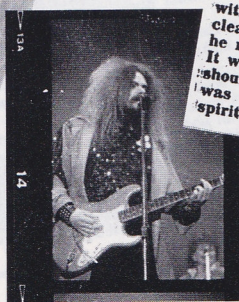
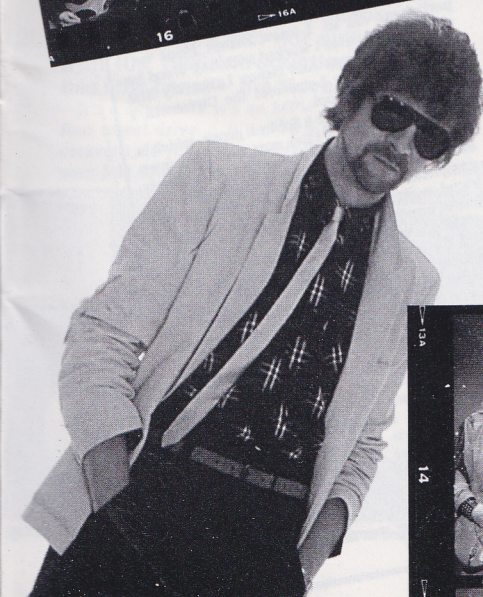
lacks the commercial beat and emotional impact of ELO's. It couldn't help but be an anticlimax.

Heartbeat '86 was not over even then. For the finale the happy host of stars crowded the stage for an all too brief rock and roll bash which raised the roof once again. In the game of spot the stars, like Noddy Holder of Slade, it was interesting to see an unheralded Dave Edmunds laying down the central guitar riffs which held this unlikely ensemble together.

Unheralded

And of course, it was marvellous to have George Harrison, rightly hailed as the master of it all, with his Bangla Desh Charity Concert of 1971, lead off the last number — a rousing version of Johnny B Goode.

Ironically the nostalgia feast did highlight the relative lack of Midlands talent compared to the great days of the 60s. The atmosphere of the show was excellent, the fans behaved superbly and the technicians scored a major success in keeping sound problems to a minimum. As Londoner Jim Davidson rather emotionally put it at the end: "Birmingham, you can be proud of this achievement".



Beatle George in a pop surprise



Beatle George Harrison on stage with Denny Laine.

Heartbeat stars tell their secrets

The Midlands' biggest pop stars came out at night — for a private VIP party after the Heartbeat 86 charity show.

Pop personalities like Beatle George Harrison rubbed shoulders with Brum's finest into the early hours at The Metropole Hotel.

As the champagne flowed the charity pop stars revealed their Heartbeat secrets.

George Harrison told how his guitar lead fell out in the middle of his surprise spot — leaving him momentarily without sound. "I don't think anybody noticed," he said.

Pop wizard Roy Wood admitted: "I almost broke down and cried after I came off stage. It's been a long time since I played for such a marvellous crowd."

Even ELO leader Jeff Lynne — not usually known for his bonhomie — agreed: "I have played in cities all over the world, but never to an audience as good as that."

Soul singer Ruby Turner — another surprise on the bill — said: "I was worried that I didn't sound too good, but I really enjoyed myself."

Beatle George Harrison staged the pop surprise of the year — by leaping on stage to join the Midlands biggest rock stars at the Birmingham Heartbeat 86 show.

A capacity audience of 11,500 fans cheered wildly as the legendary Beatle led an all-star group through rock'n'roll classic Johnny B Goode.

His unbilled appearance was the finale of the National Exhibition Centre show on Saturday which raised more than £200,000 for Birmingham's Children's Hospital.

At a VIP party after the show at The Metropole Hotel the ex-Beatle told me: "It was smashing — I had a great time."

STORY: Paul Cole
PICTURES: Peter Robinson

It was Harrison's first Birmingham appearance since the hey-day of The Beatles. He came as special guest of ELO leader Jeff Lynne.

It was ELO who stole the show with their first live appearance in four years. They won a mass standing ovation after a storming set.

Other highlights included Roy Wood's performance, complete with 12-piece rock band and the 30-strong choir of the Kempsey Primary School from Worcester.

Chart stars UB40 made an unscheduled appearance — singing with Brummie soul queen Ruby Turner — and Slade star Noddy Holder was another surprise guest.

Highlights of the show will be featured in a BBC2 TV programme April 11 and a two-and-a-half hour video will be made available later in the year.



Roy Wood, Wizard of Pop who played with The Move and ELO at Heartbeat 86.



Robert Plant in full cry at the charity concert.



It started as an idea to raise money for a local hospital and ended up as a trip down memory lane for thousands of Midlands rock fans. Myles Palmer meets the star who's...

Beating the drum for Brum

RADIO TIMES 2.2.86
Heart Beat 86
Saturday 11.0 BBC1

REMEMBER the Rockin' Berries, the Applejacks and the Fortunes? No? Well, how about the Move, Roy Wood and Denny Laine? All these Midlands stars from the 60s, and more, got together in Birmingham earlier this year to raise money for a local hospital, sending fans wild on a wave of nostalgia. And BBC1's cameras were there to capture the highlights.

Heart Beat 86 was the brainchild of Bev Bevan, drummer with 70s supergroup the Electric Light Orchestra, who gave their first live show in four years.

The all-day rock concert, held at the National Exhibition Centre, raised £200,000 for Birmingham Children's Hospital.

'Having seen Live Aid and been really impressed, I thought I'd try to organise a similar sort of show but involving all Midlands acts, with the proceeds going to a local charity,' says Bev. He suggested his idea to ELO's lead singer Jeff Lynne, 'and he went for it'.

Also playing for Heart Beat 86 were the Steve Gibbons Band, Robert Plant, the Moody Blues,

All together now: the stars raised the roof — and £200,000 — for ELO drummer Bev Bevan's cause

UB40 and Ruby Turner, and the whole show was compered by comedian Jasper Carrott and Radio 1 DJ Peter Powell.

'I knew all the people on the bill,' says Bev, who first found fame with the Move in the mid-60s, 'and everybody who was asked to participate did so. I know Robert Plant very well, and of course I worked with Roy Wood for years in the Move. And Denny Laine. My first group was Denny Laine and the Diplomats. I was 17, just left school.'

'The Applejacks are a Solihull group, which is pretty close to where I live now, and I've known the Rockin' Berries for a long time. The Moody Blues all come from different Birmingham groups originally, and Jasper Carrott is my best friend anyway. We went to Moseley Grammar School together.'

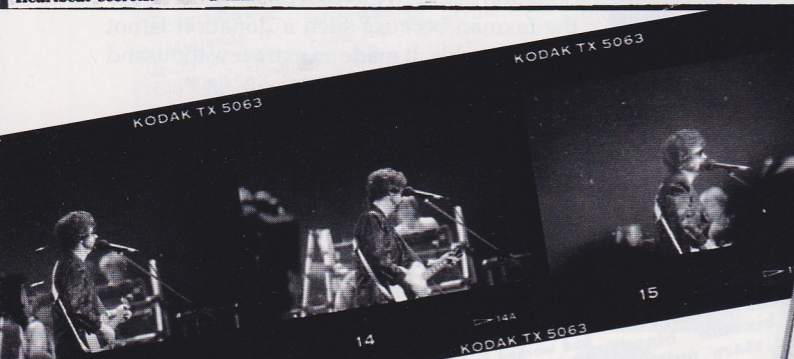
'The show went amazingly well,' adds Bev. 'And the bands enjoyed seeing each other after all these years. The atmosphere was just terrific.'

Eight hours of glorious rock were crowned by George Harrison making a surprise appearance on stage to join in the free-for-all finale of 'Johnny B. Goode'.

Promoter Maurice Jones says: 'We were involved in the Live Aid show and one thing that struck me was that there was a similar feeling between audience and stage as there was at Live Aid. A lot of people commented on that, the warmth of the whole day. You can never plan for that. It just happens. Everybody was there to have a good time.'



Scissors 'n' paste: Gill

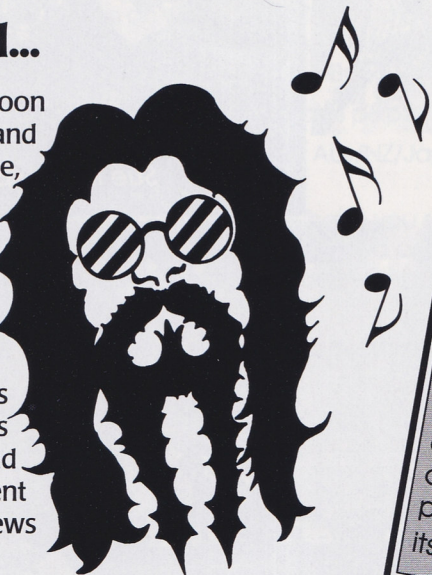


Blimey! I think I've created a monster!

WOODY BITS

Standing In A Field...

It's that festival time of year (or soon will be) and The Roy Wood Big Band can announce one definite date, with another to be confirmed. **Gosport Festival** in Hampshire have booked Roy to headline in **Walpole Park on Wednesday, 31st July**, whilst **Somerset Festival** are in negotiations for **Saturday, 27th July**. Both festivals will have many more artists appearing. Further details as and when, either in FTM's supplement or the Woody Newsletter or News At Ten or somewhere...



Gold Going Cheap

A series of CD singles have been released on the **Old Gold** label, one of which features **See My Baby Jive** and **Angel Fingers**. Can't recall the catalogue number, but if you go hunting in your local HMV, you will spot a shelf full of CD's with really fantastic covers. That's not them. They'll be on the next shelf wearing ghastly, violent, orangey pink covers with no pretty pictures at all. Suppose it gets around the photo copyright problems... and it's cheap.

Not Quite Alive Just Yet

The forthcoming Roy Wood Big Band album "**Alive**" has yet to come forth! Yes, we know we projected a release date for April, but...well... we have to admit to being just a tad over eager. We will keep you abreast of the developments in the next Newsletter or FTM, whichever happens to be issued first... but what happens if the album comes out before either of those? How long have you been a Woody fan?!

Wonderfuland

Annie In Wonderland, the superb collaboration between Roy and Annie Haslam recorded in 1978, has been released in Britain for the first time on CD. It is on the **One Way** record label in the mid-price range.

Sowing Seeds

Lightning Seeds' singer/songwriter, **Ian Broudie** invited Roy to their recent gig at the **Kilburn National** with a view to working together on a couple of numbers. Apparently, Ian is a great fan of Roy's and is especially partial to his "cello treatment"! Listen out for that certain sort of sawing sound on the **Seeds** next album.

Cuttings Corner...

Move it!

DAIHATSU'S reputation as arguably the most imaginative of Japan's niche-market motor manufacturers will not suffer with the 1996 introduction of this little beast – the **Move**.

It's a city car ... it's an MPV ... it's a four wheel drive ... it's even a bit of a caravette, if you count the fact that the seats fold down into a double bed! Ooer!!

DECEMBER



JUST LOOKING

A new **Move** bootleg has just surfaced which features live recordings made for broadcast between 1967 and 1971. Entitled **THE MOVE – LOOKING IN**, the 15 track CD also includes tracks from **Wizzard's** debut gig in the States, so someone has obviously got their bootlegs in a twist here! Review when we manage to sneak a copy through customs...

Princess Woodi!

Whilst at the **Seeds** gig, those lovely folk at the **NME** spotted Roy backstage, chatting to **Julia Carling** (wife of ex-England Rugby captain, **Will**). This stunning event was reported in the **NME's** "gossip column", where our hero was described as "The Princess Diana Of Glam"! Of course, they meant it as a compliment... didn't they?!!



■ The Move ... a big hit in Japan – there's a three month wait

VILLA '95



Georgina's festive debut



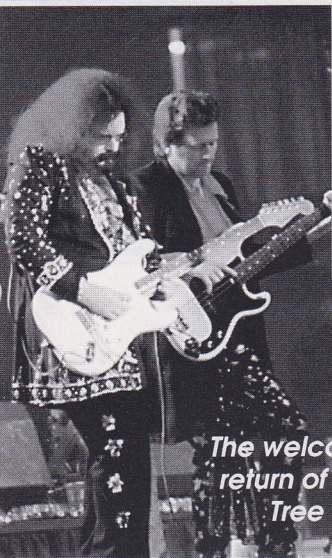
Sue in the spirit!



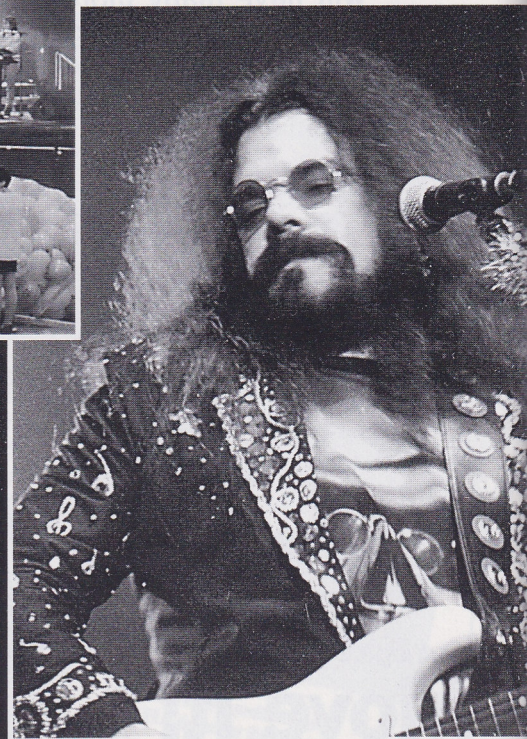
Who's gonna rescue the Twins?



Central TV filmed soundcheck, whilst the balloon net proved it's fear of heights!



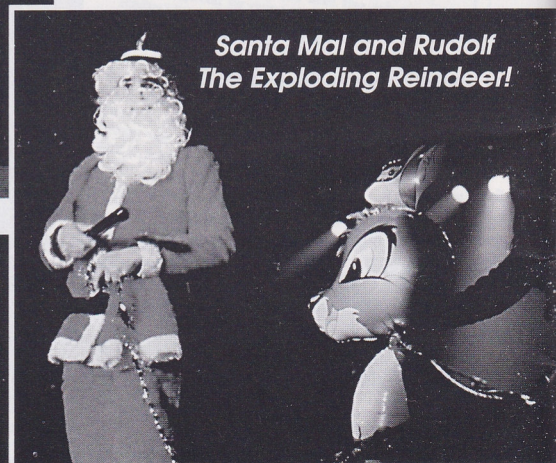
The welcome return of Mr. Tree



Hot Shots: Gill & Jules Holmes



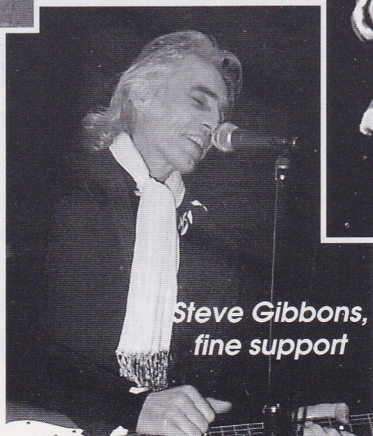
Henzie's three horns!



Santa Mal and Rudolf The Exploding Reindeer!



Paul, superb on trumpet



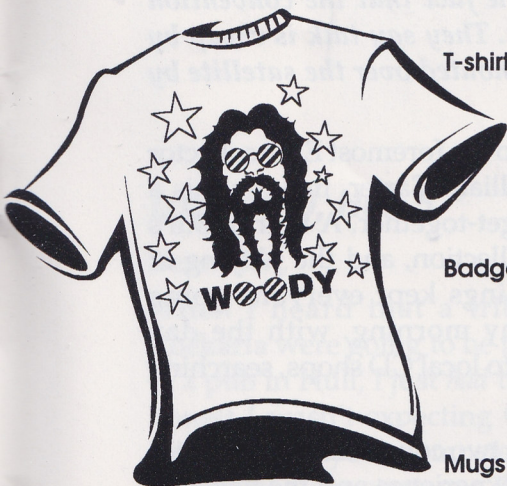
Steve Gibbons, fine support

Special thanks to Rose for adding the sparkle, Mal for his sterling performance, Penny & Sue for sorting the tickets, Vince for being a hero, Serena for laminating the world, Andy for keeping shop and Rob for being smashing!

SHOPPING TROLLEYS AT THE READY, KIDS!

ITS THE

WOODY SHOP



Front

T-shirts – New design on white T-shirt! Multi-coloured Woody logo with silver glitter shades! Also featuring red backprint "The Roy Wood Big Band – Alive".

Size M, priced **£10.00** each plus p&p:-

UK **£1**, EEC **£1.70**, USA **£2.70**, Aus/NZ/Japan **£3**

Badges – New colour! Never before have you seen such a red shade of red! Hand-enamelled on a gilt base, shaped Woody logo lapel badges. Approx. 1" high. Priced **£3** each plus p&p:-

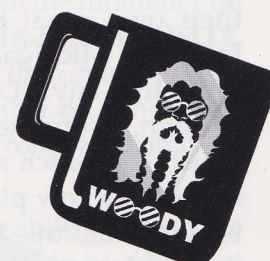
UK **50p**, EEC **75p**, USA **£1**, Aus/NZ/Japan **£1.25**

Mugs – Liven up those coffee mornings with these best Staffordshire Pottery Woody mugs in black with gold logo. More tea Vicar?

Priced **£4.50** each plus **special extra-safe recorded delivery** p&p:-

UK **£2.50**, EEC **£3**, USA **£4.50**, Aus/NZ/Japan **£5.20**

Back to front!



Gig Posters – Limited Edition poster advertising:-

a) The 1994 Symphony Hall Christmas Special in festive red, green and white. Size 20" x 30".

b) Aston Villa 1995 Christmas gig poster in red, purple & white.

Priced **£1.00** each plus p&p:-

folded flat UK **50p**, EEC **75p**, USA **£1**, Aus/NZ/Jap **£1.25**

or rolled in a posting tube UK **£1**, EEC **£2**, USA **£3**, Aus/NZ/Japan **£3.25**

93/4 Tour Programmes with Photo Posters – featuring many colour and black and white photos, information on the band and an introduction by Roy himself. Also includes 23"x16" full colour photo poster of The Roy Wood Big Band! **FREE!**

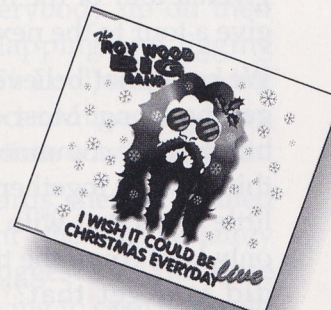
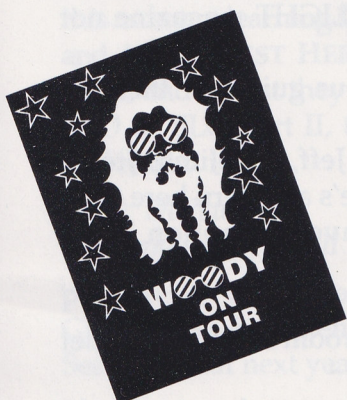
Priced **£2** plus p&p:-

UK **50p**, EEC **£1**, USA **£1.70**, Aus/NZ/Japan **£2**

Christmas Everyday Live Single – Missed it in the shops this Christmas? 4-track CD features 2 great new versions of the Christmas song plus Santa Claus Is Coming To Town and a previously unreleased new Woody song, **Lion's Heart**. Cassette features Christmas Everyday, Live & Santa Claus Is Coming To Town only.

Price for CD = **£3.00** + p&p. Cassette = **£2.00** + p&p:-

UK **60p**, EEC **£1**, USA **£1.50**, Aus/NZ/Japan **£2**



Overseas payment:- IMO's or cash in Pounds Sterling. Own currency can be sent but please add equivalent of £3.50 for exchange costs. If sending cash please use a registered envelope.

Please make cheques/P.O.'s/IMO's payable to

Face The Music Fanzine and send to :-

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

AMERICA CALLING...

It seems ELO Convention fever is spreading. Following the successful UK and German events, North American fans held their own event which was unique in the fact that the convention lasted three days and spanned two countries, the USA and Canada. They say talk is cheap by satellite(!), but it's not often Rob gets rung up and has "HELLO!" shouted over the satellite by hordes of overseas ELO fans!

Co-hosted by **Mitch Hose** (Michigan, USA) and **Bill Carter** (Ontario, Canada) the 1996 ELO FEST saw fans flying in from **New York, Baltimore, Ohio, Chicago, Pennsylvania** and elsewhere. Over to the hosts:

"The ELO FEST was fantastic!!! Three solid days of music, videos, trading, and everyone sharing their own great ELO experiences! Starting Friday in Michigan, the excitement was very high, like any ELO PART II concert. Funny enough, everyone watched a concert video which had Mitch and myself jumping around in the front row playing air guitars and trying to sing backup. Introductions were made frequently as new people arrived, whilst foreign singles, press kits, sheet music and CD's were changing hands at a very swift pace. Friday night became Saturday morning, and we all eventually dropped due to exhaustion, at about 3am.

One of the star attractions was Mitch's own ELO "museum". In here, we had various collectibles ranging from vinyl, CD's, posters, tour programmes, advertisements, laminates, articles, ticket stubs, stand-ups, counter displays, songbooks, T-shirts, keychains, necklaces, pins, record awards, and in general, promo items and tour merchandise. The rule was that as each person arrived and after being given a tour of the museum, they then had to give a tour to the next new arrival.

We could not believe how well everyone was getting along. Most did not know each other, but that one common bond — ELO — made all things come together. Everyone had their own little collection with them. If you could have only kept count the times people said, "Where did you get that?!" More people arrived throughout the day, with highlights being the raffle, group photos in the backyard, plus a call to FTM's Rob Caiger for the very latest in juicy gossip straight from the United Kingdom. By about dusk, people were starting to pack things

up and head over to the foremost ELO collector in Canada, Mr William Carter, making this a real international get-together. A tour of Bill's very large ELO collection, and the playing of many rare recordings kept everyone going through to Sunday morning, with the day ending with a trip to local CD shops, searching for imports.

All in all, fans from two countries and six states made this a great experience and the next one is eagerly expected! There will be one in August in Baltimore, Maryland, USA, and another here in Michigan, USA.

Thanks to all of those who participated. It wasn't just ELO — it was the people that made this what it was."

Top Ten Reasons why you should have gone to ELO Fest '96:

10. Hear selections from the ARTIST OF THE WEEK.
9. Count the number of times convention goers said, "How did you get that?"
8. Wake up in the middle of the night and think the Discovery stand-up is going to chop your head off.
7. "It's only \$10, and membership is good for... get this... two years." (LIGHT magazine not FTM!)
6. Become an instant tour guide for the next arriving party.
5. Joe, Jeff, Jerry, Jan, Jeff, Jill, Jitch, Jteve, AAAAAAUGH!!! (There's a pattern here...)
4. All ELO widows have the option to go shopping.
3. SMOKE BREAK.
2. See a hole on the bathroom floor and a toilet in the backyard.
- ... And the number one reason why you should have attended ELO Fest '96...
1. Two words: Whiskey Slushy! (*No wonder they sounded pissed on the phone - Rob*).

Mitch Hose/Bill Carter

Send It...

Face The Music Magazine
87 Dryfield Road
Edgware
Middlesex
HA8 9JW
ENGLAND

London 0, Hull 5

Dear FTM,

When I heard that a tribute band called **Rockaria** were going to be playing ELO music in a pub in Hull, I just *had* to pop along! To be honest I wasn't expecting too much, after all how could anyone compete with ELO or ELO Part II, let alone start up a Part III? However, I was pleasantly surprised.

Most of the five members of Rockaria work in record shops, and they can really play. On the night I saw them they did an hour and a half set mixing hits and not-so-famous favourites. They included:

STANDIN' IN THE RAIN, SHINE A LITTLE LOVE, ROCKARIA!, STRANGE MAGIC, THE DIARY OF HORACE WIMP, LIVIN' THING, DON'T WALK AWAY, TURN TO STONE, NEED HER LOVE, SWEET TALKIN' WOMAN, CALLING AMERICA, TWILIGHT, HOLD ON TIGHT, MR. BLUE SKY, DON'T BRING ME DOWN.

I've been to all three of Rockaria's pub gigs, and they have all been packed full. The band tell me there will be more this year and they are at this moment learning **LAST TRAIN TO LONDON** and **WILD WEST HERO**. Rockaria are a great band, and whilst they will never be as good as ELO or ELO Part II, they are a fitting tribute and not an insult.

Mark Dodsworth,
Keyingham, Nr. Hull

p.s. Hello to Paula, Andy E, Heidi and Greengrass, Ray, Kenneth FTM Oz and Billy. See you all at next year's Convention!

Part II we love you

Dear FTM,

Approaching ELO Part II's recent gig at the Royal Centre, Nottingham on a beautiful spring

evening (4th April), I was wondering if they could surpass themselves this time. After all, each previous concert had reached new standards of musicianship, excitement and enjoyment.

I need not have worried. From the moment Phil strolled onstage intro-ing **MA-MA-MA-BELLE**, ELO Part II were even better than ever. I hereby withdraw remarks about Lou and Phil attributed to me (because I wrote them!) in Issue 15 (*page 26 - FTM Ed*).

How have they achieved the ability to keep the set so fresh? It may be heresy to say, but not only is this the best Part II line-up, but in some ways more enjoyable 'live' than the original ELO.

Stephen Taylor,
Leicester

Part II we love you 2

Dear FTM,

I expected ELO Part II to be in Russia, but instead ended up in a beautiful Philharmonic Hall just a drum-roll away in Liverpool, what a treat!

After plenty of seat-jiving we dived to the front of the stage to see party dude Kelly, who by this time was getting everybody up off their bums to do plenty of clapping and jiggling about, whilst Lou (sorry, *Sir Lou!*) was working hard on his song-and-dance routine based on a street lamppost(!). A great time was had by all.

Meeting the band afterwards, they all seemed to have enjoyed the night (the fans certainly had!). Critics sometimes suggest ELO Part II are a collection of old men trying to cash in on old times, but I think ELO connoisseurs know they can be as successful as their predecessors. Anyway, they're only jealous!

Andy Payne,
Wigan

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



Australian Subscription Rates

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Our advertising rates are only 20p a word. To place an ad, simply count up the number of words in your ad and send the text, along with a cheque/P.O. made payable to FACE THE MUSIC FANZINE, to the Editorial address.

For Sale:

VINYL LP

XANADU - Good condition. Open to offers.

Contact:

Mrs Emma Kenney on 01633 810821
(after 6pm)

For Sale:

Star Monthly ELO pull-out poster, original mint condition, price £15 (includes p&p).

Contact:

Richard Leon, 6 Arlington, Woodside Park,
Finchley, London, N12 7JR, ENGLAND

UK ELO Convention '96

Dear All,

Thanks to all that attended the '95 UK ELO Convention at the Lea Manor Hotel on 4th November.

This year's will be held at **Milligans Bar**, Walsall on **16th November**, price £10 per person, half price for children. This includes a buffet and entry to the record fair held in conjunction with Radio Shropshire which will be on before the Convention.

All cheques should be made payable to "**ELO Convention**" and should be sent, together with an SAE to:

224 Sandwell Street, Walsall, West Midlands, WS1 3EH.

If you have any queries, please phone us on 01922 31602.

Mark Hateley

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Due to exorbitant bank charges, the above are the **ONLY** forms of payment FTM can accept.

PLEASE NOTE: We **CANNOT** accept **EUROCHEQUES** or **US POSTAL ORDERS** in **DOLLARS**; these will be returned to you.

UNEXPECTED MESSAGES

The 350-page Story of ELO, Jeff Lynne, The Move, Roy Wood, Traveling Wilburys, Wizzard, and complete world discography (over 4,000 records!).

This limited edition book has been put together and researched over a period of 10 years by FTM Germany's Marc Haines, Patrik Gutfenbacher and Alexander von Petersdorff. Enquiries regarding availability and price should be sent (with IRC's) to:

FTM Germany, Wiener Platz 6, D-78048 Villingen, Germany.

FTM Germany Newsletter

FTM Germany 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.

Thanks this issue...

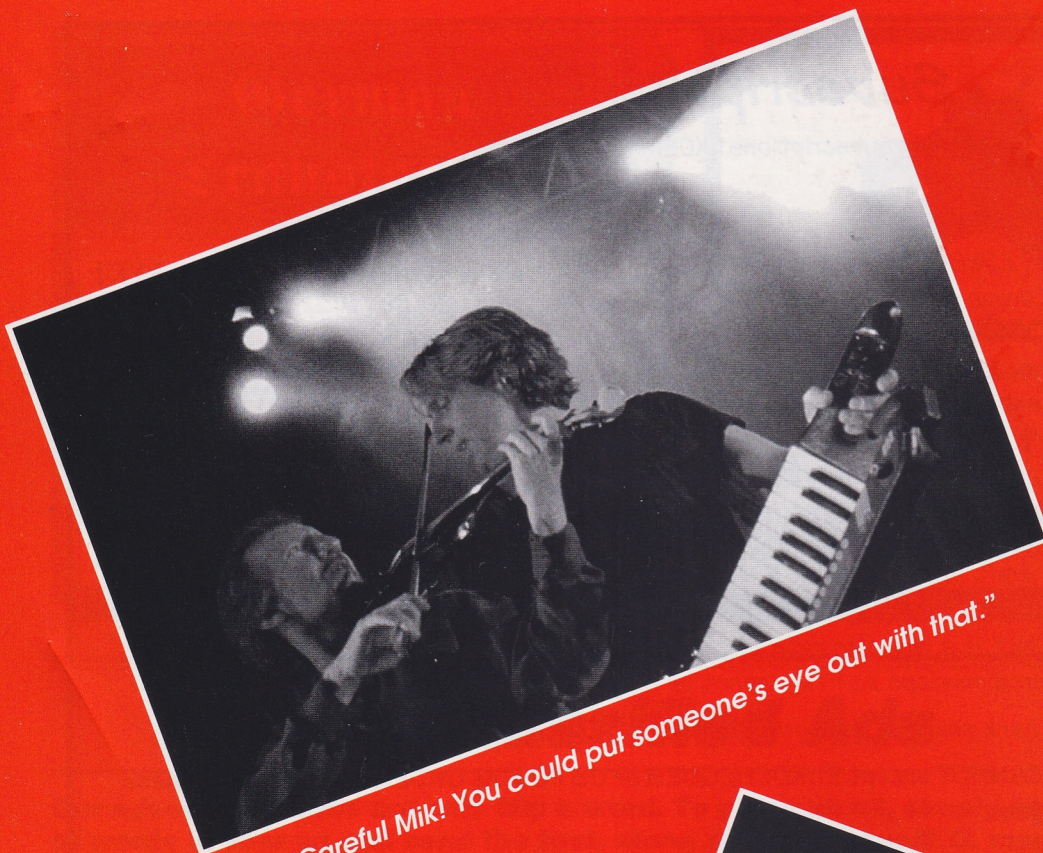
ELO PART II, Tim Chacksfield, Phil Akrill, Greg Szabo, Phil, Mike Flanders and all at Don't Panic Productions, Jenny Ferguson, Andy McNab for expert cross-country driving at 3am! Diane Theobald, Ian Topliss, Gill at the Bonehill Farm House, Bonehill Road, Tamworth, Staffordshire, B78 3HP (recommended and gets the FTM AA 5-Star Award!), Bob Locke, Tina and Ian Gibbons, and all the ELO fans who helped FTM on the current PART II tour (you know who are Thank You!).

Keep On Rocking, er, keeps on rocking!

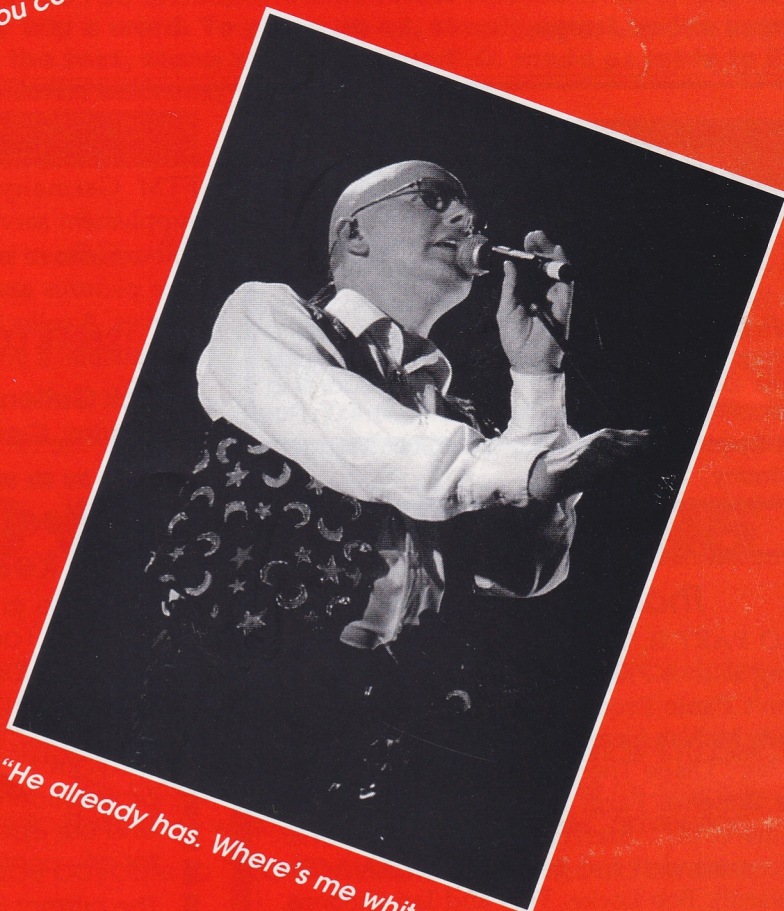
Owing to an editorial misunderstanding (OK then, I admit it, a complete balls-up!), reports of the death of **Keep On Rocking** have been greatly exaggerated. We are happy to confirm that KOR is indeed alive and kicking, and is **NOT** ceasing production as wrongly stated last issue, and our apologies to John Van der Kiste for any confusion caused.

The current issue of KOR, featuring Jethro Tull, Deep Purple, Blondie and Alvin Stardust, is available price £1.50 from:

Lavandou, Moorland Park, South Brent, Devon, TQ10 9AR.



"Careful Mik! You could put someone's eye out with that."



"He already has. Where's me white stick?"

*So you think Orange Kitkats are smart?
Try our all-new scratch'n'sniff FTM!*