

Face The Music

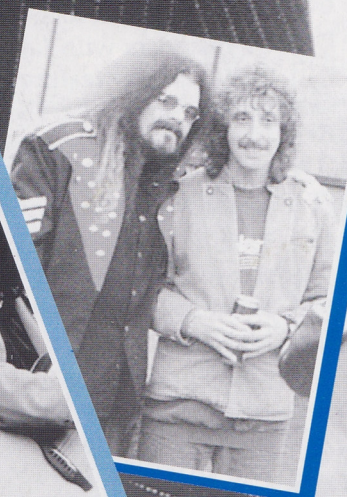
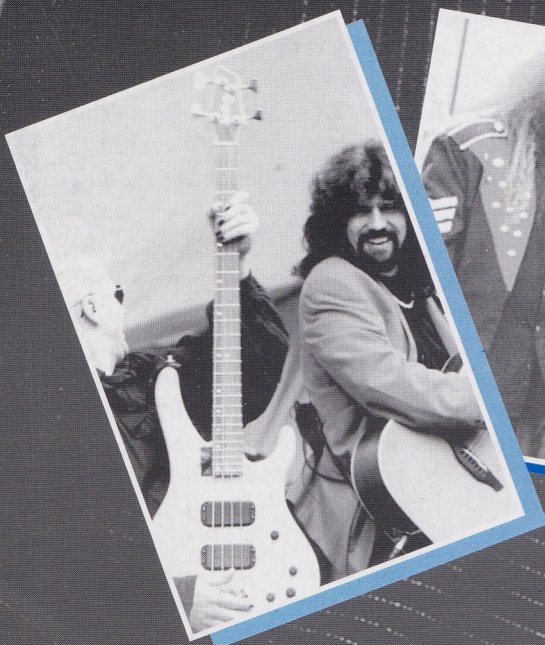
Issue 24

**JEFF
LYNNE**

*At The Ivor
Novello Awards*

**LORD MAYOR'S
SHOW**

**MIKE
SHERIDAN**
*The Ultimate
Story!*



Plus ★ Mike De Albuquerque Part II! ★ Woody News ★ Phil Bates Unplugged ★

FTM 24

September 1996

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Roll The Credits!

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Bev's Cosy Cardie Corner

Dear All,

Here we all are again with another issue of the shiniest, spangliest ELO magazine in the world - only a little later then we thought we'd be as we are now three (at least for this issue!).

It's an exciting time for fans too, what with Jeff Lynne's Ivor Novello award, ELO Part II's best performances in years just completed, and a LOT of things going on behind the scenes to celebrate the band's 25th Anniversary next year (sadly, most of this is still under wraps, but take it from us, it's going to be pretty special!).

We celebrate the long-overdue recognition given to Jeff by his peers with (amazingly) his first FTM cover, and a lengthy feature with many previously unseen photos. On the Part II front, there are reports on the Birmingham **Lord Mayor's Show** and the wonderful **Tamworth Castle** gig, plus an interview with current keyboardist **Don Airey**.

Talking of interviews, there's the concluding half of our recent chat with **Mike de Albuquerque**, as well as an in-depth (about 50 fathoms!) natter with The Man Who Started It All, **Mike Sheridan**.

The world changes and so do we; FTM has a new address, not just here but America and Canada too; read about it on page 38. Talking of addresses, if you've written to FTM and not yet received a reply, could it be that you forgot to enclose an SAE/IRC? No? Oh well, we probably couldn't be bothered then! Seriously though, because of FTM's involvement in the recent tour, there is currently a backlog of post which we are working our way through now.

OK, that's yer lot. Hope you enjoy it!

Rob, Andrew, Gill

Here Is The News

Jeff Gets A Gong

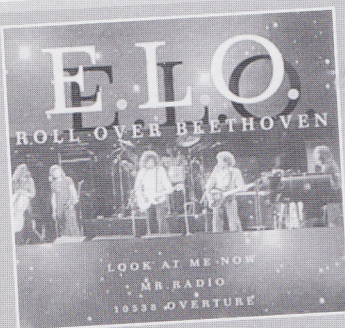
Jeff Lynne won the award for Outstanding Services To British Music at the 41st Ivor Novello Awards (more elsewhere in this issue) and appeared on the front cover of the industry magazine **Music Week**, dated June 8th 1996. They described his award as "one of the highlights" and if you were brave, you could also download Chris Taylor's photograph of Jeff brandishing his Ivor (ooer!) from their Web site.

Meanwhile, speculation has been rife over the release date of the follow up to **ARMCHAIR THEATRE** - Reprise Records even got as far as listing a catalogue number (936245.2 632). Favourite rumours range from the album only existing as a series of demos, Richard Tandy co-producing and featuring heavily on every track, to release dates given between August through to November. What does appear likely is that the album will not be out until 1997, apparently at Jeff's request.

Anyone like to see a 25th anniversary box-set celebration of Jeff's career to date, to tie in with his 50th birthday in December 1997? We are trying to get the record companies interested. Watch this space.



Jeff and Marianne Faithfull at the after-show bash.



Following the curious and rather unnecessary release of **THE GOLD COLLECTION** (see **Here Is The News**, Issue 23), our continental cousins have also followed suit with their very own budget compilation CD of ELO's early days. Entitled **ELO - ROLL OVER BEETHOVEN** (Disky DC 864272), it features a completely different cover (from a 1977 soundcheck) which is admittedly much prettier, but very misleading. Otherwise, it's along the same lines as its UK cousin. Track listing as follows:

- ROLL OVER BEETHOVEN (listed as 4:33, but actually 6:44)
- WHISPER IN THE NIGHT (4:49)
- BATTLE OF MARSTON MOOR (6:06)
- MANHATTAN RUMBLE (4:24)
- LOOK AT ME NOW (3:19)
- NELLIE TAKES HER BOW (6:02)
- IN OLD ENGLAND TOWN (6:57)
- MOMMA (7:17)
- KUIAMA (11:17)
- BABY I APOLOGISE (3:41)
- 10538 OVERTURE (5:23)

SEX ON THE CHEAP

SEX, AMERICA, CHEAP TRICK is the rather - "ooer missus" - title of the 64-track **Cheap Trick** box set (Epic/Legacy 64938) released on August 13th. As you may recall, the band were hopeless Anglophiles with a healthy fixation with the proto-metal sound of **The Move** circa **LOOKING ON**. This is evinced on the box set by the likes of **LOVIN' MONEY** (spot the **BRONTOSAURUS/YOU CAN DANCE THE ROCK N' ROLL** riffs), **DAYTRIPPER (Live)** (which owes far more to **THE ELO'S** amphetamine-fuelled version than the Fabs pedestrian plod), and culminates in the giveaway, a corkin' live version of Jeff's finest moment with **The Move**, **DOWN ON THE BAY**. Cheap it ain't, but it is sexy, and you won't go away unsatisfied.

Mr Blue SkyLab

Many of you already know that **DON'T BRING ME DOWN** was played to the astronauts on Saturday, July 6, to wake them up. It was a joke about the fact that they were on the longest Shuttle flight yet. Ironically, the first day of the flight, they also played **Tom Petty's** Jeff-produced **FREEFALL-IN'** to wake them up!

eloasis

During the MTV Oasis Weekend, Noel Gallagher was asked to comment on ELO (something about Oasis running out of Beatles songs to rip off, like ELO did):

"ELO are shit!"

During a clip of the **CALLING AMERICA** promo, Noel laid into **DON'T BRING ME DOWN**.

Well, he uses ELO the original violinist on his recordings (Wilt Gibson) and has to be the '90's answer to Jeff Lynne, but FTM still says **OASIS ARE GREAT!!!! We love Liam too.**

PHIL BATES - THE (FULL FRONTAL!) NAKED TOUR

October

4th - Swan Hotel, Hay on Wye *
Tel: 01497 821188

5th - Town House Hotel,
Earl Shilton, Leics
Tel: 01455 847011

6th - Fibbers Club, York *
Tel: 01904 651250

7th - Mr Christopher's Jazz
Bar, Worcester
Tel: 01905 724121

9th - Reynolds Club, Stafford
Tel: 01785 48777

10th - The Swiss Chalet
(Chapel St), Swindon
Tel: 01793 535610

11th - Milligans Bar, Walsall *
Tel: 01922 722672

12th - Arts Centre, Evesham *†
13th - The Wheatsheaf,
Stoke-on-Trent *
Tel: 01782 844438

15th - Harvey's Bar, Belper
17th - Horn of Plenty, St Albans
Tel: 01727 853143

18th - The Trades Club, Halifax *
Tel: 01422 845265

19th - Little Barrow Hotel,
Lichfield *
Tel: 01543 414500

20th - Hurt Arms Hotel,
Ambergate, Derby
Tel: 01773 852006

21st/22nd - Ronnie Scott's
Club, Birmingham *
Tel: 0121 643 4525

23rd - Boundary Hotel
(Folk Plus), Walsall
Tel: 01922 33555

25th - Halfpenny Green
Vineyard, Bobbington *
Tel: 01384 221387

27th - Prince of Wales, Tamworth *
Tel: 01827 311343

* Featuring Mik Kaminski

† Tickets at £8 available from FTM:
PO Box 718, SIDCUP, DA15 7UD.
Cheques/PO's payable to Face The
Music Fanzine.

How To Cook A Jellyfish

Tom Petty's 1989 classic **FREE FALLIN'** (co-written and produced by Jeff Lynne and Tom Petty) has been covered recently on an album called **THE MOOG COOKBOOK**. As the title suggests, it includes ten cover versions of songs by artists played mainly on moog synthesiser, including former Jellyfish frontman Roger Manning (*thanx to Toshiki Komeda*).

PHIL RACONTS THE THOUGHT OF LOSING YOU

Phil Bates has produced The Raconteurs' new album **THE THOUGHT OF LOSING YOU** available from Acoustic Shock, Lower Gungate, Tamworth, tel: 01827 313343.

1-2-3 It's ELO on CD

Hot news just off the presses: On 7th October, Epic records are re-issuing **OUT OF THE BLUE**, **DISCOVERY** and **TIME** as a 3-CD set in a slip case, but retaining their original sleeves. Sadly they will just be straight reissues, no remastering or anything exciting; we'll have to wait and see what the 25th Anniversary next year will bring...

ACE MAKES HIS STAND

Record Collector no. 203, July 1996 features an interview with drumming legend Cozy Powell, conducted by Joe Geesin. Of interest was this little snippet, concerning The Move's Ace Kefford:

JG: In September 1968, you joined Ace Kefford in the Ace Kefford Stand. Was he really as drugged-out as the press would have us believe?

CP: Ace had just left The Move, so he was pretty big in the Birmingham area. He was a good looking bloke, long blond hair. I don't know what was wrong medically, but he was having some treatment. He was generally OK, sometimes a bit weird. When I was with him he was fine, it was afterwards he became a lot worse. Working with him was pretty good. We did OK, gig-wise.

According to the discography, a copy of the Ace Kefford Stand single **FOR YOUR LOVE** from 1969 would set you back about £30 today.

The following is an extract from an interview with Asia's lead singer, John Payne during February 1996 and is reproduced with the kind permission of Dave Gallant. From Asian Armada, the Internet newsletter for Asia:

John: The main thing I did before Asia was ELO. I went over to New York to work with Jim Steinman.

Dave: Did anything ever come of that? Any recordings?

John: No, the thing was so disorganized, it was a shame really. The guys were really nice, especially Bev Bevan. I think they thought it would be the same as the old days. It was around 1990, just after Jeff Lynne's departure. I joined them for a year, but nothing came of it. Then, Geoff asked me to join Asia, so I jumped ship. It was much more my sort of thing (Asia), as I would be co-writer, and I could sing in my own style. The problem I had with ELO, is they wanted me to sing like Jeff Lynne.

Compleatist's Note: John's song **A.L.O.** (Asiatic Light Orchestra), originally titled **QUEST FOR THE KEY**, dates from the writing session he did when he was almost a member of ELO. Review to follow next issue.

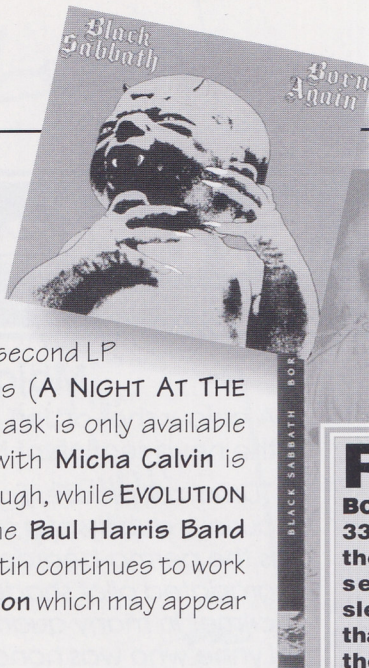
Martin Smith's Night At The Movies

The former ELO bass player, answering to the title of "Mr. Busy", has just completed a second LP of library music for Chappels (**A NIGHT AT THE MOVIES 2**) which, before you ask is only available to the media. **EVOLUTION 3** with Micha Calvin is about a third of the way through, while **EVOLUTION 2** will be relaunched soon. The **Paul Harris Band** seems to have stalled so Martin continues to work on projects with **B.A. Robertson** which may appear during 1997.

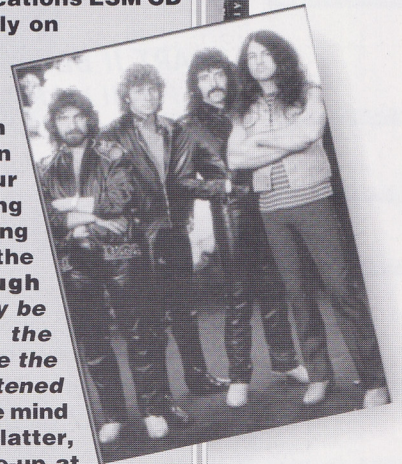
WONDERFUL BAND

ELO Part II new boy **Don Airey** recently told FTM about the Shadows tribute album he's been working on with Bev, **Black Sabbath's Tony Iommi** and **Whitesnake's Neil Murray**:

DA: "The album features various people - I think **Jeff Beck's** done **APACHE**, **Brian May's** done **FBI**, **Peter Green's** done **ATLANTIS**, and **Mark Knopfler's** done... I can't remember which one he's done - I can't remember which one we did! **WONDERFUL LAND**, we did, but we heavied it up. It was great, we put a few riffs in there, we got Bev thundering away. It was tremendous fun. I've also been working with Tony this year on his solo album."



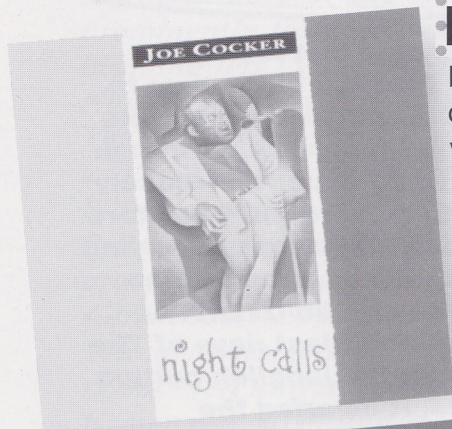
Recently re-issued is the classic (it says here) **Black Sabbath** album from 1983, **BORN AGAIN** (Castle Communications ESM CD 334). Bev features prominently on the sleeve artwork and gets several mentions in the sleeve notes, despite the fact that he doesn't actually play on the album! He did however join the band for their 1983 tour which included their headlining appearance at the 1983 Reading Rock Festival. Referring to the gig, sleeve note writer **Hugh Gilmour** comments: "One may be thankful that nothing from the **Electric Light Orchestra** made the set-list, although they'd threatened to play **ELO's EVIL WOMAN**." The mind boggles at the thought of the latter, particularly as the band's line-up at the time included legendary metal screamer **Ian Gillan**!



Lock Up Your Daughters - Here's Tom Jones!

Following on from Jeff Lynne's collaboration with **Tom Jones** a couple of years back, Tom was recently asked what it was like to work with Jeff in an Online interview: He said, "Working with Jeff was great fun. We did the song at his studio in LA. Jeff said that I ruined one of his microphones [singing] and two of his daughters!"

Apparently, whenever Tom Jones performs **LIFT ME UP** in concert, he always thanks Jeff for the song! (*thanx to Mark Allyn*)



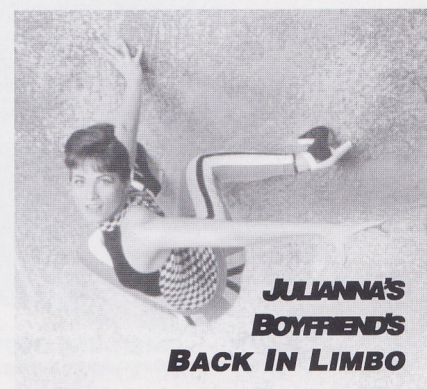
TandyMan

Richard Tandy, as a member of **The Trevor Burton Band** has recorded tracks in the **Isle of Man**, but the fact that the TT race was also on is nothing more than a coincidence!

Joe Cocker's marvellous **NIGHT CALLS** album has been added to EMI's mid-price label range. The album features the **Jeff Lynne** played, produced and penned title track, arguably one of the finest things ever done by the **Lynne**meister.

FOLLOW ME TO BIRMINGHAM

A recent gig at the sadly soon-to-close **Birmingham Town Hall** by **Mike Sheridan**, saw **Dave Pritchard** and **Greg Masters** joining in for a couple of numbers, including the **Idle Race** classic, **FOLLOW ME FOLLOW**. Can we expect more? Watch this space...



JULIANNA'S BOYFRIEND'S BACK IN LIMBO

Julianna Raye's **IN LIMBO** (produced by **Jeff Lynne**) has been spotted in the film **My Boyfriend's Back** by FTM's **Ken Greenwell**, who pronounced said movie "okay".

Short Stories

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

Won't Get Foo-ed Again

Foo Fighters' Dave Grohl has said he wants the band's second album to sound like a mixture of ELO, Prince, Queen and Tom Petty. It will be released next year (NME 11.05.96).

PART II BECOME BOULDER HOLDERS

ELO Part II held the privilege of inaugurating the new outdoor amphitheatre at the **Boulder Station**, on Sunday June 2, 1996 (Los Angeles Times).

HANG THE DJ...

Jeff Lynne won *Best Bubble Perm Still In Existence* and *Best Brummie Mumbler* at the **Ivor Novello** awards according to Radio 1's **Mark Radcliffe** on 26th June 1996. Shut up Mark and play **HURRY UP JOHN** like we asked. Thank you!

I've n' Ivor

More correctly, Jeff did actually win the award for Outstanding Services To British Music at the 41st Ivor Novello Awards (more elsewhere in this issue) and appeared on the front cover of the industry magazine **Music Week**, dated June 8th 1996. They described his award as "one of the highlights" and if you were brave, you could also download Chris Taylor's photograph of Jeff brandishing his Ivor (ooer!) from their Web site.

As ES Go By

CAPTURED UNAWARES WE PRESUME BUT REVEALED IN FULL COLOUR IN LONDON'S **ES** MAGAZINE (14TH JUNE 1996) WAS A TASTEFUL PICTURE TAKEN AT THE AWARDS OF JEFF TALKING TO MARS BAR QUEEN **MARIANNE FAITHFULL**, UNDER THE UNFORTUNATE TITLE "ROCK OF AGED".

Hello, I must be blowing

Q article on sax ace **Gerard McChrystal** revealed he was a bit of an ELO fan:

"I'd never heard of Charlie Parker. I took up the saxophone because of **BAKER STREET**. I was into ELO and Billy Joel..." (Q 117 June 1996).

Mojo Novello

A colour shot of Jeff and Ivor also appeared in the news section of **Mojo** (Issue 32, July 1996):

"Drum roll please. For Fab fans he has the curious duality of a saviour-stroke-antichrist. He is the perma-bearded Brummie in the gradated pilot shades, wanted for taste crimes in many quarters... we give you Jeff Lynne who was honoured at the latest Ivor Novello Awards for services to the British music industry. Said services are thought to include creating one of history's stodgiest drum sounds, sticking with the rockin' cello and the high-waisted flares long after the advent of punk, and generally making records that get on your tits but which you secretly admire. A significant number of MOJO people are born-again ELO fans who proffered a warm "Hoorah!" at this cheering news..."

All that glitters...

Despite FTM's panning last issue, **Record Collector** give the thumbs up to **EMI's THE GOLD COLLECTION** - "Not quite the low-budget, no thought skip through the *Harvest* hits you'd expect..." Closely followed by **Q** who give the CD two stars in a review by **David Cavanagh**: "Tallying ho into 1972, they released one of the great debut singles, **10538 OVERTURE** (written by Lynne in the last days of *The Move*). A huge racket of jangling guitars and sawing cellos, it dwarfed the remainder of the unsatisfying *Electric Light Orchestra LP...*"

Club Move

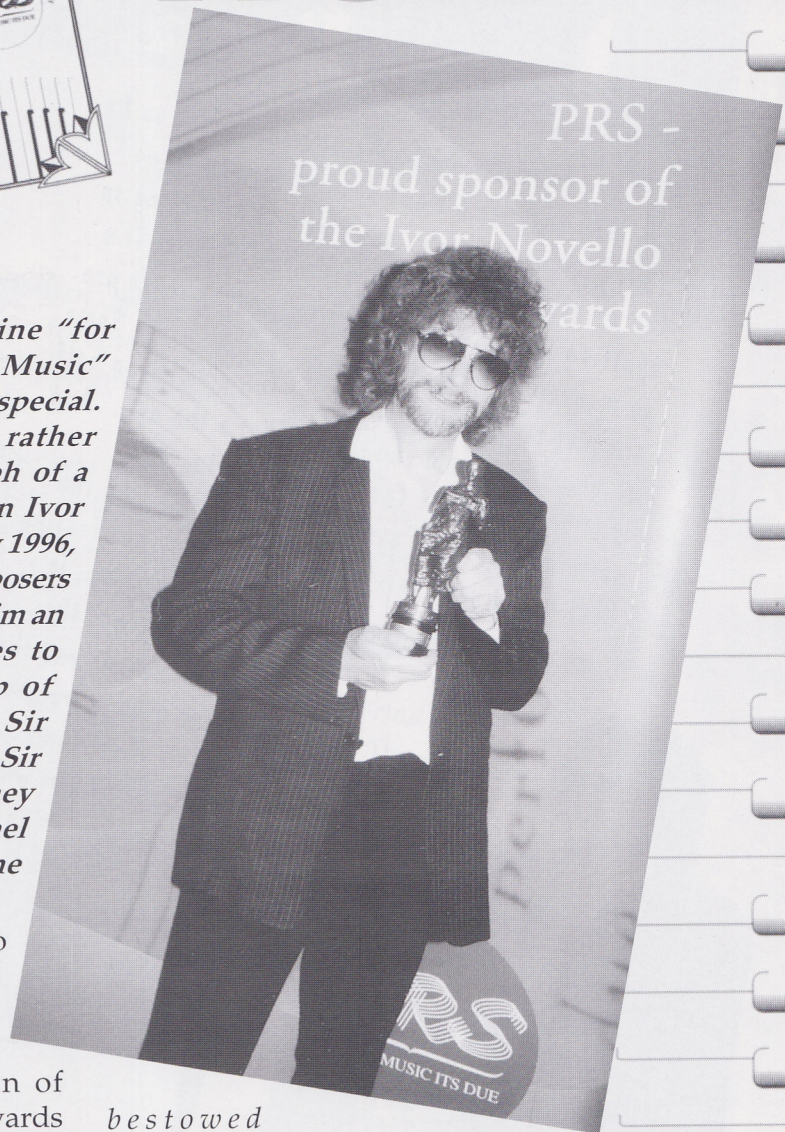
Q again. Issue 118 (July 1996) runs the threatened fan club feature entitled "That'll Do Nicely". Rounding up a huge number of examples of fan club merchandise, the article features some wonderful reproductions from the original Move fan club courtesy of **Doug McLauchlan**. For pretty pictures and Doug's excuse for being caught in possession of these dubious items, see **Woody News** page 34.



Jeff And Ivor!

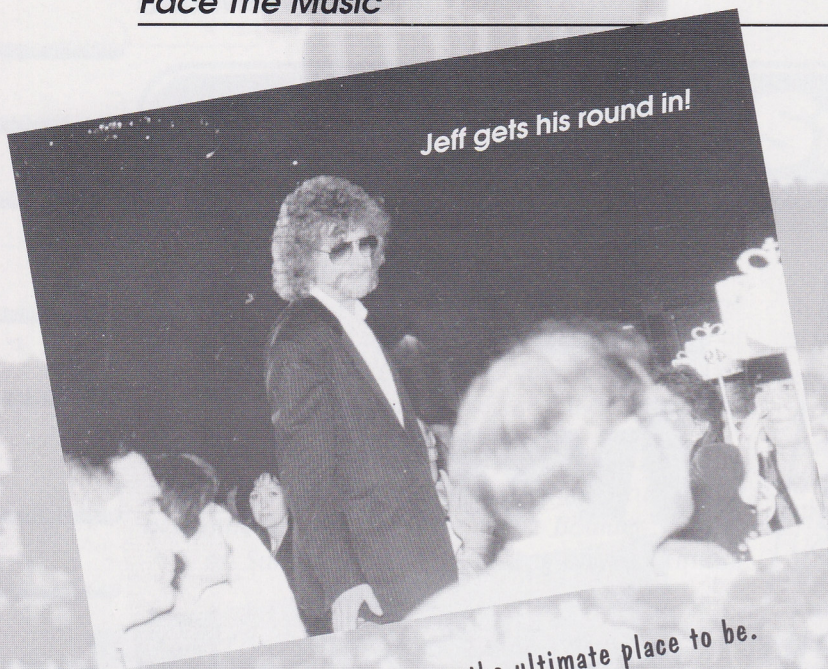
Music Week, the trade magazine "for everyone in the Business of Music" dated June 8th 1996 was rather special. In the middle of the front page and rather prominently featured, was a photograph of a beaming Jeff Lynne, proudly holding an Ivor Novello statuette. On Thursday, 30th May 1996, The British Academy of Songwriters Composers and Authors honoured Jeff by awarding him an Ivor Novello for Outstanding Services to British Music. Joining an elite group of previous winners – Mantavani (1956), Sir Adrian Boult (1976), George Martin (1978), Sir Yehudi Menuhn (1986) and Paul McCartney (1988) – Jeff's award, presented by Michael Kamen was, according to Music Week, one of the highlights of the whole evening.

Jeff now has three "Ivors" – his previous two were for Outstanding Contribution to British Music in 1979 with ELO, and again in 1981 for Best Film Theme Song for XANADU. Guy Fletcher, the Chairman of BASCA, gave the best explanation of the awards (named after the legendary theatrical composer) and what they meant in this year's programme introduction: "The Ivors have become the most sought after award for writers anywhere and we at BASCA are justly proud of this. We also take great pleasure in the fact that we are not influenced in any way by record companies or publishers and therefore the awards are all



bestowed on writers for excellence and achievement as recognised by their peers." The British Academy of Songwriters Composers and Authors themselves have existed since 1947, "to support, to enhance, protect and maintain the status and best interests of the art or profession of British authors and composers...". An elite and highly respected organisation.

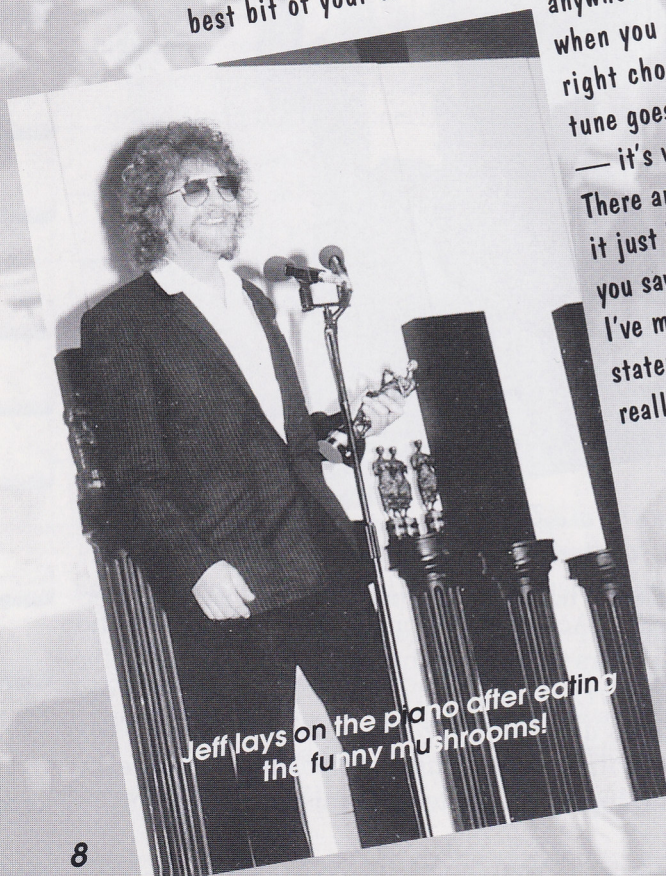
Jeff gets his round in!



"The studio for me is the ultimate place to be. The only time I get near to something coming 'through' me is when I'm playing in the studio and get a riff that's really good. It's spotting it that's the hard bit, because there are so many good riffs or so many possibilities. Some are just trash, some you'll get fed up with in half an hour, and some you'll go, 'That's the one.' And if it comes out, it feels very uplifting and satisfying and it's everything. Then it's like the best bit of your existence. I don't get that feeling

anywhere else. It's when you get the right chords and the tune goes just right — it's very rare. There are times when it just hits you and you say, 'That's it; I've made a musical statement that I really like.'"

Jeff lays on the piano after eating the funny mushrooms!



A career which began with The Idle Race in 1967, moving onto (where else?!) The Move and the Electric Light Orchestra during the Seventies and Eighties, of which the latter half of that decade saw the blossoming of a critically acclaimed and highly successful production and songwriting career for fellow artists, notably culminating in what must be Jeff's own personal career highlight — his work with The Beatles on their singles FREE AS A BIRD and REAL LOVE. To celebrate Jeff Lynne's achievement at the Ivor Novello awards, who better to describe his work and creative processes than Jeff himself?

"Sometimes you can just work on a tune forever. You work it to death. You still don't like it, but you won't give up on it — you just keep trying and trying. Even on some of my big hits, it's been butchered in the end. I know it's there, but I can't find it. So I'll try a thousand alternatives to make it a bit better. And I won't give up on it, because if I've got a feeling that there's something there in the first place, it must still be right really. I don't give up very easily. You can get the first few chords as an inspiration and you don't know where they come from. The hard bit then, is making the verse and chorus and nice words. There's a million people who can come up with little bits and that's all it is — it's a bit. The hard work is making it into something that is a performance. When you come up with an original riff, you can suddenly hear if it's good. You can hear it going into a verse or a chorus. You can imagine it. Then you've got to find what you can imagine."

"A musician must make music if he is to be at peace with himself. That's when you feel at peace with yourself for a bit, like, 'I've done something really good.' You feel elated for a while, it makes you feel more complete." ▲



Michael Kamen presents the award to Jeff

"A graphic example of Jeff's skill and craft (and this must have been foremost in the minds of the BASCA judges) was his invaluable production work on The Beatles singles: 'It was very difficult, and one of the hardest jobs I've ever had to do, because of the nature of the source material; it was very primitive-sounding, to say the least. I spent about a week at my own studio cleaning up both tracks on my computer, with a friend of mine, Marc Mann, who is a great engineer, musician and computer expert. We tried out a new noise reduction system, and it really worked. The problem I had with REAL LOVE was that not only was there a 60 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..." ☆

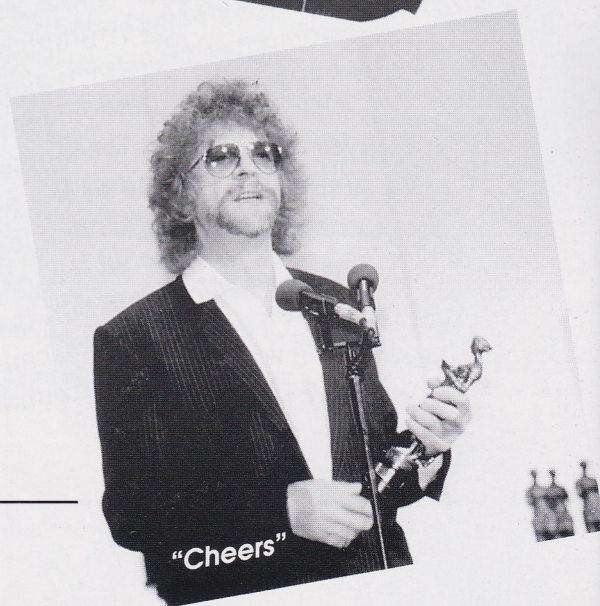


Jeff with Amanda Harcourt of BASCA

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"I went through a long phase where I had to have everything sounding like a choir and double-tracked everything at least four times so it became nice and thick. I very rarely used echo although I often used slapback, but not reverb. If I'm known for anything, I suppose it's for making dry records. I just prefer to have a close-up vocal with no echo, I have made some wettish-sounding tracks in the past, but certainly over the last six to eight years, the records I have made have sounded pretty natural." ☆

"I'm a songwriter, and you can be that forever" ✻



The Jeff Set!

Some highlights (and by no means a definitive listing) of Jeff's writing, production and performing talents, which clearly illustrate his Outstanding Services to British Music:

The Idle Race: The Birthday Party / The Idle Race

The Move: Message From The Country

The Electric Light Orchestra: Out Of The Blue / Eldorado, A Symphony by The Electric Light Orchestra / A New World Record / Face The Music / Hello My Old Friend

Helen Reddy: Poor Little Fool

Dave Edmunds: Slipping Away

George Harrison: Cloud Nine

Brian Wilson: Let It Shine

Roy Orbison: You Got It

Tom Petty: Full Moon Fever

Tom Petty & The Heartbreakers: Into The Great Wide Open

Roy Wood/Jeff Lynne: Me And You

Jim Horn: Work It Out

Joe Cocker: Night Calls

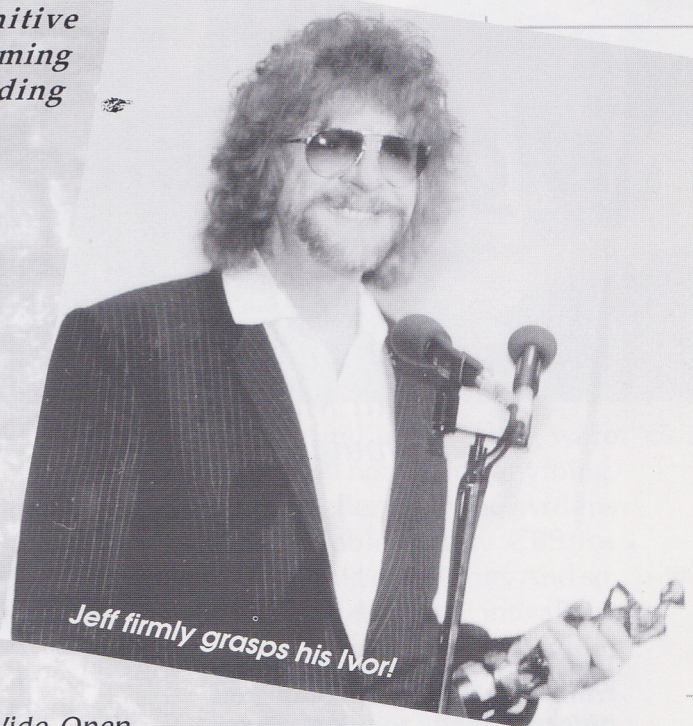
Julianna Raye: Something Peculiar

Jeff Lynne: Armchair Theatre

Del Shannon: Walk Away

The Traveling Wilburys: Volume 1 / Volume 3

The Beatles: Free As A Bird / Real Love



Photos by Doug McKenzie

Compiled by Rob Caiger

With special thanks to Amanda Harcourt at The British Academy of Songwriters Composers and Authors.

Source material:

▲ Musicians In Tune - Jenny Boyd, Ph.D (with Holly George-Warren) A Fireside Book, published by Simon & Schuster, New York 1992. ISBN 0-671-73440-7. This fascinating and absorbing book contains further quotes from Jeff Lynne, plus seventy four fellow musicians, baring their souls in remarkably candid interviews on how they create music. A unique insight into musical inspirations and creativity - thoroughly recommended!

★ Sound On Sound Volume 11, issue 2, December 1995. ISSN 0951 - 6816. The best in-depth feature on The Beatles Anthology project published, with interviews with all involved in the series, including more quotes from Jeff of which the above is only part.

⌘ Birmingham Post and Mail January 3rd 1982.

Sundances With Nightingales

Part Two of the
FTM Interview
with Mike De
Albuquerque



Mike De Albuquerque (right)
with Mike Edwards 1973

Last issue saw Mike disembark from the ELO spaceship just before it really took off. There were no regrets, but what does one do after ELO?

"I went back to doing sessions, principally jingles. I'd done this before ELO, and it's a nice, lazy man's way of making a living, really, it's brilliant. You get into a studio, at whatever, 7 o'clock in the morning, and it did something else for me: it made me give up smoking, because you can't sing at 7 o'clock in the morning if you smoke! So I gave it up! You'd line up in front of a microphone with maybe one or two other session singers. The guys in the advertising company would say, 'Right, let's hear them', and then you'd go, 'Nuts, oh hazelnuts! Cadburys take them...' and whatever, and they'd say, 'No, we don't like that one, let's hear the other guy'. So that would happen, and for instance, you'd make the

journey into town, park your car, get in there, line up in front of the microphone, open your mouth, sing four words, to be told: 'What a load of bollocks!' And then you could go home! But then the next day, somebody would say, 'That's perfect'. And that means, like a pension. Because you get a fee, and then the repeats that come on after that are brilliant. Quite literally, you'd make thousands from one thing that comes to you 15 minutes in the morning. So I did that, and I did an album for Warner Brothers called **STALKING THE SLEEPER**, and continued regularly doing sessions. I think though, that the most gratifying thing in terms of charts, was that I had

my first No.1. Has ELO had a No.1?"

Not on their own, no.

"So, listen, Jeff, I've been on a No.1! There lies a nice little story, in that I went down to a demo studio in **Denmark Street** to record a series of tracks by **Maxine Nightingale**, one of which was **GET RIGHT BACK TO WHERE WE STARTED FROM**, which is like, sort of, Motown pat. Anyway, I was playing along quite merrily to these semi-serious soul pieces on a very respectable 70's Fender Precision bass, when the producer came out of the control room, and said, 'Now for this next song, **GET RIGHT BACK...**, I don't want any of



Jeff, David Arden, Rick Pannell and Mik at the Edgewater Inn, Seattle mentioned often in rock literature, notably the Led Zeppelin histories. Guests can fish from their hotel rooms (amongst other things!)

those posh basses on that. I've got this shitty Hofner bass that fell off the top of a car yesterday that sounds great! I want you to play that! And it's true. Like a lot of the black bands played these very cheap basses, that had what my children call sonic bass. Very, very deep sounding things. And so, we played this Hofner which you couldn't actually tune up, but the sound of it was phenomenally deep, and I think was very instrumental in helping that as a dance track. It wasn't my idea, but I played it! And it got to No.1. Hey! Another thrill that came about thanks to that record was when I was in America promoting it, and I got to meet **James Jamerson**, the legendary Motown house bassist. He played on absolutely everything you can think of, and of course, an unbelievable musician. When I dropped him back to his hotel one evening, he said "*Man, you didn't bring me a copy of your record*" (SHOWDOWN), to which I replied that I had assumed that it wouldn't be of any interest to him. "*No man,*" James came back, "*That's not the point. I could've shown you where you were going wrong!*" Absolutely



priceless, and what an offer! [laughs]"

It must have been around this time that you got involved with Violinski. How did that come about?

"It would have been a call from **David Arden** again. He'd ring up and say we'd like you to come down, and I'd go, 'No'. Then he'd phone up again, and I said, 'No'. And then he phoned again, and I said, 'All right'. I thought I'd go down and have a look because Mik and I have always had great fun touring together with ELO, so I went down to meet the guys. I then met, to me, one of the most talented musicians I've ever met, **John Marcangelo**, who wrote the **CLOG DANCE**. He's got a brilliant head for compositional ideas. So, I met them, and I really enjoyed the idea of going out with them. We recorded an album in **Munich** with **Mack**, and I thought it was wonderful and I'm really proud of it, it had some great tracks on. Unfortunately, when **SILENT LOVE** came out, there were distributional problems. It had a tremendous push, was chosen as Record Of The Week all over the place and got lots of exposure, and then the Arden

empire fell apart. They were legends at not paying anything, but I gather that the Ardens weren't able to pay CBS for distributing at the time. And so, literally, it didn't get into all the shops. I like to think that if that record had taken off, we'd still be together, because John Marcangelo is a monster talent. So sadly, I think the distributional problems that the record company were having signalled the demise of the band. That was a great shame, because we were real buddies. John, Mike, Mik and I really got on. There was no friction whatsoever. It was a real, real shame."

Even though Mik did nickname you Albert Turkey?!

"He's illiterate! You can print that! Put that in!"

How did Oasis [not that one] come about?

"No, it was in fact called **Sundance**. Before **Oasis**. Well, **Mike Hurst**, whom I've known for a long, long time, was the guy who produced **Showaddywaddy**, who were awful, really, weren't they?! But he did do some notable things. I think Mike did the beginning of **Cat Stevens** (*presumably*



James Jamerson shows Mike where he's going wrong!

when he was just plain Kitten Stevens - FTM Ed), which was good. And he did some nice tracks with Colin Blunstone, out of the Zombies. He also produced BLACKBERRY WAY, now I come to think of it. So there were some good things, although Showaddywaddy was not one of them! But Mike is a great singer,

great guitarist, and a great ideas man, and he said to me, 'Listen, I would like to put together a 3-part harmony thing, with one girl, and will you do it?' And so immediately, we approached Mary Hopkin, who had always been very strictly a solo performer, and she came along to rehearsal, and it gelled. So we did that for a while, and great fun that was. There were some great stories too. One evening, Mary was not feeling well, and we were driving down the motorway, when we found ourselves short of petrol. Now, this coincided with Mary suddenly feeling faint. So we had to stop the car on the hard shoulder and take Mary out, to give her fresh air. We took her out, and manhandled her onto the grass verge. She did pass out, and at that point, Mike said, 'Now listen, we've gotta go and get some petrol'. What people who drove by would see, was Mike and myself rummaging through Mary's handbag for money! A lady passed out in long grass! Happy endings, folks. Mary came round, she got better. We did find some money in her purse. We got petrol, we got home!"



Mike (far right) "Life on the road is for kids. Ask Bev!"

Were you called Sundance and then changed? Because I do remember an Oasis from somewhere. Was that a project she did?

"It was a project Mary did with Peter Skellern, directly after Sundance. Unfortunately we had to sack Mary, because she became difficult. There was an occasion when we were doing a song that suited my voice best as the lead vocal, and we rehearsed it, and agreed it was best, but Mary wouldn't have it. We went into the studio, and she refused to have me doing the lead vocals, because she saw us as a 3-part harmony, and if anyone did a lead vocal it was her. And that was like a catalyst, and it ended up with her becoming impossible. We are great friends again now, I see her often, and she's fine. Then she joined up with Oasis. But you were asking me did I regret leaving ELO? At a certain point, life on the road is for kids. Ask Bev!"

There's a lot of guitar magazines around the house. Do you still play?

"Yes I do. I've got a band called The Rubber Band, and we play for what I would call private functions. But big ones,

and we play maybe twice a month. So I do keep my hand in, and I lead the band on guitar and vocals, and we've got a couple of other vocalists, a brilliant saxophone player, and it's a funky thing, and a rock'n'roll thing. So, yes, I keep my hand in, and I've also got 3 children, who are in a band that is about to be signed. So it's running in the family. They don't allow me to say what the band is called, because they don't want to fall into the Chesney Hawkes syndrome! They don't own up to me! People come into the house and see that gold record, and say, 'Who's that?' 'Oh, no, we bought that at a boot sale!'"

Interview: Andrew Whiteside

Photos: By kind permission of Mike De Albuquerque



LORDING IT!

For many years, ELO, Bev Bevan, and Roy Wood, and a host of Birmingham musicians and stars, have supported local charities, primarily The Birmingham Children's Hospital. It was fitting then, that the proceeds from the Lord Mayor's Show at Cannon Hill Park on 25th-27th May, would go towards the hospital and three other charities: the Sutton Coldfield Handicapped Children and Adults' Association, Greenacres Cheshire Home, and the "Forward Birmingham" Lifeboat Campaign. The event mirrored Birmingham's rich and diverse cross-cultural heritage. Where else could you see the Turkish Delight Belly Dance Troupe, Irish Dancers, Ruby Turner, families amusing themselves on the fairground and stalls, Roy Wood's Big Band (amusing themselves similarly!), ELO PART II, all topped off by the 100th anniversary parade of the Lord Mayor's of Birmingham past and present!

During the evening of the official "meet and greet" between the bands, the Lord Mayor of Birmingham and all the hard-working volunteers, the tireless and inspirational, Bob Locke (Show Committee chairman) very kindly gave FTM a precious portion of his time to explain how the show had grown from humble beginnings to the biggest and most successful charity event of its kind.

Bob Locke: Eight years ago, we decided to do a small barbecue for the Children's Hospital, which then grew into a Fun Day and attracted 5,000 people. The second year, we attracted 10,000 people, and the third, 14,000. We'd outgrown where we were so we applied to the Council and they allowed us, after lengthy negotiations, to use Cannon Hill Park and we attracted 60,000. We reapplied for the following year, and were granted permission, and then just before Christmas, I was asked to talk to the Council, to host the Lord Mayor's Parade, which was running down, because of the lack of interest within Birmingham. I felt the Lord Mayor's Parade was such an important thing that it couldn't just be attached to a show, so that's how the Birmingham Children's Hospital and Lord Mayor's Show came into being. It attracted 160,000!

Every year is a challenge to Bob's team, in coming up with new themes which will attract people to come and spend money at the events in support of all the worthy causes.

BL: There's a Class 47 Diesel train in the park awaiting to be named and that's never happened before, anywhere in the country - a working train slap-bang in the middle of an event and it's caused a stir! CrossCountry trains have come on board and the local shopping centres have let us do public launches, and then 2 weeks after the event, the city holds a civic reception. Those are all things that go to strengthen the event. This evening - it's all strengthening the event for future years and people will remember things like that. We've done Christmas in May, which was 3 years ago, and this year, particularly because it's 100 years of the office

of Lord Mayor of Birmingham, we've gone for three days of a multi-cultural theme, which satisfied all of the multi-culturals in Birmingham. A local radio station is doing pop music on the second day, and on the third day, we put together the Best of Birmingham, which is artists that are either born, living, or strongly associated with Birmingham, that have come together to honour the 100 years of the office of Lord Mayor, and also help the charities. What I would like to say is, that when we started off, not in our wildest dreams did we anticipate that ELO PART II, Roy Wood and his band, and Ruby Turner, would actually come. The thing that most struck me when we approached and eventually sat down and talked with them, was just how good they were, and how proud to come to charity events, because they're asked all of the time, and how easy they made us feel. When you sit down and talk to people such as Bev Bevan and Roy Wood, there is almost a feeling that you're in the presence of people who virtually rule the world - they're mega! What they haven't seen and done is not worth doing, and yet at the same time, when I've sat down and talked to them, they've been patient, they've been well-mannered, they've helped - they've just been fantastic!

The Children's Hospital seems to be held in special affection by everybody in Birmingham, reinforcing the strong sense of community spirit prevailing throughout the City.

BL: Yes, the Birmingham Children's Hospital is dear to the hearts of Birmingham people, they very much like to do things for their own city, for their old hospital, and for their own Lord Mayor. Birmingham's the second biggest city in the country, but really, it's almost like a village. It has a good Council, and we have other charities within the area - good working relationships - who are excellent. If ever we were charged for putting on events like this we would never be able to do it. The rest of it is really deals within the community to become part of the Lord Mayor's Show, where money has not changed

hands because they know that if they charge, then it comes out of the charity funds.

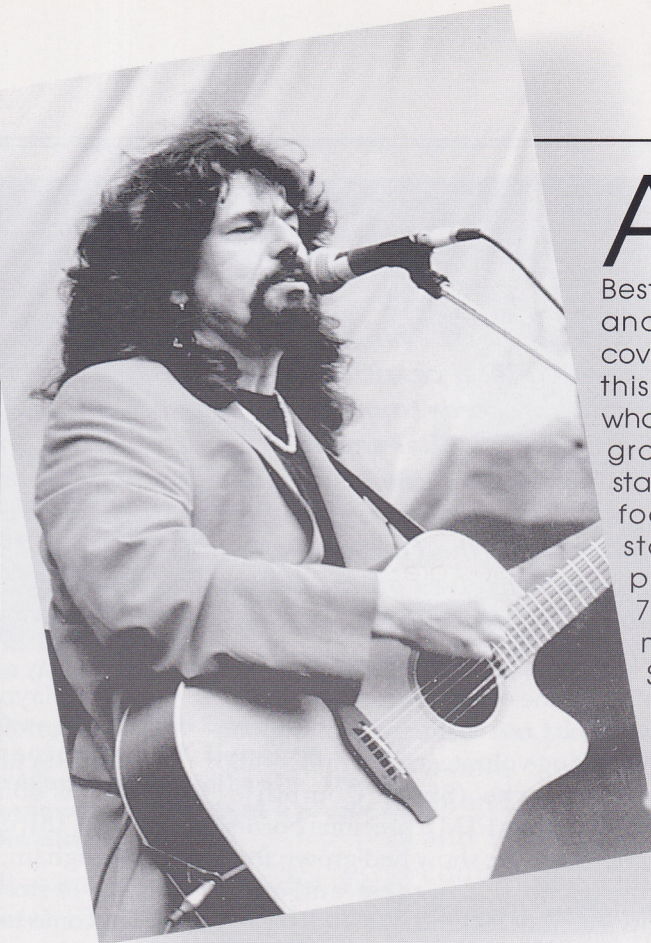
When you consider just how many different things are going on at the event (from rock bands to bouncy castles!) the organisation and potential for disaster must be enormous.

BL: You worry right up to the point of the event, that you are going to get all the artists, then you worry if you're going to get the crowd, and then you worry about health and safety of that crowd. In 8 years we have never had an insurance claim and I suppose we've had 750,000 at the events!

So how does Bob convince artists of the stature of Roy Wood and Bev Bevan that playing in a park in Birmingham, for free, would be a good idea?

BL: Oh God! I was in awe! Bev Bevan and Roy Wood, they're not people that I would normally meet. Where I am, I'm sort of sat across from them, and I'm saying, 'Look, I want you to come and perform for nothing at our event - wondering to myself 'what am I doing?!' They treat you as you would treat everybody else, these people have got no egos. I suppose it's because basically they've done everything there is to do, and they can be normal with you. I'm highly impressed! It's gonna be a bit special, I think, to watch the Birmingham public joining in with ELO PART II and with Roy, especially I WISH IT COULD BE CHRISTMAS EVERYDAY. It's going to be special!

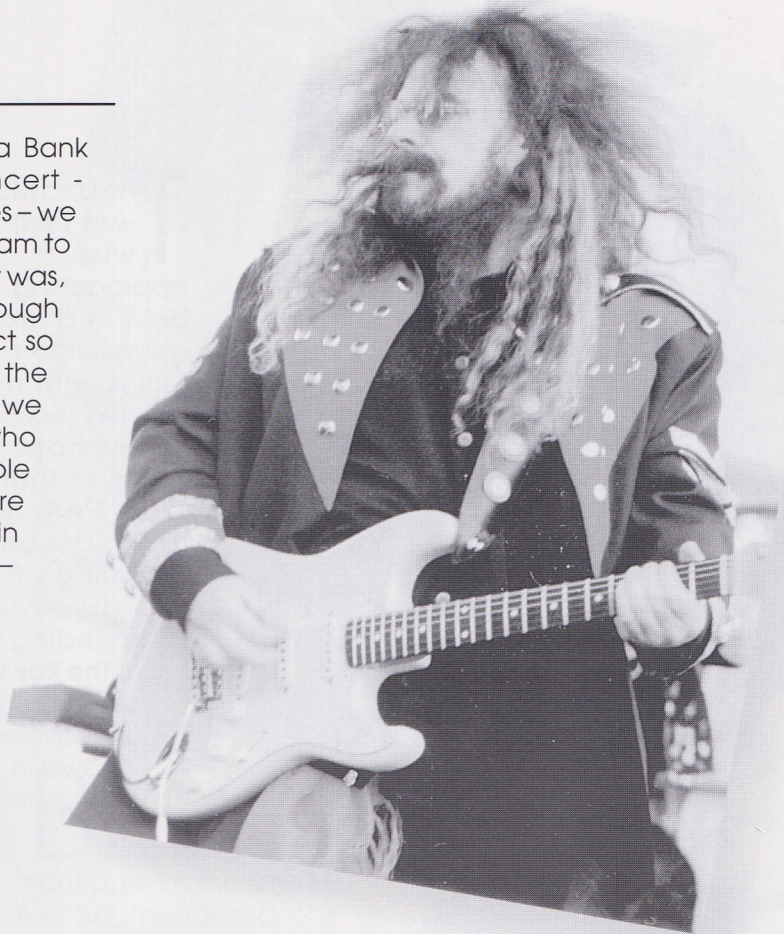
To all those involved with The Birmingham Children's Hospital and Lord Mayor's Show, FTM would like to add a hearty "Well Done!" and offer special thanks to everyone who helped make our coverage of the event run so smoothly, especially Bob "Mr. Busy" Locke - wherever it is that you get your energy and enthusiasm from Bob, can you please tell us!



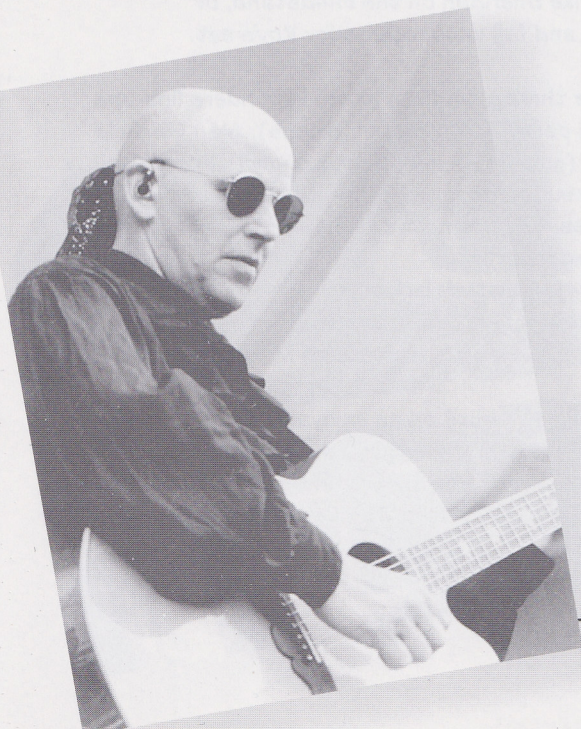
And so, to the Monday which was billed "The Best Of Birmingham" and the bands covered by the remit of this magazine. Just what is it that attracts grown women to stand patiently at the foot of a deserted stage, in the cold pouring rain at 7.15am in the morning!!! Carol Swan and Diane Theobald (aka "only the lonely") may be able to explain.



We packed all the essentials for a Bank Holiday Monday open-air concert - umbrellas, plastic macs and wellies - we were optimistic and aimed to arrive by 7.00am to stake our claim at the front of the stage. As it was, we found we were the only ones mad enough to be out at such an ungodly hour - in fact so early that the gates were unattended and the barriers were still to be put up. At 8.30am we were joined by some very young girls (who looked at us pityingly, as if we were a couple of OAP's let out for a daytrip!) They were there for Peter Andre, and we had great delight in telling them that he had already played - last night!

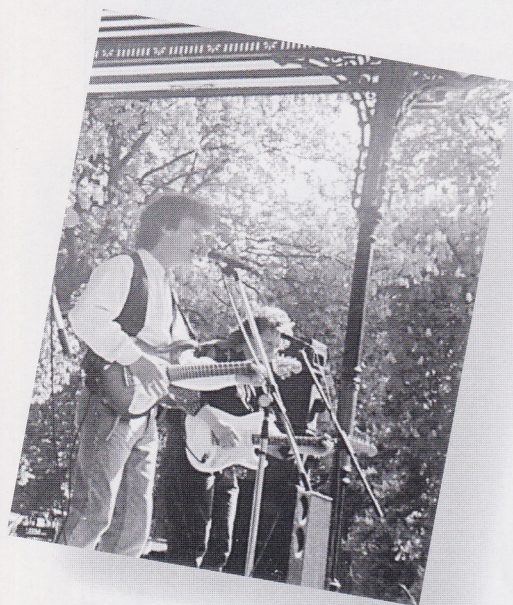
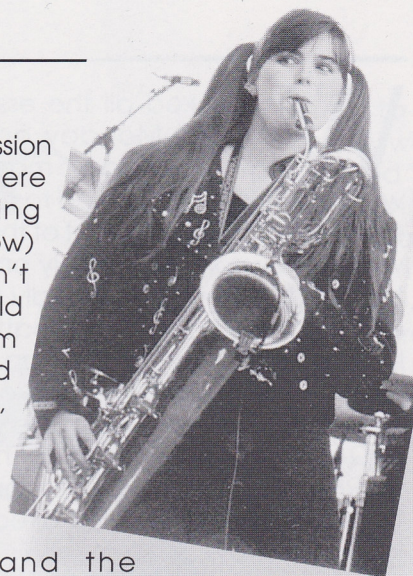


It was now 9.00am and the park was still devoid of life - where were all the fanatic ELO and Woody fans? (In the FTM marquee, slugging whiskey and playing poker - FTM Ed). By 11am, we had surmised that the traffic must be so heavy that all the fans had been delayed, but we did spot some movement on the stage. The road crew had arrived and luckily had not seen us. Well, expect for Greg, who rather subtly shouted across "you must be bloody mad!" It was just starting to feel very lonely when Hilary Giltrap joined us and regaled us with tales of Gordon (something about his underwear, but as this is family fanzine....).





The Lord Mayor's procession was next (at least there was something approaching a crowd now) but I'm afraid we couldn't get excited over a few old lorries with men on them dressed in long robes and funny hats! (Hang on, doesn't that sound like ELO PAR...FTM Ed). A riot of colour, sun glinting off numerous brass instruments and the pounding riff of **BRONTOSAURUS** heralded the arrival of **The Roy Wood Big Band** ~ at last! Woody would warm us up (so to speak!). Lots of **Move** numbers and the inevitable **I WISH IT COULD BE CHRISTMAS EVERYDAY** saw the crowd in full party mood, singing along. An excellent performance!



Having realised that Woody was going to be quite late in taking the stage, the choices became clear:
a) Wander over to see Mike Sheridan on the bandstand, or
b) Stay put, drink vodka and fall unconscious for Roy's set. The bandstand won.

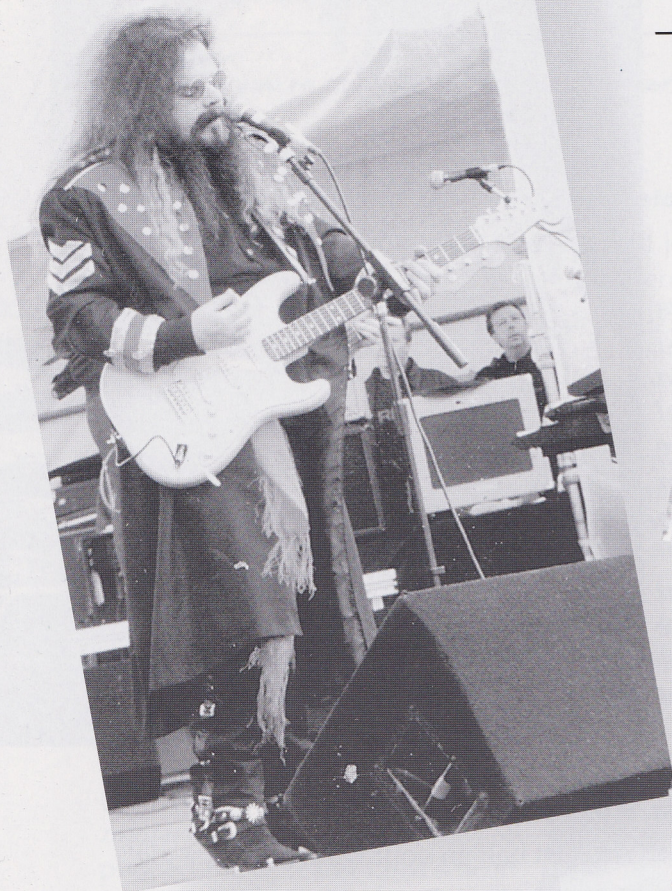
Mike had pulled together three guys from past Nightriders line-ups for the Lord Mayor's tea party: Keith Slater (drums), Alan Garfield (bass), and wotsisname (guitar - oh bugger, see photo!). Rock 'n' roll on a bandstand, with the sun glinting through the trees and reflecting off the humungous Class 47 Locomotive that was in front of the stage (awaiting its Christening).

Seemingly unworried by the locomotive's lack of clapping and "getting-on-down", the guys played an excellent set of 50's and 60's rock 'n' roll, including stunning versions of Marty Wilde's **JEZEBEL**, Sir Cliff's **MOVE IT** and various Eddie Cochran gems.

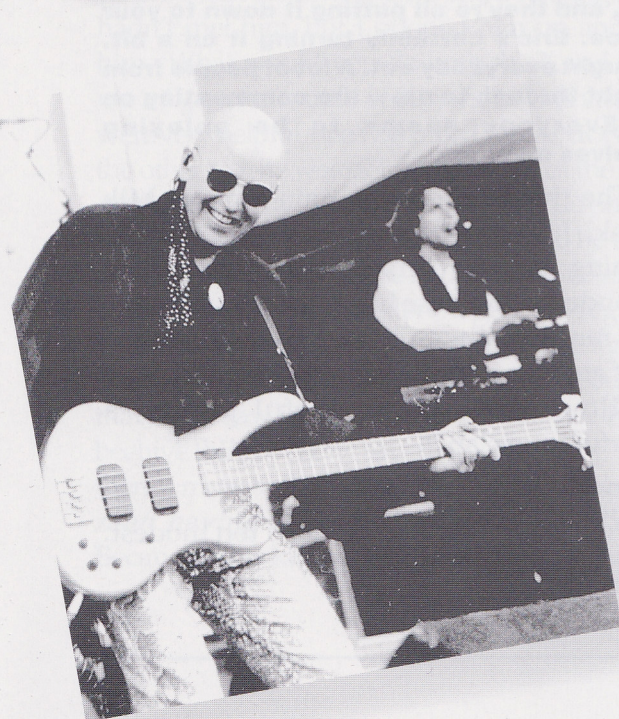
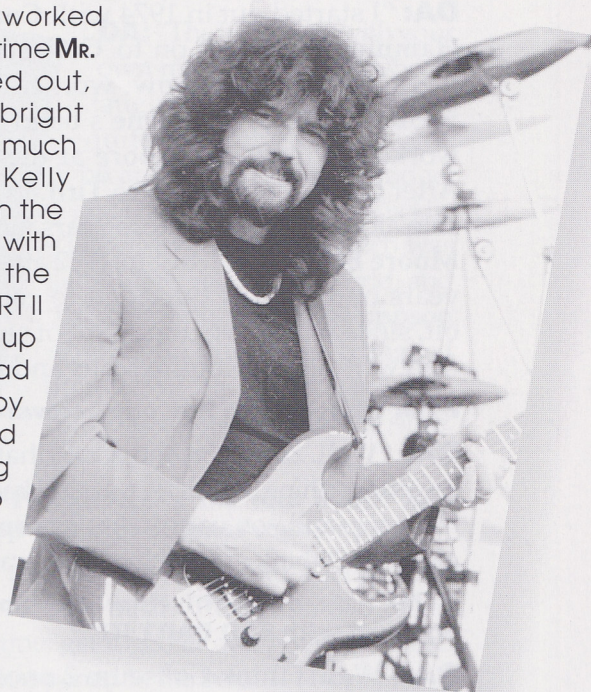
After all these years, Mike still puts on an enjoyable show, so much so, that at least one of me almost forgot to return to the main stage for Mr. Wood's little turn. If you are ever in Brum, you could do worse than check out Mike's new outfit, The Devotions. Thoroughly recommended.

BY
ANNA





Bev was snarling skywards, which must have worked because by the time **Mr. BLUE SKY** thundered out, clear skies and bright sunshine were very much in evidence. Kelly appeared again in the trousers he shares with Phil Tree and by the end of the **ELO PART II** set, we had been up for 14 hours but had now been joined by a few thousand others, all smiling and clapping to **DON'T BRING ME DOWN**.

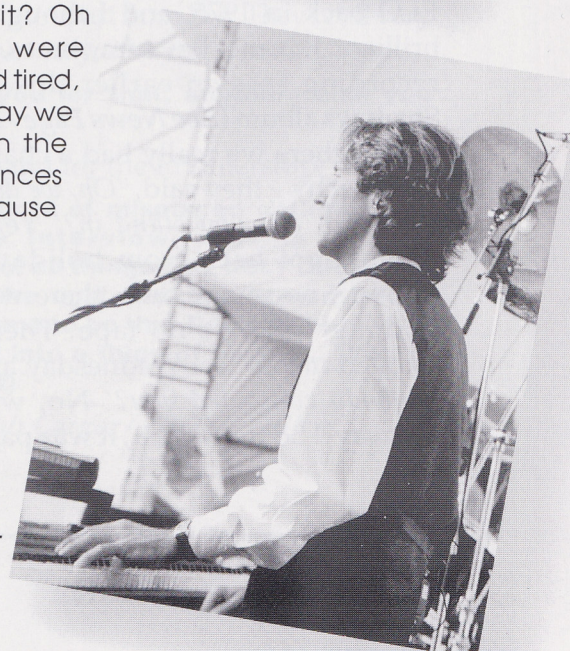


Was it worth it? Oh yes! We were cold, wet, and tired, but at the end of the day we saw the best bands in the world. Great performances for a very deserving cause – and all for £1.50!

By Diane and Carol

Interview and research by Rob Caiger

Snapshots by Gill (except the one that Anna took)



Light 'n' Airey!

ELO Part II fans attending their recent UK gigs will have noticed the absence of Sir Lou Clark, due to unavoidable touring commitments in South America. Fears that things in the orchestral keyboard department would sound rather lacking were unfounded however, as Part II acquired yet another (ahem) string to their bow, in the shape of veteran keyboardist Don Airey.

Sunderland-born Don boasts a stunning CV that includes some of the greatest names in rock. For the benefit of FTM readers who might not necessarily be aware of his movements for the past twenty years or so, we asked him for a quick resume...

DA: "I started out in 1974 with Cozy Powell's Hammer, and went on to Coliseum II. From there, I joined Rainbow, worked with Black Sabbath, Ozzy Osbourne's band, whilst also working with Gary Moore at the same time. After Ozzy, I joined Jethro Tull. In 1987 I did a solo album. I did five more years with The Gary Moore Blues Band, but in 1992 after seventeen years on the road I decided to come off for a bit, since when I've done a lot of session work; film writing and commercials and the like."

FTM: What do you find more rewarding?

DA: "Well, being on the road, that's the most rewarding thing. If you're in a good band that has a hit or two and you've got a lot of people coming to gigs, I can't think of anything better, can you?"

FTM: Fair enough! How did you become involved with ELO PART II?

DA: "Well, I think Coliseum 2 once supported ELO back in 1975, and I thought they were brilliant. I've met Bev a few times, and we did a recording session earlier this year for the Shadows album (*See News Page - FTM Ed*), and that's where we really had a chat. It was all a bit stretchy - they said, 'Oh, we don't think Lou can do it, can you stand in?' Yeah, yeah. So when I got back from holiday, there was nothing, no phone calls, there was no music, nothing - there's no tape. Then Phil Bates phoned me up last Wednesday and said, 'Has anybody contacted you?' No, who are you, anyway?! So that was it, it was panic stations."



FTM: So you had loads and loads of rehearsals, then, didn't you?

DA: "Yes, just half an hour before the first gig!"

FTM: That must have been a bit nerve-wracking!

DA: "The rehearsal was *very* nerve-wracking, because it went so well. We just went straight through everything, and they said, 'Yeah, that will do, great', and I thought, 'Oh shit, I'm in trouble here!' You know, you hope the rehearsals will go badly, so that you find out what your crisis points are. But the gig was good, it went by very quickly. They're a wonderful band, it's great music, so in one way, it's the easiest gig I've had for some time."

FTM: A lot of people have been commenting that on the last few dates that they've been doing, you seem like a different band, quite frankly, and they're all putting it down to your influence. Eric's certainly turning it on a bit. It's brought everybody out. A lot of people from fans right through to crew are commenting on that. Everyone seems to be enjoying themselves on stage.

DA: "The thing I didn't bargain for was Mik Kaminski. It was such a rush that I just learned everything without thinking. The first gig he was wonderful, because he just kept waving his bow at me, and it was great - I didn't have to think of anything - he just conducted me, it was marvellous! He's a wonderful player, a wonderful musician."

FTM: And very modest, as well.

DA: "Very, very modest. Perhaps too modest. He knows what he's doing."

FTM: And you're going to go to South America as well?

DA: "I believe so, yeah."

FTM: And they'll tell you about it the day before!

DA: "Well, I know I'm going with them. I join them in two weeks. We're rehearsing in Jersey somewhere for a couple of days, then we're flying down to Peru! I've never seen that on a date sheet before - Lima Peru, and Bridgwater, Somerset! They've never occurred before!"

FTM: One extreme to the other, really! There was a rumour, years ago, that you were going to be involved in the original ELO Part II way, way back. Your name was mentioned as a possible keyboard player.

DA: "Well, no, really. I think because the Ardens were involved, and I've worked with the Ardens on quite a few things. Nobody told me. I was supposed to be with Deep Purple at one point, it was in Kerrang! (*Legendary British Heavy Metal magazine - FTM Ed*) And they all phoned me up - Jon Lord's been saying, 'Richie's getting you in!' Oh, that's nice! That's the last I heard of it! The first and last!"

FTM: You've done work with Roy Wood?

DA: "Oh yes, that's a connection. I did an orchestral album with the Royal Philharmonic. They asked me to do it and get all my cohorts in, and so we had people like Gary Moore, Ian Paice and a few of the heavy metal groups. I did the arrangements, and that's actually where I met Lou, who gave me a helping hand. I hadn't met him, but I phoned him up and asked him, 'What would you do with this?' and he sent me a tape of a couple of albums he'd done, which were very helpful, one was called ABBAPHONIC, and the other one he was doing the music of the Police - ARRESTED. Anyway, we got Roy in to do one track, which was MESSAGE IN A BOTTLE, and he was just so brilliant. He arrived the night before in his make-up, because he had just done a gig, and regaled us with tales of The Move. I was a big Move fan, I saw them when I was a student. They were the best band that I ever saw in the Sixties. Roy and Bev had this beehive thing. When I saw them, I thought, 'maybe there's more to life than I thought possible' (*What, men having beehives? - Confused FTM Ed*). Because I was kind of drifting into classical music

a bit, I was at the Royal Manchester College. I think I saw Deep Purple as well, and that was another big turning point."

FTM: So you got corrupted?

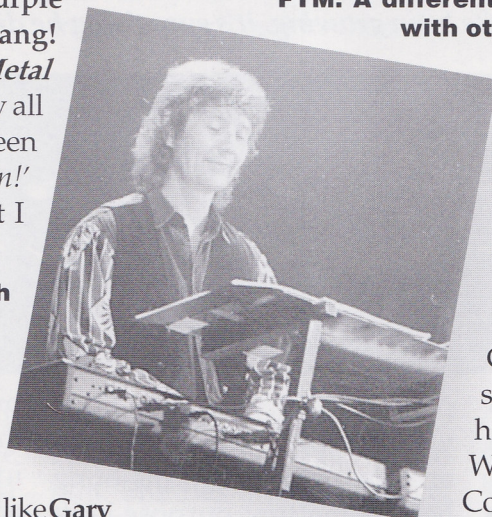
DA: "Yes, I always knew that it was what I was gonna do, but I never told anybody. When I told my parents they were horrified. They stayed that way until they came to a Rainbow gig and they relented then!"

FTM: Tell us about your solo album K2.

DA: "K2, Climbers nil! No seriously, it's being re-released on Pinnacle in the UK in October, I think. It was all about the '86 disaster, when all those people got killed on K2. I met Jim Curran who gave me a few books, and told me what happened basically, so I wrote most of the music around what he told me."

FTM: A different discipline to when you were with other people?

DA: "The best thing with your own record is that everybody laughs at your jokes! It was quite an ambitious project, because it was on a tight budget and I had to make it very quickly. Gary Moore came in which was absolutely out of this world, and Cozy as well, Chris Thompson sang, Colin Blunstone, I dragged him out of his lair in Kingston. We've been good friends ever since, Colin and me."



FTM: So how's the tour been? Any scandals that you can at least make up?!

DA: "Well, I'm kind of drifting into a food coma with all these massive meals! They all tend to get up at the same time, get together and have breakfast. That's never happened to me before. I haven't met any of them before apart from Bev. They're all very charming. It's just easy, it's a real pleasure."

FTM: Thank you for that, anything else you want to say?

DA: "Sunderland for the Premiership!"

And on that note of misplaced optimism we finished the interview, leaving Don to soundcheck (of all things) THE UGLY DUCKLING! And just as the ugly duckling turned into a swan, so it came to be that Don's sojourn with Part II turned into a thing of beauty... (You're fired - FTM Ed)

Interview: Rob Caiger / Photos: Gill

You are a member of a successful touring band with a long and illustrious history. You want to hold a "coming out" party for your new production company in such a way that it'll be remembered for years to come. Well then, why not hire a medieval castle, invite about eighty guests, get some of your mates to join you onstage for a strum and record the whole thing for posterity? Sounds about as plausible as the average episode of "Fame" (ask your parents!), but nonetheless that's exactly what happened. The lucky few who managed to gain entry were left in no doubt of the sense of occasion; even the tickets were out of the ordinary – outsize and laminated, they resembled tablemats in a "quaint" souvenir coffee shop. For once though, the title was apt; May 4th was an absolutely beautiful spring night, complete with full moon (the way Phil Bates' hair's been growing, it's surprising he did not turn into a werewolf!).



Acoustically

Tamworth Castle is in an idyllic setting on a grassy hill, overlooking the town. The Banqueting Hall, where the concert was staged, was small but very atmospheric. The walls were

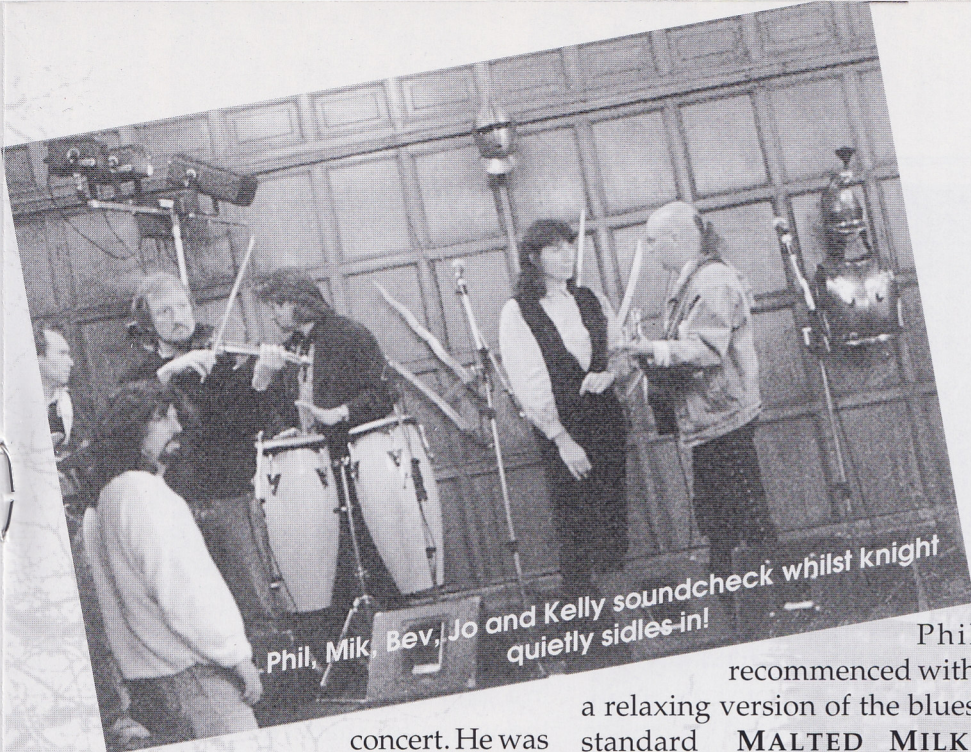
panelled with wood and lined with swords and suits of armour. A coat of arms hung behind the tiny purpose-built stage, and the ceiling was vaulted and timbered. The Castle was still open to the

public until early evening, so there was very little time to load in the lights and recording equipment. As the concert was to be relatively informal and acoustic there were to be no keyboards or large drum kits, but nonetheless the group were still rehearsing when the first guests arrived.

Quite apart from the historic setting, the sense that was going to be a really unusual night was reinforced when the curator of the Castle came to the mike and instead of introducing the musicians, explained the fire escape procedures!

The duty of kicking off the musical proceedings fell to Phil Bates, who after all, had had the original idea for this





concert. He was joined on stage by bassist **Mark Knight**, and they kicked off with two songs from Phil's CD **NAKED**; the jazzy eco-protest

Phil recommenced with a relaxing version of the blues standard **MALTED MILK**, followed by **LIFE IN THE SLOW LANE**, which was gentle, yet still funky, and to these ears a much better version than the

Franklin hit **I SAY A LITTLE PRAYER**.

Replacing Jo on stage with Phil was **Mik Kaminski**. Together they performed two **NAKED** tracks; the brooding **PORT IN A STORM** and **THE WAY THE RIVER FLOWS**, the latter of which saw some particularly fine guitar/violin interplay. The stage became fuller with the arrival of **Kelly Groucutt** and his acoustic guitar. With **Mark Knight** again playing bass, and Phil on another acoustic guitar, Kelly unveiled a brand new song - so brand new, in fact, that it didn't even have a title yet! Kelly said it was

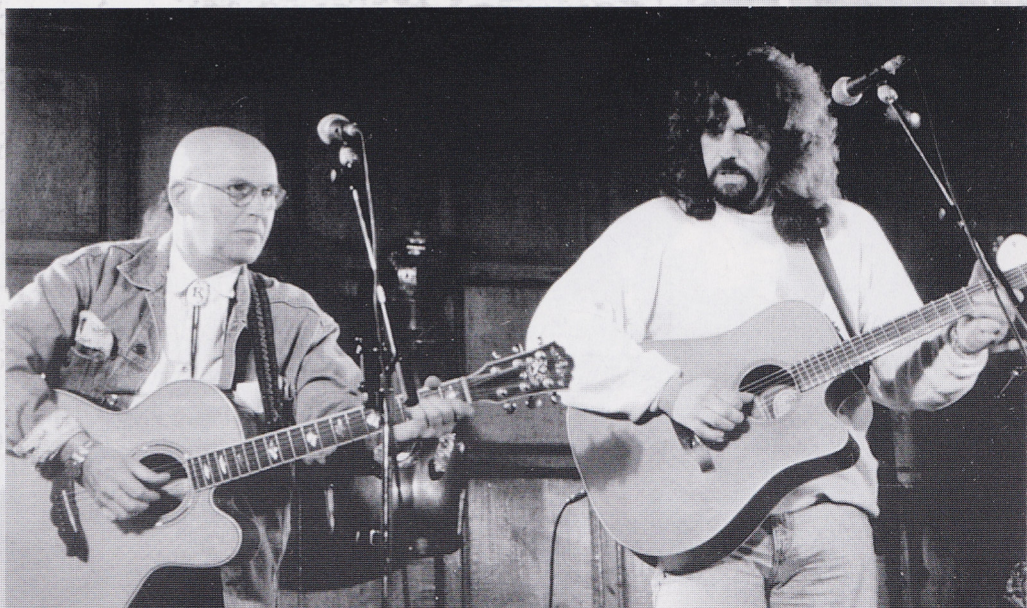
Speaking...

number **WORLD'S GONE CRAZY** and the sombre title track. However, Phil did lighten the mood on the latter by assuring everyone he wasn't going to perform in the nude! **Gordon Giltrap** took to the stage next, performing **HEARTSONG**, and a new piece called **NURSERY CHIMES** (*Thought it was a 1971 Genesis album - Confused FTM Ed*), where he managed to make his guitar sound like a harp. Quite astonishing. Phil joined Gordon for the delightful **G & T BLUES**, the tune they debuted together on the recent **PART II** tour.

Befitting the occasion, the brief intermission saw artists and audience mingle together quite informally at the bar, or in the hall.

one that appears on **NAKED**. Phil's wife **Jo** came on to join him. She has a superb voice, and performed an amazing version of **George Gershwin's SUMMERTIME**. She also did a lovely version of the old **Aretha**

inspired by, amongst other things, the peace processes in both Northern Ireland and the Middle East going so badly wrong in recent months. It was indeed a superb song in the true Kelly tradition: strong and





L to R: Mark Knight, Mik, Bev, Jo, Kelly, Phil and Gordon

T H E
M O O N
and EVIL
W O M A N
(with
Gordon on
what sus-
piciously
resembled
a ukelele!).
Closing the
set proper
was a

powerful, with beautiful words. He followed it by an emotive rendition of one of his favourite songs, **Don McClean's VINCENT.**

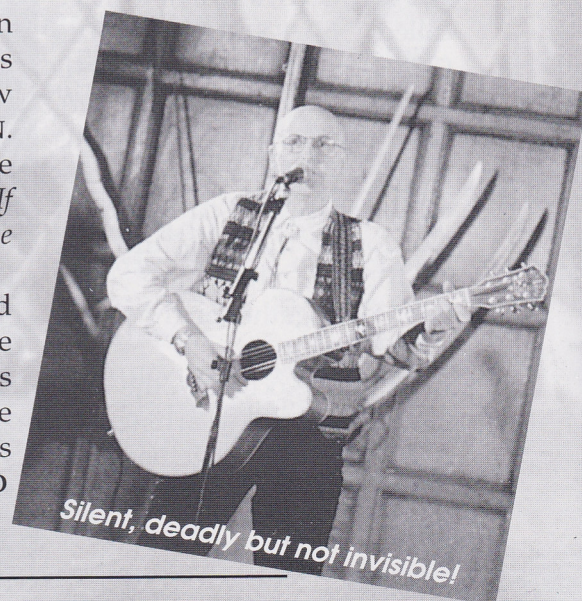
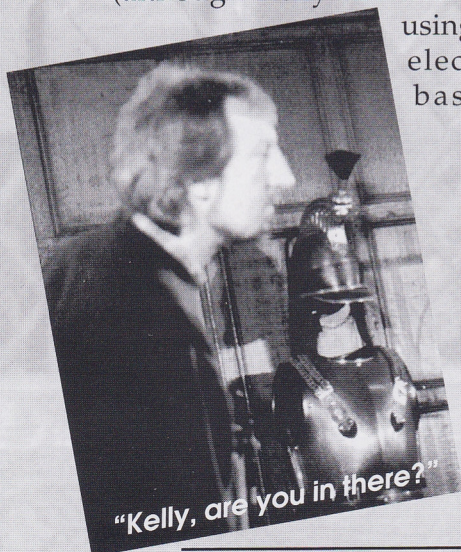
Jo returned, bringing with her **Bev Bevan** and his bongos - sorry, congas, and the stage was really beginning to creak now. With all the ELO Part II members who were present now onstage, it was time to do some new and delightful acoustic reworkings of some well-known songs. Bev's hands got terribly cut up by the edges of the bongos, and he kept asking Phil for some drumsticks. Phil, the sadist, said no! Despite his pain, however, the skin-slapper supreme did a sterling job (what a trouper!).

WHISKEY GIRLS was first up, and considering what a rocker it is it worked surprisingly well (although Kelly did cheat by using an electric bass!).

ONE MORE TOMORROW was next, and the intimate surroundings added even more poignancy to the spare sound. Kelly switched back to acoustic for **SHOWDOWN**, this version now firmly established as a highlight on Part II's recent tour. About fifteen minutes from the end, a potential disaster occurred when the audio tape machine packed up (Kelly: *"Shep, what a strange way to hand in your notice!"*). Phil seemed sure they could find a way round this problem, even if it meant having to use the video soundtrack, but there were more than a few furrowed eyebrows onstage. As at many times during the course of the evening, Gordon came to the rescue by cracking a few musical jokes (can you crack a musical joke?); he played a snatch of **THE THIRD MAN** whilst the soundman frantically tried to patch things up, then followed it with a few bars of **STAIRWAY TO HEAVEN**. *"Wish I'd written that,"* he mused, only for Kelly to quip: *"If we had, we wouldn't need to be doing this now!"*

Sadly, the tape proved beyond repair, so the remainder of the show went on unrecorded. This was indeed a shame, as future generations of fans will miss fine versions of **TICKET TO**

strange **HOLD ON TIGHT**, done in a semi-Cajun stylee, but none the worse for that. The encore was **ROCK AND ROLL IS KING**; if the tape problems hadn't caused the show to overrun, we would also have been treated to **I SAW HER STANDING THERE**, but alas it was not to be. The concert was a very special evening; very much a one-off, but hopefully some aspects of it will continue to filter through to ELO Part II's shows (a longer acoustic spot springs immediately to mind). It would also be nice to see Jo Bates join Part II on a future tour. She blended in well as a backing vocalist, but could do some lead, too, and it was a pleasing change to hear a female voice amongst all the male ones, especially one as good as hers. Roll on the video!



Also

Lichfield Guildhall - steeped in history with Guild banners flying aloft and 250 people gathered beneath to hear Phil performing, with Mik, from his upcoming solo album, "NAKED". Say it with the emphasis on the NAK and not the ED and you get Kelly Groucutt's version!

The evening was split into two main parts, with respected local band **The Raconteurs** playing material from their Bates-produced new album for 45 minutes, whilst the main man took over with Mik and Jo for the second half.

Phil started his set alone, with numerous asides to the audience: Naked - "*we get lots of hen parties, no serious gigs, just the Chip 'n' Pales!*". The fast-paced instrumental, **BROKEN FINGERS** by **Adrian Legg**, demonstrated much virtuoso skill across the strings and after watching him play, I'm a little surprised he didn't have any!

Jo Bates came on next for **AIN'T NECESSARILY SO** - no, not the ELO PART II track but the other one by **Gershwin**. One thing is for certain - this girl can really sing! Her vocals talents are wide ranging, soaring and sweeping one moment - haunting, bluesy and smoke-filled the next. After then telling an atrocious Irish joke, Phil and Jo slipped into **SUMMERTIME**.



Jo and Phil Bates

They were supposed to do another track here, but Jo ducked out early, promoting Mik Kaminski ("the Yorkshire stripper") to an early welcome.

Mik came on to the enthusiastic crowd, and they launched into **EVIL WOMAN**. Nicely done, despite no drum or bass, and Mik's violin really shone, substituting effortlessly the piano solo, with Jo joining in on the chorus. Another track from **NAKED** came next, called **LIFE IN THE SLOW LANE** this being what Phil alleges he's after. One of his older songs came next, **PORT IN A STORM**, being (partially at least) about Jo & the kids. A damn good song this, with fantastic violin sections. This track alone, to me, is worth buying the album for!

From the stage, a shocked Phil: "It's never happened in the history of ELO - someone has put water in front of Mik's monitor! Get him something alcoholic quick!" Jo came back on averting disaster with a pint and sang **SOMETIMES YOU'RE A WINDSHIELD, SOMETIMES YOU'RE A BUG. SHOWDOWN** was a most entertaining and thoughtful take

on such an established song, with Jo's voice a wonderful counterpoint to Mik's violin.

Mik's Solo was the next one up, and bloody excellent it was too! His talents are, regrettably, not used to their fullest with either the classic ELO or PART II and it is good to see Phil give him something to get his teeth into on **NAKED**. Phil joined in on guitar towards the end of the Solo for a spot OF **JIG-A-JIG. HOLD ON TIGHT** saw Phil taking on the lead vocal rather effectively (though he blew the French translation totally!) and with Jo joining them for the encore, they finished off with a credible cover the Fab's **I SAW HER STANDING THERE**, followed by **Clapton's NOBODY KNOWS**. "Mik's gonna jam it, and I don't know what Jo's going to do!"

*Lichfield by
Kyle Reece*

*Tamworth by Serena Torz
and Andrew Whiteside
Photos: Gill*

*For news of further acoustic
gigs with Phil and friends,
please see page 4.*

THE MOVE – LOOKING IN

(THE THIRD EYE, U.S. 1011)

First came **BLACK COUNTRY ROCK**. This isn't a follow-up, although it fits broadly into the same category, in that the 21 tracks are compiled from various TV (and radio?) appearances between 1967 and 1974. Yes, that is 1974, so for 'The Move' read 'The Move and Wizzard'. Sound quality is decidedly variable, ranging from good to pretty abysmal – with the first few seconds of some tracks lost, and the occasional sound drop-out in others.

Tracks 1-3, according to the inlay note, come from BBC TV's **Colour Me Pop** [sic], 1967. The performances of **I CAN HEAR THE GRASS GROW**, **FIRE BRIGADE** and **BLACKBERRY WAY** (yes, I'm not convinced about the chronology, either) are on a par with those on **BCR/Live At The BBC**, though sound quality here isn't so good. Tracks 4-9, from **Radio Haus, Stockholm 1967**, are duplicated from the already widely-known **OMNIBUS** bootleg – i.e. a truncated **SOMETHING ELSE**, **FLOWERS IN THE RAIN** (complete with **Carl Wayne**'s spoken intro. mentioning 'our beloved Prime Minister', as was), **WHY, HEY GRANDMA**, **SO YOU WANT TO BE A ROCK 'N ROLL STAR**, and **GRASS GROW**. Two more from 1967, German TV's **Beat, Beat, Beat** follow, **NIGHT OF FEAR** and **WALK UPON THE WATER**. After that, it's a jump to a Dutch TV show from 1969 for a heavily-truncated **SUNSHINE HELP ME** and a second version of **FLOWERS IN THE RAIN**.

Only two more tracks feature The Move, both from the Roy Wood/Jeff Lynne era. By courtesy of German TV's **Beat Club**, we are treated to the epic-that-got-away, **WHEN ALICE COMES BACK TO THE FARM**. If only the intro. and part of the first verse hadn't been lost, this would probably be the best performance on the whole record. It loses none of its bite through having the cello riffs played by guitar, and the aggressive slide guitar comes through just as strongly, despite the low-fi sound quality, as on the studio version. That's followed by **WORDS OF AARON**, from the **Old Grey Whistle Test**, 1971. For once the sound is really clear. If only (again) they hadn't lost the beginning!

The remaining six tracks feature Roy Wood's

Wizzard [sic] from a live gig at the **Cherokee Studios**, December 1974. Disregarding the sound

quality once more, what we get is a gutsy

version of **BALL PARK**

INCIDENT, with **Bob**

Brady's electric piano

giving it the same kind of

feel as **Billy Preston**'s work

did to the **Beatles**' **GET**

BACK, followed by **Forever**,

and then the only 'new'

track of all, **Salt Peanuts**.

Basically an instrumental

(apart from the title shouts at

odd moments), it's the kind of

jam that would have turned up

on a Wizzard B-side. Starting

with interplay between the

saxes, a la **Meet Me at the Jailhouse**, the whole

band gradually join in on a jazz theme, once more

Bob Brady's piano work pulling the whole thing

together. My CD player took exception to Track

19, **This is the Story of my Love** (suspect the

scratch on my copy was responsible), but no

problems with the last two numbers, **California**

Man (including, of course, the riff from

Brontosaurus – a blueprint for the **Wizzo Band**

and **Cheap Trick** versions), and **Eddy's Rock**.

Enough has been said about the ethics and

morality issue of bootlegs, so I won't go into that

here. What I would say is that (a) this is fine for

completists, if hardly essential, (b) on the evidence

of this, The Move and Wizzard could hold their

own perfectly well on stage, despite the

impression that might have been given otherwise

about their prowess in the studio and their

inability to cut the mustard live, and (c.) there

must be a wealth of recordings around from

various sources which, if cleaned up properly (as

in the Fab Four's **Anthology** series) could result

in a proper live album or two – and bring the

people responsible the royalties they deserve!

John Van der Kiste



It Was Crap!

Mike Sheridan, the Father Of Brum Beat, the man without whom etc. tells FTM what it was really like!

Mike Sheridan is a man of several alias's. In real life, (which sadly haunts many of us mere mortals) his new wife, Sue becomes Mrs. Michael Tyler. However, on stage, when she sings and plays bass in *The Devotions*, the band she now shares with her husband, the name will be Sheridan. Had they married several years ago the poor lady could have been publically known as Mrs. Elmer Goodbody Jnr! Over several episodes (which could be quite some time, knowing FTM's production rate), Mike describes, in his inimitable, humourous, self effacing style, his illustrious career alongside several famous (and not-so-famous) Brummie

FTM: You've been cited as one of the most legendary and important characters on the Birmingham music scene. It's generally recognised that Mike Sheridan And The Nightriders were a starting point for a lot of Birmingham bands. We'd like to know how it all began.

MS: What am I gonna tell you?! I started in 1957, and my first interest in music was when I made a guitar, with a mate of mine — that's true! I made this guitar. He was great with carpentry, he made a fabulous guitar, an acoustic guitar. I tried to copy it, and it was crap! He had, like, plywood sides to his, but I had corrugated cardboard and drawing pins! And it actually worked! I could only get four strings on it, though! The corrugated paper used to bend! The first thing I ever learned to play was **Peter Gunn**, that one. I was going to a festival in Shirley Park, and I saw this band, the first live band I ever saw, called the **Modernaires**. They played **MOVE IT**. I was just getting into **Cliff** then. **Cliff** had just come

out. I sort of had about 98 orgasms! This is what I wanna do! So I learned the beginning of **MOVE IT**, the intro to it, and that was the first song I ever learned on guitar. Prior to that, I had been doing bits of piano. I didn't play guitar in a band until 1976, so you see how short a time it's been, and how good I've got, in this short amount of time! But that's how I started, in 1957, on a corrugated cardboard guitar!

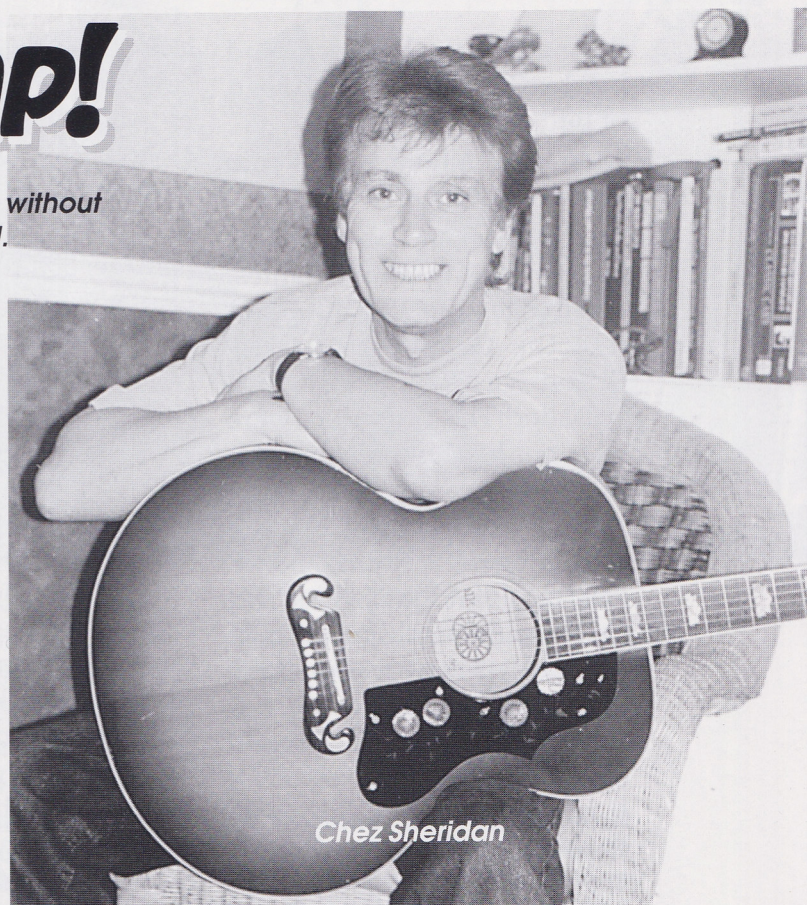
So then you got into clubs?

I got into the club scene playing piano and backing various artists. I don't know if you know, but that the way I was "discovered". This guy was running a band called **Billy King And The Nightriders**. He came and saw me playing and offered me a job. But the actual line-up of the Nightriders as you know it, didn't happen until about 1960. That was the first time I met **Dave Pritchard** and **Roger Spencer**. We rehearsed in a little church round

here, called **St. Nicholas's**. I remember just turning up, and they'd been instated as members of the band. I wasn't asked, or anything. The manager had been and got **Dave** and **Roger**, 'This is your drummer, and this the guitarist', and that was it. So that's how we started. We had another bass player in that group, **Brian Cope** (not **Greg Masters**).

What happened to Billy King?

Well, what happened with him was, he became the manager, and I was on piano and fronting at the same time. If I was doing OK on stage, Billy would wanna come on and grab a bit of limelight, and he didn't want to be the manager any more! 'I wanna be a singer!' So, he'd come on and push me back to where I belonged at the back of the stage, and Billy would do his **Marty Wilde** stuff. But eventually he faded out, and



Chez Sheridan

Billy got himself a bird, and bye-bye Billy! That was the end of Bill!

What was Micky Briton And The Crusaders all about?

That was a name... I've always had this thing about names, and things to go with the name, like the Crusaders. Micky Briton was like, gonna be a crusader! The Crusaders were all gonna have this Richard The Lionheart gear on. That's how we were gonna be! But we couldn't get the clothes! So we just stuck to normal shirts, and that was the end of that! That was too expensive to even think about. You didn't need a suit for Nightriders! We quickly binned that idea.

Brian Cope was replaced by Greg Masters from Roy Everett and the Climbers and then you passed an audition for a recording contract...

Oh yeah, the Norrie Paramour thing. I think it was Dave that got us that, or maybe Roger, I don't know. So we just turned up. We did a **Bing Crosby** thing, me and Roger. Roger in those days, he was the leader of the band. It wasn't Mike Sheridan And The Nightriders. It should have been Roger Spencer And The Nightriders. I never used to even talk to people. I used to go, 'Here's a number now,

blah-blah-blah...' and I used to sing it! That's what I did, and he was the band leader, Roger. Nobody could follow Roger in our band so I used to keep my gob shut. His brother was manager at the time, **Pete**. He's dead now. Anyway, the **Moat House** auditions, a club down in town. We all turned up there and did this audition along with the **Moodies** and **Carl Wayne, Danny King and Keith Powell**, and we passed. I couldn't believe we'd passed. I don't know how we did it, because we were crap! Roger came out with all that business with the handkerchief, doing **Satchmo**, and I was **Bing Crosby**! What good's that?! It was up to EMI, but they seemed to like it so they signed us up. But they signed anything that moved, really. In the wake of **The Beatles**. That's what it was all about. They'd sign up 15 bands and one of them might click — be the new Beatles, but it didn't happen like that.

At this point, our lively interviewee leans toward the tape recorder and issues a weather report. "Ladies and gentlemen, the thunderous noise you are hearing is torrential rain hammering on our kitchen window."

Oh dear, we didn't bring our FTM brolly. Anyway, you made half a dozen records.

Yeah. We never made an album. We made a few singles. We made more than that, but a lot of them weren't released. In those, days you only had a three

hour session, and you had to do an A and a B-side, live, more or less, in and out. That was it, you had to do it. If you got it wrong, well it was tough.

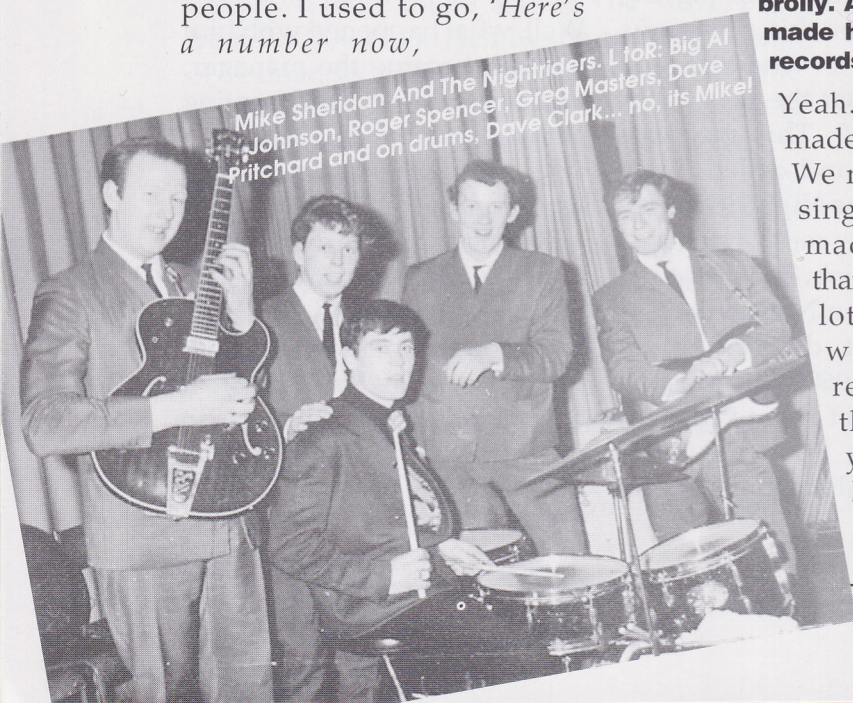
Was that when Big Al was in the band?

Big Al Johnson, yeah. He was with us then. He was a good guitarist, **Big Al**. I haven't seen Al for ages. But he was good. He was very highly rated on the scene, **Big Al**. I can remember **Jeff Lynne** coming and watching us loads of times. He was very young. We used to play the community centre in **Shard End** and he used to peep at us through the window, with his little nose! He asked us the chords to the numbers. I can always remember that.

Apparently Jeff was and still is a great admirer of Big Al Johnson.

Round about this time, were you still playing Birmingham, or were you moving further afield?

No. We did our first record, what was that called... **Tell Me What You're Gonna Do**. When that came out, we got all excited and we thought it was gonna be a hit, but it wasn't. It didn't get in the shops. Then we had a quick follow up to that. I think it was **Please Mr. Postman**. I'm almost sure it was. I'm not sure about what came out when. I remember receiving a telegram. It was on a gig, we received this telegram, saying that we'd gotta learn this song and go down and record it in a couple days, and we did it parrot-fashion, off **The Beatles**. That got loads and loads of airplay. It was what they called a turntable hit, and a lot of people think it was a massive hit. Even today, they ask for it.... we don't do it



now. The band got known because of that, although it wasn't in the charts.

You did TV as well, didn't you?

We did loads of it. We did all the kiddies' shows -5 O'Clock Club, Lift Off. Oh, and there was a radio show called **Radio Luxembourg**. We used to go up and do a Friday spectacular, which was to a live audience. We used to have to mime. We were always busy doing TV to plug the record. So that's all it was, basically. They were just plug shows. We more or less became known for that, really, doing TV and that.

You were probably one of the most well known groups without a hit, weren't you?

Well, I would say we were the most famous unknown band.

Was the TV stuff before Al left and Roy joined then?

A bit of both. It was up until... Roy wasn't on *Postman*, it must have been the one after that, *Here I Stand*, I think it was.

And Make Them Understand was Roy's first song.

...That was Roy's first song. His first song that he ever played to us. He used to play me songs, and I used to go, 'Oh, they're great, Roy'. I did *Make Them Understand*, and it is noted that I sang that crap. Oh God! I thought I was **Tom Jones**. Tom Jones had got *It's Not Unusual* out at the time, and that song is very similar. And I thought, "well I'll do a Tom on it." But there was a problem: I couldn't sing like Tom Jones! So it came out really crap! Because it was done quick, in those days, you couldn't do it again, so they kept it, and put it on the B-side, and it's awful! And that TV thing, that **Rock Family Trees**



thing, they played it! I couldn't believe it! It was awful! Yeah, that was the first thing I think Roy ever got recorded. And I instigated that, because I wanted to be Tom Jones!

It must be mentioned here that, as well as recording in their own right, The Nightriders also recorded as backing band for Danny King because EMI (for reasons best known to themselves) did not want to use Danny's regular band The Mayfair Set. Tossing And Turning and Pretty Thing were numbers particularly remembered by those involved, where Mike played piano and harmonica, whilst Roy played guitar and sang backing vocals, with Dave, Roger and Greg completing the secret recording line up of The Mayfair Set. So there's a thing you never knew, trainspotters!

It's acknowledged that Roy brought quite a lot of new ideas to the group.

Well, when Roy auditioned for the band, it was when Big Al Johnson said he was leaving. We held an audition. There was a load of guys for the job, because we were one of the only bands that were working, and that were reeling the dosh in. So there was a big queue for it, and when I saw Roy Wood, I mean, there was no way I wanted him in the band! I mean, it wasn't

gonna happen! He knows how I felt about him. I've told him! Because we were getting into cabaret, and I was really slick then, 'Heyyyy...' all the business, you know. I was Cliff. And Roy came along, and it was like, 'What is this? What is it?' He'd got black dyed hair that was plastered to his face with Vaseline, or something, I don't know what it was. He'd got these big pointy toed shoes, the toes finished about two foot away. They curled like Aladdin's shoes! And he was wearing these... I used to call them 'potato sacks'. And I'm sure they *were* potato sacks, with the corners cut out. Very weird, like, really strange. I mean, he still is, isn't he?

Errm... (interviewer tries desperately to remain non-committal!)

Come on! But I mean, when he played, he was such a good guitarist. He had all the set, he had the Vincent echo, and he had a pink Strat and everything. So that helped him. It was down to Big Al, who was gonna choose the best. I was sitting it out, and he came out and said, 'I think it's gonna be Roy Wood'. I said, 'What, the last one that's gone in?' I said,

job, learnt the set, rather quickly, I thought, and as we were doing this, learning Al's parts, he kept adding things, like, and I thought, *'Hang on, this bloke know's what he's on about'*. And he was the first bloke that taught us harmonies, Roy. Because we were into bands like **Martha And The Vandellas**, and all these girl groups, like the **Crystals** and the **Ronnettes**. I don't know why we used to do girl bands, really, because we weren't like that! But we liked the sound of girl bands, the girl vocals and the harmonies. So we were doing a lot of that, because Roy could sing really high. So could Dave, and we'd got this really good girly-type vocal thing going, which made us different, and the stuff we were doing, like **NEEDLE IN A HAYSTACK**, really made us different to all the other bands that were going out and just doing a Beatle rip-off, you know. So we stuck with that.

Did you record these things?

No. We recorded a song called **What A Sweet Thing That Was**. I think they were the **Shirelle's** numbers. That may have been Roy's first song with us. In fact, I think it was. He was very influential upon us, and he became like, the MD of the band. He would arrange all the songs. We just left it to him. **Because he was cleverer than us! BASTARD!** (Mr. S. shouts into recorder and causes serious overload!) He was just cleverer than us, and what he said went. Although it wasn't his band, but he'd work everything out. Musicwise, great. Fashionwise, crap! He did conform — he did wear suits and things in those days,



and he did conform. We wore Scotch plaid outfits. There was no way he would say, *'Oh, I'm not wearing that, I'm wearing a potato sack'*! But I think he did yearn for that. Obviously, of course, towards the end, he did, and that was what he wanted to do. He did conform with the band, although he still had his black hair! He wore a lot of make-up, but he got a lot of girls. The girls were interested in him!

No change there then?!!

That hasn't changed much, has it! No, he got a load of women. In those days, the lead singer was always, *'Hey, I get all the girls'*. But it never happened with me, it happened with Woody! He was very popular, which in those days used to make the lads very jealous. We had a few hairy moments with jealous boyfriends. He was never aware of it though. We would say, *'There's a bloke looking at you over there, don't look!'* *'Where?'* he would say. *'There's a crowd of blokes now, looking!'* He was never aware of it, though. I used to clock all these guys sort of looking at us, *'Oh, here we go... giving all the girls the old eye'*. He wasn't aware there was gonna be aggro. There was a bit of escaping down back alleys...

We did all the ballroom scenes, and in those days, it was great

because you could guarantee — I mean, we were always support band. Very rarely topping bills because we were a good support act. We couldn't really put bums on seats, cos we weren't that big. But we would go off to gigs, and we were always on with somebody famous. And it was always, like, pull over there, at the ballroom, and look at the poster, and see who was on. It would be **The Kinks** or **The Who**. It was great, exciting. In those days, we must have played with every top band, supporting them... **The Small Faces**, and **Them**, and **Spencer Davis**. Every night we went out, it was great, because, *'Ooh, we're on with The Small Faces tonight! Worr, great!'* When we 'd done all that, and we still hadn't any hit records, we decided to do an "act", because then we found out that bands like **The Rocking Berries** from Brum were doing comedy, and we were all funny blokes (!), anyway. We all liked a laugh. So we thought, well, we'll do some comedy. We'll get on to the Rocking Berries scene. Because they were earning twice as much money as us, doing what we thought we could do. So we sat down one night, with Roy. I can't remember where we were, but we sat down and wrote this act, called **The Jimmy Savile Show**. Roger Spencer was Jimmy Savile. We thought about all the people we could do impressions of, put all those down, and we wrote songs for them. If we couldn't write a song, we'd do their current hit. We put this all together, and went out and did it, and just stormed it. We just loved it, it was great. I used to do **P J**

Proby, and get mobbed! Nobody touched me before, but as P J Proby it was great! We used to Proby and **Elvis**. We would do **Dusty Springfield**. It was great. I used to get Roy to do it, he was good. He used to wear the wig, the whole bit! That was when he started dressing up, really, all the make-up and that! He was very funny. He used to do **Donovan**, because he used to look like **Donovan**.

Then we'd do like a few songs as well. But this show actually lasted an hour. Because we found out that as a band, you have to play two one hour spots, but as an act, you only have to do one, and still get the same money! So that's what we did!

And you did Hamburg and all that.

No, we didn't do Hamburg, we did a place called **Duisburg**, which is like equivalent to playing in **Earlswood**, here! Which is a little country village where nobody lives! Because we were gonna go to **Germany**, we thought we were gonna do it all, and we ended up in **Duisburg**, at this club, **The Storyville**, where nobody went! On a Saturday dinnertime it was filled up with all these kids! It was like Beatlemania again, then Saturday night, there was nobody there! Sunday night, nobody there! People would come in, have a drink, have a look, and go! It was crap, it was! It was horrible! So that was the

closest we got to the German thing. We did that and came home. The thing was, we were playing so long, we used to do like swopping around because Roy and I could play most instruments in the band, so one of us would sneak off because we used to live under the club. Roy would play drums one day, then I would... So one of us could have



a night off.

You've heard the famous tale from **The Storyville** concerning **Woody**, a bunk bed and the effects of gravity?

Dave Pritchard told us that one, but for our lovely reader, in Dave's own words, here it is:

"We slept in bunk beds, and Roy had the very top one, some four bunks high. He rolled over in his sleeping bag and just fell off! All I saw was a body in a sleeping bag whizz past me and hit the floor! He smacked his face and cut his lip - blood everywhere. He was lucky he didn't break his neck. He was in a terrible mess. Couldn't sing for nights. It was like whizz, thud. "What you doing down there Roy?" "Bleeding to death was the answer, I think" chipped in Greg!

Another favourite **Don't**

Mention The War story happened on the way back through customs when their gear was impounded by some typically unreasonable German red tape. Mike and Dave went into the customs office where Dave started "shooting my mouth off - we're stars, we are. We're English musicians and

we'll get the Queen on to you!". This bloke stood up, about 12 feet tall, picked up Mike (who hadn't said a word) and threw him out of the office. "Err... OK" I said. "Maybe we'll wait till tomorrow" and walked off!!" There are also tales of contraband smuggling with

guitar cases full of cigarettes, condoms and cuckoo clocks! On a routine check crossing the border, the customs officer said to Mike, "What's in there?" "Oh, err, nothing much" "Cuckoo" said the mysteriously wrapped parcel. Everybody was hoisted out of the van whilst each piece of gear was examined carefully. Oh, the joys of being on the road!

Who decided to leave first? Was it you, or Roy?

It was Roy. Well, he'd been a sneak! He sneaked off, and got this **Move** thing going behind our backs. I haven't forgiven him for that! I can remember him telling me when he was leaving. I think we were going up North somewhere, and he says 'I'm leaving the band'. I couldn't believe it. And when he told me he had a band, what a stupid name, **The Move**.



I mean, I thought it was a really funny name. It was a crap name. But I remember after he'd joined The Move he had an offer to join a band called **Tony Rivers And The Castaways**. That's Tony Rivers now that's with Cliff. I remember Roy coming round to my house and saying, 'What should I do?' I said 'Join Tony Rivers! Join Tony Rivers!' They were a great band. 'I dunno, I dunno'. 'No, join Tony Rivers - you'll never make it with that Move thing. Why are you wasting your time?' But anyway, he didn't! I saw the very first Move gig - they were brilliant! It was at the **Cedar Club**. They knocked me out, they were so good. And he came off, and he said, 'What did you think Mick?' I said, 'Alright!'. The bastard! They were doing a lot of Roy's stuff that he'd played to us. We'd all go, 'Ugh, that's crap, that is!' And they were doing it, really well. They were excellent. Roy left us in 1966. We had a

replacement which was **Carl Wayne's** guitarist, **Johnny Mann**. We'd got this Jimmy Savile Show and we put the wig on Johnny Mann - the Dusty Springfield wig! And I hadn't got the patience, really, to go through it all again. He wasn't Roy Wood. Of course, Roy had become such a big part of the

band. Take him away and you're just left with me, Roger and Dave and Greg. There was a big part of the band missing. I stayed with them for a few weeks, but it was crap. Well, the band weren't bad, but it just wasn't the same. By that time, we'd gone the whole circle of gigs, and come back. We started off at a pub in Selly Oak called the **Bournebrook** and we ended up back there. When we came back there, I remember going in and setting the gear up, and thinking, 'Well, we've done it now. Here we are, back at the Bournebrook for a few quid. This is crazy, I'll get out of this'.

It had lost its sparkle?

It had lost its sparkle, yes. And I wasn't happy. We weren't earning that amount of money, and I was married. I

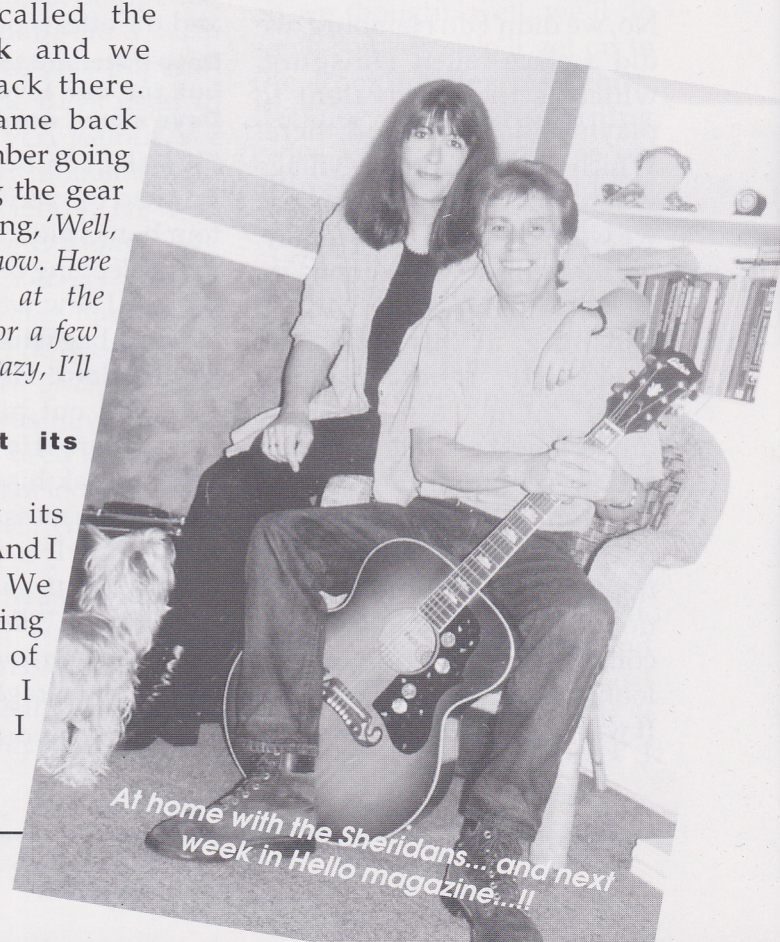
needed to earn a lot of loot, and in fact, I was being subsidised in the band. There just wasn't enough money to do that. We'd done the circle and come back to it, and then it started dropping off, the gigs started getting shittier. So I stepped out, and decided to go back to work. A day job, and I got a job as a milkman, which was excellent money. I'd never had so much money in my life! I chose a milkman because you could start early and finish early. I thought, that would do me, I could have a few hours' kip in the afternoon and go out and play at night.

Spanish Inquisition: Gill

Comfy Chair: Anna

Photos: Archives by kind courtesy of Mike, new ones by equally kind courtesy of Gill.

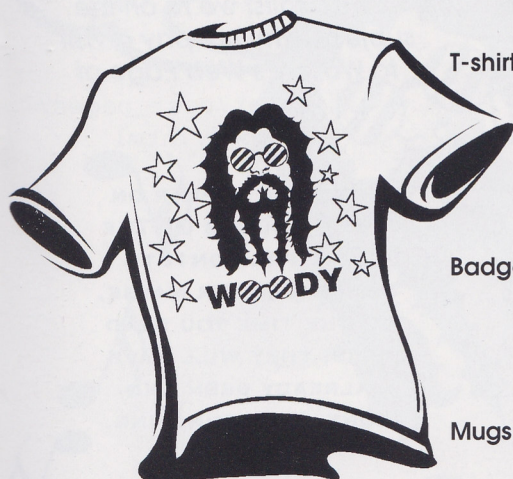
Next time: The Singing Milkman, The Man Who Took Over The Wizzard Watcha's, Elmer Goodbody Jnr. and anybody else who knows him!



At home with the Sheridans... and next week in Hello magazine...!!

SHOPPING TROLLEYS AT THE
READY, KIDS!
IT'S THE

WOODY SHOP



Front

T-shirts – Multi-coloured Woody logo on black super heavy weight T-shirts. Only a very few left. Please note white shirts now **SOLD OUT**.

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

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

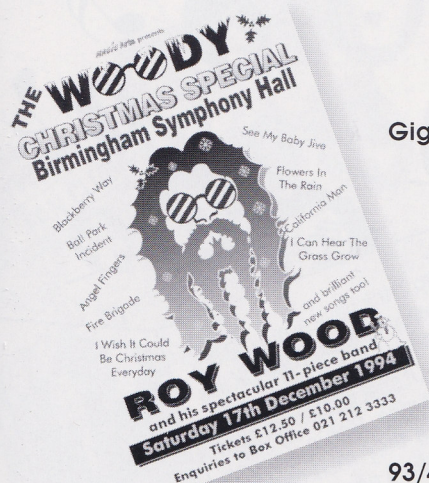
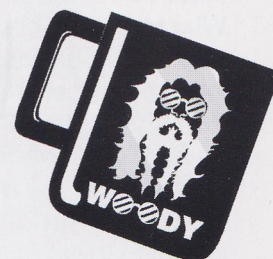
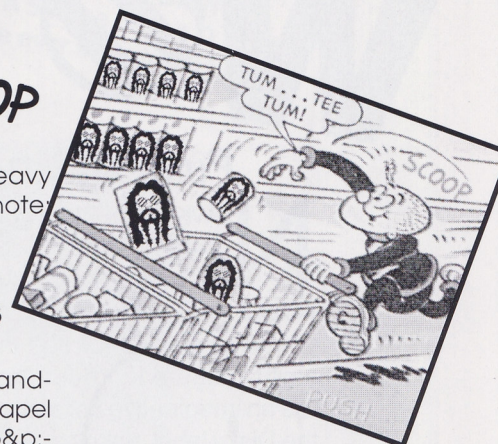
Badges – In two glorious colours: red or purple Hand-enamelled on a gilt base, shaped Woody logo lapel badges. Approx. 1" high. Priced **£3** each plus p&p:-

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**



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:-

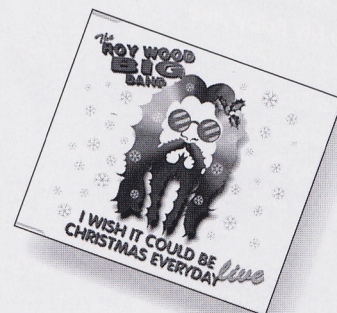
UK **50p**, EEC **£1**, USA **£1.70**, Aus/NZ/Japan **£2**



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

WOODY'S PAGE

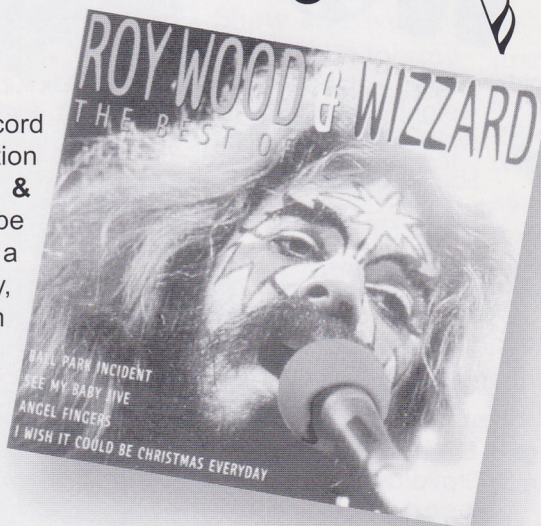
PURE GENIUS!

Newly let loose in your record shops is a CD compilation entitled **Roy Wood & Wizzard. The Best Of...** Maybe you're supposed to read that in a slightly different order... Anyway, it is an imaginative collection from the Disky label, based in Holland, cat. no. **DC 865962**. The CD features 17 tracks including all **Wizzard's** chart hits, the odd B-side (in some cases, very odd indeed!), solo stuff leaping from **When Grandma Plays The Banjo to Down To Zero** and **Green Glass Windows** and also borrows tracks from the **Wizzard Brew** album, previously unreleased on CD. Full marks to Disky for taking a risky and including lesser known album tracks, in particular the magnificent speedball-charged **Gotta Crush...** the great lost hit single if there was one! Additionally, it is good to see that someone realises there is life after 1975. The sound reproduction is very good; I've heard a few things such as piano and the more delicate percussion parts clearly for the first time in ooh, a lifetime actually! Absolutely fab cover photo but very minimal in the way of sleeve notes. None, in fact. Now, we could have told them a few tales!! This is a very reasonably priced CD at around the £6 mark and actually manages to capture the somewhat schizophrenic character(s!) of Roy's music.

Always adventurous, innovative and unpredictable; at one end, a ridiculously silly marching tune about cups of tea, whilst at the other, a deeply heart-rending funeral dirge which slides somberly into massed choral arrangements of **Abide With Me**. And in between? Well, just some of the world's finest pop songs ever written, produced and committed to vinyl... now enjoying a new life on CD. It is not the ultimate representation of Roy's work, but combined with Connoisseur's **Singles** CD we seem to be getting there. Slowly.

TRACKS

Ball Park Incident
See My Baby Jive
Angel Fingers
You Can Dance Your Rock 'N' Roll
Rob Roy's Nightmare
Bend Over Beethoven
Jolly Cup Of Tea
Wear A Fast Gun
Down To Zero
When Grandma Plays The Banjo
Green Glass Windows
You Got The Jump On Me
Gotta Crush (About You)
Are You Ready To Rock
This Is The Story Of My Love (Baby)
Rock 'N' Roll Winter
Christmas Everyday



...and whilst we're on the subject, why not pay a visit to Woody's Web Page at www.ici.net/cust_pages/bad/woody.html

THE MOVE APPEAR ON VH1'S SOUNDS OF THE SEVENTIES ON 13TH SEPTEMBER. OR MAYBE, BY THE TIME YOU READ THIS, THEY WILL HAVE ALREADY BEEN AND GONE. HOW ANNOYING. SORRY.

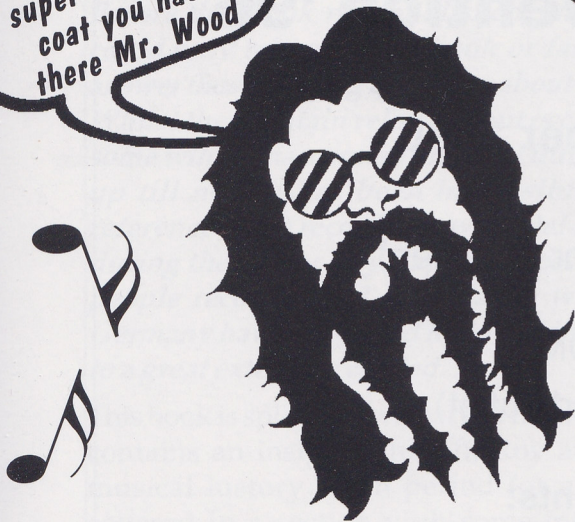
Cheap Trick have a four CD box set newly released in the UK this autumn called **Sex, America & Cheap Trick**. Of special interest here is a track featuring **Robin Zander** and Roy, which they recorded together 9 or 10 years ago (precision or what?). The song, written by **Rick Nielsen**, is entitled **Money Is The Route of All Fun** and is described by Robin Zander thus: "An outtake from **THE DOCTOR** features guest vocalist Roy Wood - sung one afternoon after a long pub visit in Battle, England."

KEEPING IT IN THE FAMILY

Will Hunt, son of ex-Wizzard man Bill Hunt and cousin of Miles Wonderstuff, recently launched his new band, Grin. They played at their local village hall to an audience which included Bill, Miles and an A&R chappie from Polydor. Promising stuff at the tender age of 14. Look out for them! Meanwhile, Bill continues to work with Slade II in a writing capacity.

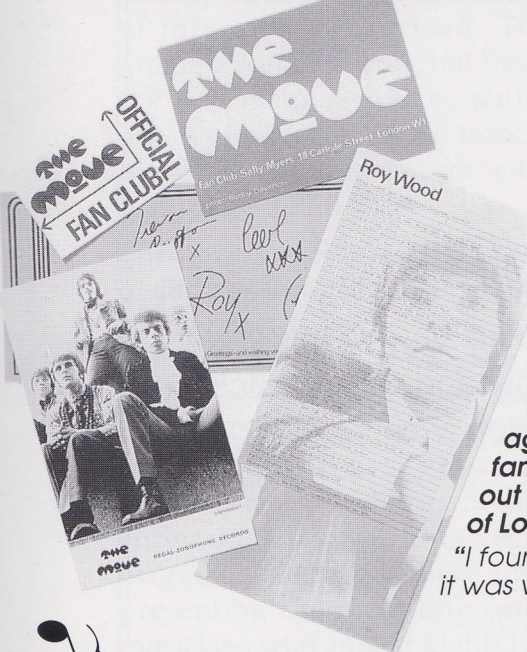
Why, thank you Mr. Logo. I had it made especially for the Lord Mayor's Show.

That's a rather super new stage coat you have there Mr. Wood



Q's September issue places Roy's Oh What A Shame on the Q Playlist. Someone over there loves him!

FAN CLUB FUN!



Q

again, this time a feature on fan clubs. The above items were hunted out and dusted down by Move fan, Doug McLauchlan of London, who supplied the following story:

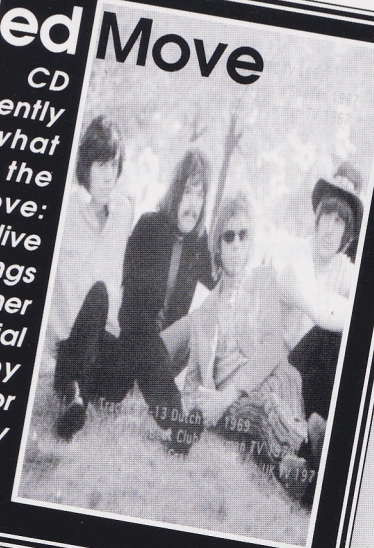
"I found all this gear up in the attic. I was only in the fan club for a year but it was worth it because they helped me get to meet the band after a gig in Scotland where I was living. I just pestered them until they sorted it out."

All The Fun Of The Fair!

The Roy Wood Big Band gig at Gosport Festival was a raving success, selling out the Big Top tent to an audience of 1000, and being the best attended gig of the event. With Colin deputising for Phil on bass, the band put on their most exuberant performance in ages and achieved a superb sound. Before they took the stage, in those fidgety hours 'twix soundcheck and show, the entire Big Band had a wander around the fairground, risking life, limb and stomach contents on the Waltzer, the Dodgem Cars and a terrifying big whirly thing that whizzed and whooped and... Ooh Nooo! Help!

Muddled Move

A peculiar new CD collection has recently appeared, somewhat surreptitiously, on the market. Entitled Move: Looking In, it features live radio and TV recordings from said band plus, rather strangely, some material recorded in the US by Wizzard. See page 26 for an informed opinion by our foreign affairs reporter, John Van der Kiste!



German ELO Convention '96

Saturday 5th October 1996

Venue: Brauhof, Freiberg (nr. Dresden)

Admission: 45,-DM
(includes Convention and buffet)

Programme of Events:

10.00am SWAPSHOP/RECORD FAIR

12.00am LUNCH BREAK

2pm OFFICIAL OPENING

RARE VIDEOS

RAFFLE

SPECIAL SURPRISE:

"Szene '74, a concert by ELO which was filmed for a German TV station back in 1974, will be shown exclusively at this convention! It has been in their vaults until now and will go back there directly after the convention.

DANCE

Tickets are available from:

FACE THE MUSIC GERMANY
Wiener Platz 6
78048 Vs-Villingen
GERMANY

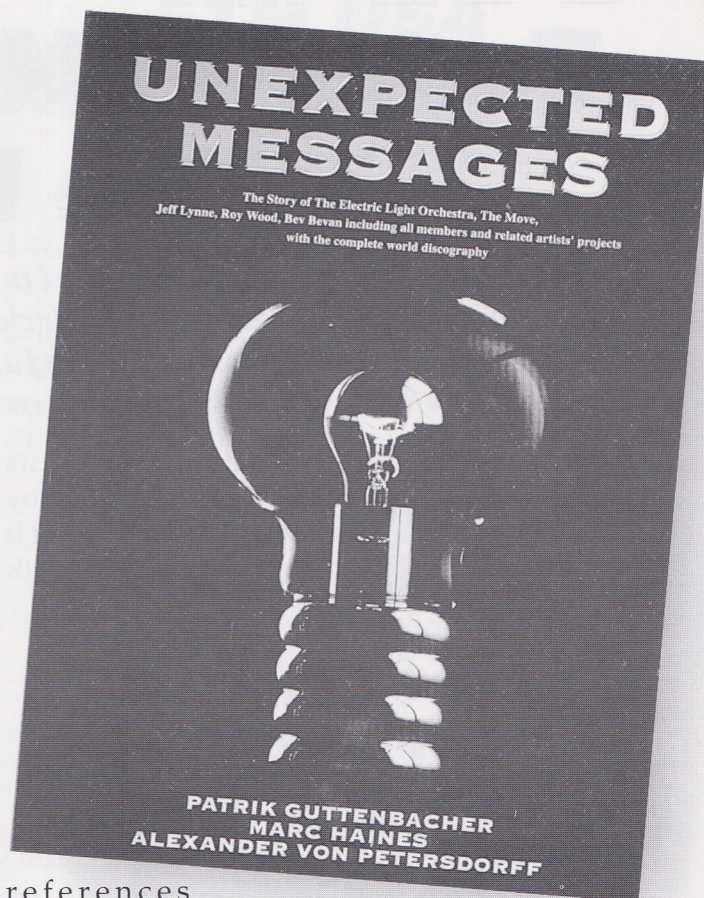
Write to FTM Germany for more details, enclose an SAE/IRC!

Ten years in the making, with more revisions than a motion picture, comes an attempt to create an ELO bible. Before this book was published, an ELO fan could only rely on Bev's book or fanzines to answer those nagging questions about the band. Whilst they contain relevant (but occasionally some wildly inaccurate!) pieces of information, up till now it has been impossible to say, reference Jeff's recordings with Del Shannon during the 70's or Roy's appearances on other people records. And that exactly what FTM Germany have attempted to do and in my view to a great extent succeeded.

This book is split into two parts. The first section contains an insight into Jeff, Roy and Bev's musical history. Each period (or album) is covered in a section with some interesting original photographs. This leads the reader through at a nice pace avoiding the possibility of information overload. There are some grammatical problems, but then English is not the first language of the authors. The book doesn't just focus on the three leading lights; the side men are also dealt with in turn, from **Bill Hunt** to **Phil Bates**.

The second section is a train-spotters paradise, dealing with lists of world-wide album and single releases before going into detail on TV appearances, promotion videos, live gigs, films, cover versions etc. It's not until you examine these 230 pages that you realise what an enormous task collating this information must have been, and what is missing from your collection. I know this section is not to everyone's taste but there's no easy way of presenting the recording careers of all the musicians who appear in this book.

Perhaps it isn't complete and maybe there are a few gaps, but no one ELO book could ever cover the entire spectrum of releases within its first (or indeed, subsequent editions). Certainly missing from the **Carl Wayne** section is his appearance as Satan on the **AMERICAN HEROES** album and singing lead vocals with a Welsh Choir on an album of **Queen** covers. I suspect that most readers could spot something to add. Possibly the authors didn't know about these particular releases, and if the book was to be re-printed, hopefully any additional information could be included. But I'm not knocking the detail, it does contain a lot of



references that I'd never heard of.

What you really want to know is, it worth buying? Yes. To me (as a collector) the train-spotter section justifies the price alone. What really makes it for me though, are the pictures of ELO (both on stage and off) (with Roy) (sorry for all the brackets*) on the Italian tour of '72.

Absolutely fabulous. Other rare and unusual photographs are included, although my one major criticism is that I felt let down by the lack of album or single covers within the discographies.

Not so much a coffee table book for ELO fans, more of a banquet.

Euan Wilson

Finally, where to get your BR Timetable:

UK: £27 (P.O. or cheque) to:

Carol Swan, 24 Newhaven Spur, Slough, Berks. SL2 1UR, Great Britain

USA: \$45 (P.O. or cheque) to:

Mitch Hose, 5427 Green Highway, Tecumseh, MI 4 86, U.S.A.

Any other countries: 60.- German Marks (registered cash or P.O.) to:

Marc Haines, Traubenstr. 46, 70176

*© Jeff Lynne, 1979

Today FTM - Tomorrow The World!

A question we often get asked is "who is responsible for the magazine?" A writ then usually follows! Seriously, the magazine has gone through a lot of changes since its debut in June 1987, not just in look and style, but also the people who have worked/slaved over its pages.

Now that FTM has once again changed its address and is planning global domination by opening further overseas offices, we thought it would be a good idea to reacquaint you with everybody and introduce some new faces.

FACE THE MUSIC FANZINE

P.O. Box 718
SIDCUP
Kent
DA15 7UD
England

Email: FTM@dial.pipex.com.

(Subscription details on the inside back page)

The ELO grotto, where it all happens and where the magazine is written, compiled, printed and mailed out. It is from where merchandise and the urgent news supplements originate.

...and those FTM elves in full:

Andrew Whiteside - the editor (ho, ho, ho!), the man with the original idea to start a magazine (and he's sorry now, oh yes, he's so f**cking sorry....) because the "official" ELO fan club was appalling, little more than a merchandising scam.

Gill - so famous, she hasn't even got a second name (either that, or a bad memory!) Gill takes a lot of pretty photographs and drugs and writes when the creative whim takes her. Gill's bestest friend is her lovely computer. How sad.

Rob Caiger - not so famous. Deals with the promotional and PR side of things and gets sent lots of nice (free) CD's of a band he stopped liking in 1983. Permanently on the guest list, you'll always find him out to lunch...

Mat Turner - kan't spel, can't add up, always dieting, but is FTM's resident genius. Talks to his plants and computers in equal measure (and occasionally to fellow FTM'ers - by email).

Serena Torz - level-headed, unemotional typist (the "Spock" of FTM). Should be on drugs (but isn't), and yet to get on the guest list (just don't mention laminates or drumsticks or...).

Andy McNab - raving egomaniac, always centre stage and elbowing kids out of the way at the front of Part II gigs. Amazingly considerate and careful driver... (A man with an earring, a car and a mission from God - we love 'im!).

Jenny Ferguson - FTM's newest recruit (so we have to be nice - it won't last!). Responsible for the FTM Back Office (which means for the first time since Anna left, all your letters and orders end up in the right place). In her spare time, intercepts Rob's hate mail and mails out the Supplements.

FACE THE MUSIC Germany

Wiener Platz 6
78048 VS-Villingen
Germany

4-Issue subscription cost: 44 German Marks, payable to **FTM Germany**.

Think they run the magazine (and probably would if only we could translate their letters). Translates (and embellishes) each FTM 48-page epic - which is why the Christmas edition appears the following June in Germany! Responsible for European administration, producing their own colour German-language

Newsletter and smuggling FTM into eastern Europe.

Marc Haines - organiser and public relations

Patrik Guttenbacher - newsletter

Alexander von Petersdorff - translation and layout

Manuela Sokatsch - newsletter and photography

Dirk Hoffmann - translation / sense of humour!

FACE THE MUSIC

(Australian Contact Office)

P.O. Box 543

Bentley

Western Australia 6102

4-issue subscription cost: A\$48, cheques payable to **Face The Music Fanzine**.

Ken Greenwell - keeping the light shining down under and administering all things FTM to Australia and New Zealand. Has the distinction of emigrating to Australia in May 1978, just in time to miss ELO's Australian gigs and the June shows in England at Wembley! Hated the band ever since but will be designing the exclusive FTM Christmas cards for 1996.

So there you have it. No more problems converting currency into troublesome Sterling (well, provided you live in Germany, Australia, USA, and Canada!). If you do live in these countries, your first point of contact will be with the relevant contact office. Hopefully, the rest of the world will be FTM'd by next year!

FTM USA

P.O. Box 371

Tecumseh

Michigan 49286-0371
USA

4-Issue subscription cost: US\$35.00, cheques payable to **Mitchell Hose**.

Launched during September 1996 and run by **Mitch Hose**, this office **will accept local currency** and will price all offers that appear in FTM in US Dollars.

FTM CANADA

P.O. Box 27048

7720 Tecumseh Road East

Windsor

Ontario

N8T-3N5

Canada

4-issue subscription from this part of the world costs C\$46. Cheques payable to **William Carter**.

The newest FTM contact office, run by long-time FTM subscriber **Bill Carter**, and like Mitch, able to accept local currency and will advertise offers in Canadian Dollars.

"Okay, soopah!"

FTM Towers is always a frenzied hive of activity (*sorry, what was that Rob, I was just having a little nap - FTM Ed*), and what with all the things that have been happening lately (*Frantic - there's a lot going down - sorry Rob, you were saying?*), somehow we forgot to say farewell to **Jules McNab**, who has left FTM's shores for pastures new (if you'll forgive the peculiar mixed metaphor).

Jules worked for FTM for about two years, "progressing" (if that's the right word!) from the role of personal assistant to Rob to chief letter-opener, subscriptions, supplements, merchandise, you name it, she did it! It's a very demanding job with a high burn-out rate (witness our casualty list over the years!), and we'd like to extend our thanks to Jules for the work she did whilst she was with us, and we wish her every success with her new venture, **JAMUSIC**. Cheers Jules, and have a munchie on a bunchie of a Crunchie on us!

E.L.O.

Convention '96

at
Milligans Wine Bar
Lichfield Street
Walsall
West Midlands

on
Saturday 16th November 1996

to be preceded by
RECORD FAIR

Admission only £10
Children half price!

Includes Convention, Buffet & Record Fair

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& HOPEFULLY ONE OR TWO SURPRISES!

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Walsall,
WS1 3EH.

Tel.: 01922 31602

All profits go to The Birmingham Childrens Hospital

Send It...

Face The Music Magazine
P.O. Box 718
Sidcup
Kent
DA15 7UD
ENGLAND

Recipe for 10" Round ELO Cake

Dear FTM,

Prior to a wedding the groom is sometimes presented with a groom's cake during a rehearsal party. The cake should represent something the groom likes. In most cases it's a sports team or sports star. Fortunately, everyone that knows me knows that my dominant hobby is everything ELO.



The bride, now my wife, **Claire**, asked a lady who makes cakes part-time out of her house to make a cake using the **A NEW WORLD RECORD** logo.

I had no idea how beautiful it could

have turned out, so perfect in design and colour. It had several dimensions to it (like a relief map). Each colour of the logo was represented by a different colour and layer of icing. Everything, including the letters, was done in great detail.

We took many pictures of course to preserve the image, but I still found it hard to think it would soon be eaten. I cut the first slice, feeling as though I was making some great sacrifice to appease the gods.

The cake was good of course, but its destruction took away from the enjoyment of it.

My wife tells me it was a chocolate cake. I forgot what flavour it was, but I remember it did taste great and was a work of art.

Thanks to my wife Claire for creating the idea of my perfect cake, and to Cathy Paxton of Dresden, Ontario for making the cake.

Bill Carter,
Ontario, Canada

p.s. I don't think we paid enough for it!

Wrong-Way Ron Returns

Dear FTM,

Regarding the article in Issue 22 called "Highway To Hell", ELO Part II's former bus driver "Wrong - Way" Ron is now working on a TV show in San Francisco called "Nash Bridges". He drives **Don Johnson's** bus, and he has seen the article.

Bob Ivy,
Valley Village, California

Donny, Marie, Merrill... and Eric!

Dear FTM,

I live with an Osmond fan (*You have our deepest sympathies - FTM Ed*), and she has an album by **Donny Osmond** called **EYES DON'T LIE**. **Eric Troyer** sings backing vocals on the last track which is called **BEFORE IT'S TOO LATE**. The album was released in 1990 on Capitol Records. Also, Donny performed **ALL OVER THE WORLD** with backing vocals from his brothers on **The Osmond Family Christmas Show 1980**. Finally, **Merrill Osmond** sang **HEARTBREAK RADIO** on an album called **WHAT I LIKE** which was released in America in 1989.

Sharon Pratt,
Keyham, Plymouth

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. Please write to:

Patrick Gutfenbacher, Postfach 1211, 76746 Jockgrim, Germany.

Back Issues

Want to catch up on what you've been missing? Well now you can thanks to our Back Issues service, and in order to help you we've got two seperate Special Offers:

a) Any three issues (normal price £3.50) for only £10!

b) Ten back issues for just £25!

Alternately, if you're only missing the odd issue, you can buy single numbers for £3.50. Simply fill in the enclosed coupon and send to the NEW FTM address (see Supplements below).

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 unreleased 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: Woody, Jeff Lynne & Lou Clark

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.

23 Cover: Phil Bates, Idle Race & Kelly

Phil Bates interview, Idle Race, more Jeff and The Beatles, ELO Part II UK Tour feature, Mike De Albuquerque interview, Heartbeat '86 archive feature.

PLEASE NOTE: Prices quoted are for the UK ONLY. Overseas readers please enquire enclosing a self-addressed envelope with IRC (International Reply Coupon).

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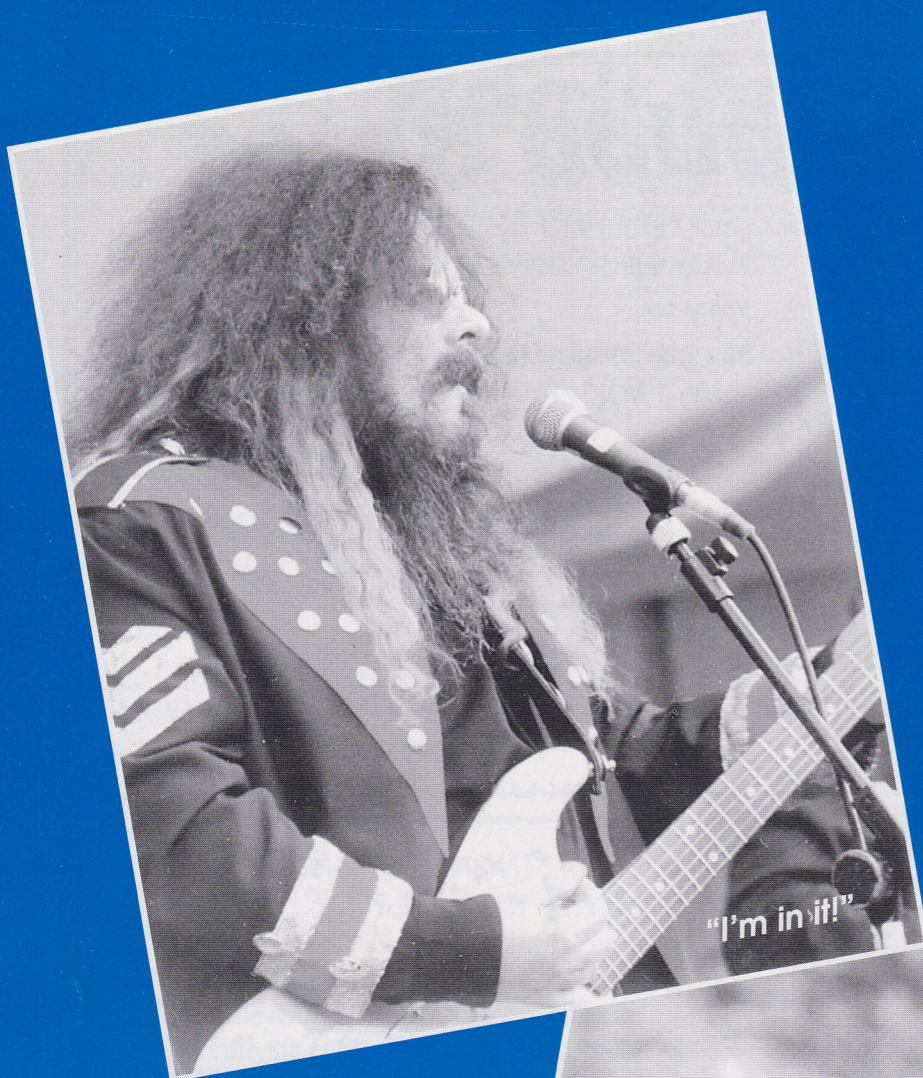
Thanks this issue...

Martin Kinch (for his trousers and everything!), Anna & Kelly for being fab, Ken Greenwell, Tim Fraser-Harding, Mike Sheridan, Mark Paytress, Ken Sharp, Dave Ciano, Greg Szabo, Bob Locke, Ian Topliss, Bill Carter, Mitch Hose, Tim Chacksfield, Mike Flanders, Chris Firby, Caroline at Voiceprint, Steven Greenwood, Katja Debonaire (hope you enjoyed it!), Graham Caldecott, David Ingham & The Cobden Hotel, B'ham, Dr. Gillian Mann, Carole Brookes, Vanessa Tomecki, Euan Wilson, and last but by no means least, Ilka Richter, Angelike Schober, Manuela Sokatsch, Mark Hadley and the Pearson family for fly leafletting the last tour!

STOP PRESS NEWS!

Xanadu to appear on CD in USA and Europe. Catalogue no. 4866202. Further details to be advised later.

Asia Archivia: Volume 2 features Asia's own version of SHOWDOWN. "After admiring much of Jeff Lynne's work, and of course John Payne's connections with ELO PART II (A.L.O.), we thought this song would be appropriate for the ARENA album. We felt that a heavy approach might make the song more powerful, but we dropped it from the album due to musical differences with the rest of the band members!" Asia 1995. Both Archivia Volume 1 (which features A.L.O.) and Volume 2 have been produced in limited quantities, but can be ordered direct from the record label as follows: Voiceprint Records, PO Box 5, Derwentside, County Durham, DH9 7HR, England. Credit Card Hotline (Visa and Master Card): (44) 191 512 1109 Cost: £12.50 each or £20.00 for both CD's. Postage free in UK. Overseas please enquire. Please mention that FTM sent you!



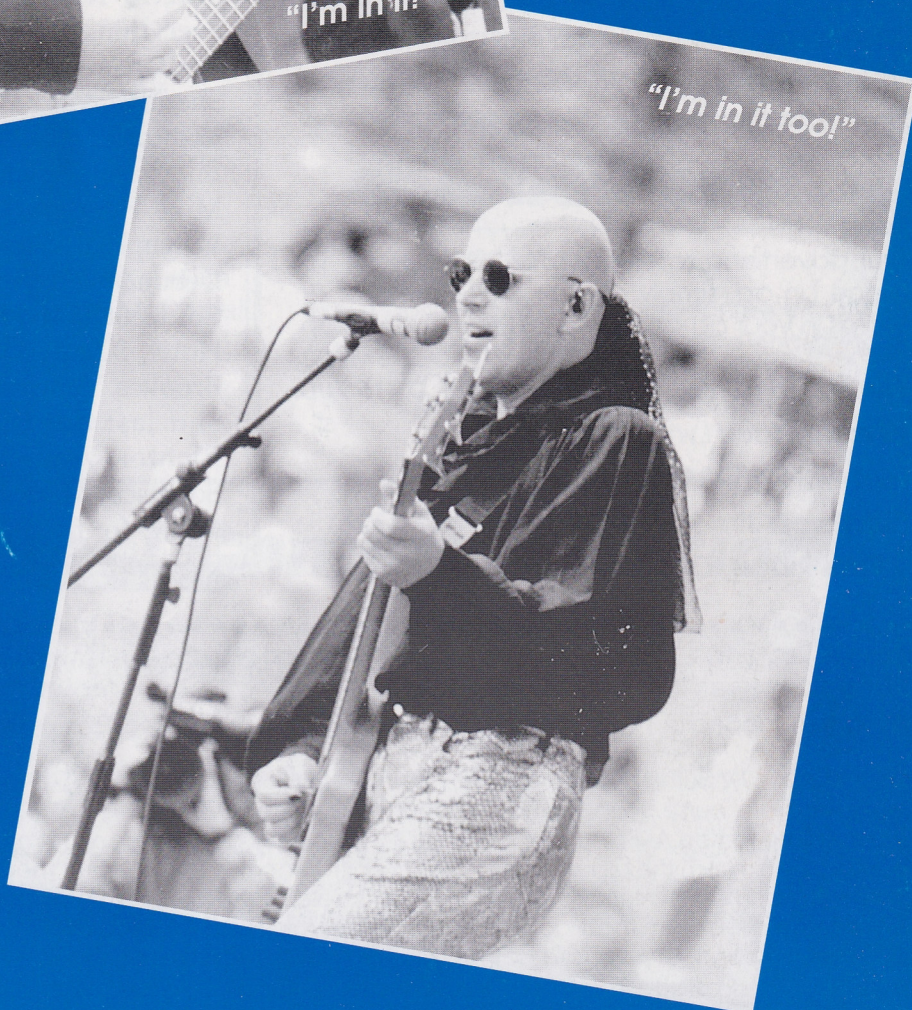
Coming Soon...

FTM's cunningly planned Issue 25 coincides with the 25th Anniversary of ELO's experimental first album!

Read all about it in FTM's archive special.

Plus...

*Richard Tandy and Trevor Burton:
The Interview,
On The Road with
Part II's crew,
oh, and loads more!*



*Ooh, ooh, electric blue
That's the colour of my... erm, never mind*