

Face The Music



The Magazine for ELO, ELO Part II, Jeff Lynne and Roy Wood

Issue 13

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Dear All,

Welcome to Issue 13 of **Face The Music**. Firstly, let me say "hello" to those of you that joined us after the last Tour, I hope you'll stay with us for many years to come.

This issue makes no apology for featuring **Roy Wood** on its cover for the first time ever. We all felt he deserved it after his show-stealing performance at the **Barnardos Bandwagon** gig, and indeed it seems to have given him a new zest for playing live. FTM's policy has always been to concentrate on what's current in the ELO world, and we will do all we can to encourage Roy's activities. Good to see you back, Roy!

We haven't ignored ELO's past though, far from it. The featured album this issue is **TIME**, probably ELO's major work of the 80's. Unless you've been living under a rock, you'll know that September saw the 25th anniversary of Radio One. The first record ever played on its airwaves was **The Move's FLOWERS IN THE RAIN**, and in honour of the occasion, we've indulged ourselves in a little nostalgia, a look at their first flush of success. More up-to-date, we've also got a Tour report from ELO Part II's recent UK jaunt (wot! not another one!), plus all the usual features and the latest news.

Finally, this issue is another first...it's the first time we've got four issues out in one year! Happy reading.

Yours Truly 1992,

Andrew Whiteside,

EDITOR

The disclaimer that no-one ever seems to take any notice of:

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Here Is The News

GREATEST HITS...THE SEQUEL

Following the runaway success of TUBULAR BELLS II, Epic Records have put out ELO'S GREATEST HITS VOL II (EPIC 471956-2), a mid-price CD sequel to it's 70's predecessor. Like TB 2, this new set has virtually the same cover, but with a purple backdrop. What makes this set interesting is the fact that it contains the remixed single version of SECRET MESSAGES, the first time it's ever seen CD release. Full track listing as follows:

ROCK N' ROLL IS KING, HOLD ON TIGHT, ALL OVER THE WORLD, WILD WEST HERO, THE DIARY OF HORACE WIMP, SHINE A LITTLE LOVE, CONFUSION, TICKET TO THE MOON, DON'T BRING ME DOWN, I'M ALIVE, LAST TRAIN TO LONDON, DON'T WALK AWAY, HERE IS THE NEWS, CALLING AMERICA, TWILIGHT, SECRET MESSAGES.

JEFF LYNNE NEWS

FTM readers may recall reading about Jeff's production duties on an LP by one Julianna Raye a few issues back. Well, we now understand that the LP, entitled SOMETHING PECULIAR (Warner Bros. CD 45081) saw U.S. release in November. More details when we hear a copy. As for Jeff's second solo LP, the latest news is don't expect it till next year.

WILBURY NEWS

Also Stateside, there were rumours that the Wilb's were to make their debut live appearance at Bob Dylan's 30th anniversary bash at the Madison Square Gardens in October, but in the event only Tom Petty joined His Royal Bobness on-stage. Meanwhile, George Harrison was interviewed in Vol. 1 No. 4 of Rock Compact Disc Magazine, when he was asked

will the Wilbs continue? To which The Quiet One replied: "*I think so. The Wilburys is (sic) definitely something worth keeping around. It's just hard 'cause everyone's got their own careers...*" (By the way, is it really five years since CLOUD NINE was released?) Former Wilbury Roy Orbison has a "new" album released on Virgin entitled KING OF HEARTS (CDVUS 58). The LP is a collection of master sessions and demos, finished off by a whole host of stars, including Jeff. He features on I DROVE ALL NIGHT and current single HEARTBREAK RADIO (more below), basically doing everything bar the main vocal! Track listing as follows:

YOU'RE THE ONE/HEARTBREAK RADIO /WE'LL TAKE THE NIGHT/CRYING (duet with k. d. lang)/AFTER THE LOVE HAS GONE/LOVE IN TIME/I DROVE ALL NIGHT/WILD HEARTS RUN OUT OF TIME/COMING HOME/CARELESS HEART (original demo)

Returning to HEARTBREAK RADIO, the CD single (VUSC 68) features three bonus tracks: the Jeff-penned YOU GOT IT from MYSTERY GIRL, a new version of DREAMBABY and the classic re-recording of IN DREAMS from David Lynch's masterpiece, BLUE VELVET. It reached UK No. 36.

...I WOKE UP THIS MORNING...

FTM made a phone call to a Mr. Richard Tandy recently, who along with Dave Morgan and Martin Smith was in the middle of the marathon BC COLLECTION sleeve-signing session. In between frenzied scribbles, Richard had time to tell us about the following work in progress: I'VE DONE THE LOT - a song about someone who has experienced everything; life

has no meaning. **MY FRIEND THE BLUES** - about depression. **LIVING ON THE EDGE** - about... self explanatory! **I WANT YOU** - a sad ballad. **HEARTBREAK WORLD** - about make-believe/fantasy worlds (we think - Richard was having trouble explaining this one!). Richard is looking for a record deal: we at FTM think he should try **Silverstone**... after all, they've had lots of success with **John Lee Hooker** recently! Meanwhile, **Martin Smith** has his own solo LP out, which features contributions by Richard and Dave, more next time.

BOOTLEG NEWS

There's a nice new CD appeared recently entitled **ROCKARIA OUVERTURE** (sic). Taken from the same BBC show that the **BEETHOVEN, LYNNE & CO.** CD was culled from, the full track listing is as follows:

FROM THE SUN TO THE WORLD, KUIAMA, ROLL OVER BEETHOVEN, MA-MA-MABELLE, KING OF THE UNIVERSE, BLUEBIRD IS DEAD, OHNO NOT SUSAN, NEW WORLD RISING, IN THE HALL OF THE MOUNTAIN KING, GREAT BALLS OF FIRE.

The sleeve artwork is quite nice as well, with a shot of Uncle Jeffery on the cover and Hugh & Melvyn (cellos in mid-flight) on the rear. Meanwhile, hailing from Germany is a bootleg video of the complete Dusseldorf show from **ELO Part II**'s recent tour. Though filmed from the audience, it's not too bad and it must be said it's the only release (legal or otherwise) to get all the credits correct - i.e. **ELO Part II** featuring Special Guests **Orkestra**.

LOU GETS OWN PROGRAMME

No, sadly not an evening chat show, but instead a 16-page colour booklet for sale at his "Hooked On.." concerts. Excellently produced, it features four of Gill's **ELO Part II** photos. Recognition at last, or it

would be: "they" left Gill's name off the credits!

HUGH MCDOWELL ON DISC

Well, his computer programme anyway, which is the next best thing! Issue 78 of **Atari ST User** magazine featured a colour article on Hughie's **Fractal Music Composer** (see issue 11), plus a cover mounted demo disc. Enquiries for this issue to:

Europress Enterprise Ltd.

Europa House

Adlington Park

Macclesfield

SK10 4NP

Tel. 0625 878888

PETE HAYCOCK LIVE

One day, Pete Haycock may bring his solo performances to the UK! In the meantime, our German readers get spoilt for choice with the following tour dates:

15.1.93 D/Pirmasens: Neue Welt

16.1.93 D/Freudenburg

18.1.93 D/Solingen: Getaway

22.1.93 CH/Rubigen: Muhle Hunziken

23.1.93 CH/Zug: Jugendhaus

24.1.93 CH/Winterthur: Albani

28.1.93 CH/Basel: Altantis

29.1.93 CH/Kriegstetten: Pisoni-Club

30.1.93 D/Winterbach: Schulturnhalle

01.2.93 D/Ingolstadt: Neue Welt

02.2.93 D/Hamm: Kulturwerkstatt

03.2.93 D/Villingen: Scheuer

Also available is a live CD, **LIVIN' IT**, sadly not featuring Pete's blinding version of **SHOWDOWN**.

RUMOURS DEPT.

Mik Kaminski's album (still in the planning stages) may now include none other than the **Moscow Symphony Orchestra** on some tracks!

Not The NEC Motor Show



L to R: Bev, Roy, Tony Iommi, Eric, Pete, Carrott, Edwin Starr, Ruby Turner, Kelly

BARNADO'S BANDWAGON was the banner under which a collection of stars performed to raise money for three particular social issues: AIDS/HIV, Homelessness and Child Sexual Abuse. The event, co-organised by Bev Bevan and Des Blee, took place at the NEC Arena on 8 October, and was headlined by ELO Part II. However, it must be said that, even though Part II turned in a perfectly adequate performance, they were completely (and totally innocently) upstaged by a man whose last major public performance took place at this very venue all of six years ago. Roy Wood turned on that unique and special magic from the moment he took the stage, the audience spontaneously rising to their feet to applaud his entrance and remaining so throughout the set.

Previously, the evening had opened with a tight and professional performance from The Midlands' First Lady of Soul, **Ruby Turner**. Her position on the bill was most unenviable, but the audience soon warmed to her spirited renditions of old and new material, and the mood was set for an exhilarating night of music, interspersed with hilarious anecdotes from the irrepressible **Jasper Carrott**.

Tom Robinson delivered a refreshingly different acoustic version of 2-4-6-8 **MOTORWAY**, and reminded us of his song-writing talents with the classic **WAR BABY**, upon which he was joined by Woody's inspirational sax player, **Terry Bean**. For Tom's final song, he was backed by the hyperactive **T V Smith** (closet punks will remember him from **The Adverts**), who played a frenetic guitar whilst standing mainly on one leg and

swaying like a ship in distress! **Edwin Starr** and his large band inspired the whole house into clapping and singing along with a selection of old soul numbers, including his own **WAR**, **STOPHER ON SIGHT**, and **AGENT DOUBLE-O-SOUL**. A fine example of an artist who really knows how to work an audience. Following Edwin Starr's rousing set were newcomers **Kindred Spirit**, a duo formed by Debbi Peterson of **The Bangles** and Siobhan Meher of **River City People**. As the girls have yet to gather around themselves that curious creature known as "a band", they sang one song to acoustic guitar and debuted their new single to a backing tape which had to be gently coaxed out of the P.A!

A short break enabled the stage to be set for the real highlight of the night, the artist for whom many people had gulped down their tea, **Roy Wood**. Preceding this gig, there had prevailed a certain buzz in the air concerning Roy's appearance. So many people were looking forward to this rare occasion, from the Press Photographers to Part II's own **Neil Lockwood**, who declared, "If Roy plays **BLACKBERRY WAY**, it'll really make my night!"

And play **BLACKBERRY WAY** he did, along with many other of his monumental hits. Flamboyantly flaunting a black 'n' red colour-co-ordinated(!) twelve piece band comprising guitar, bass, keyboards and drums courtesy of **The Poor Boys**, a four piece female brass section collectively known as **Thunderbirds**, the superb Terry Bean on sax, plus two backing vocalists, Woody stole the show, and



proved again (possibly to himself 'cos everyone else already knows) that he has a large and most welcoming audience out there. To support such a large band on the road would be enormously expensive but, should the money be available, Roy could take out this band (particularly at Christmas) and completely clean up. Go for it, Woody!

Initially appearing a little tense, Roy quickly relaxed, and from the opening line of **CALIFORNIA MAN**, the audience were with him all the way. Roy's stagecraft is such that he can bring an arena of 7,000 people to feel that he is playing in their own front room. The warmth and intimacy emanating from stage to audi-

torium and back again was overwhelming. When Woody invites an audience to join him in his songs, there is a distinct sincerity which wipes away all the usual pantomime of stadium rock call and response.

The Move numbers had been rearranged to accommodate the brass section in order to bring them more in line with the glorious, full-blown Wizzard sound, and it all worked remarkably well, a particular benefactor being that of **FLOWERS IN THE RAIN**, with its fanfare of horns. **FIRE BRIGADE** bubbled in the wake of **BALL PARK INCIDENT**, **ANGEL FINGERS** danced its way into **FOREVER**, and the sheer effervescence of **SEE MY BABY JIVE** had the crowd rejoining those "Woa Oh" bits with gusto. **I CAN HEAR THE GRASS GROW** featured an extended version of that crunchy riff, and inspired its creator to whirl dervishly around the stage in a flurry of flying red hair. Much hand-clapping transpired throughout **BLACKBERRY WAY**, before the crepe soles of **ARE YOU READY TO ROCK?** bopped their way into the set. The cartoonish vision of Mr McWood wrestling with an animated set of bagpipes marched ceremoniously through the senses of a highly amused audience, whilst the final master stroke was the introduction of **The Shrewsbury Junior High School Choir**, including Roy's young daughter, **Holly**. Their arrival on stage was the cue for an out-of-season sleigh ride through **CHRISTMAS EVERYDAY**, as the set reached its climax. The big, bold sound of the twelve piece band did every justice to Woody's arrangements, and contrasted well with the unassuming way in which he handled the whole affair. It was quite obvious that he did not set out to upstage anyone; such a performance does not take place without the participation of the audience. It

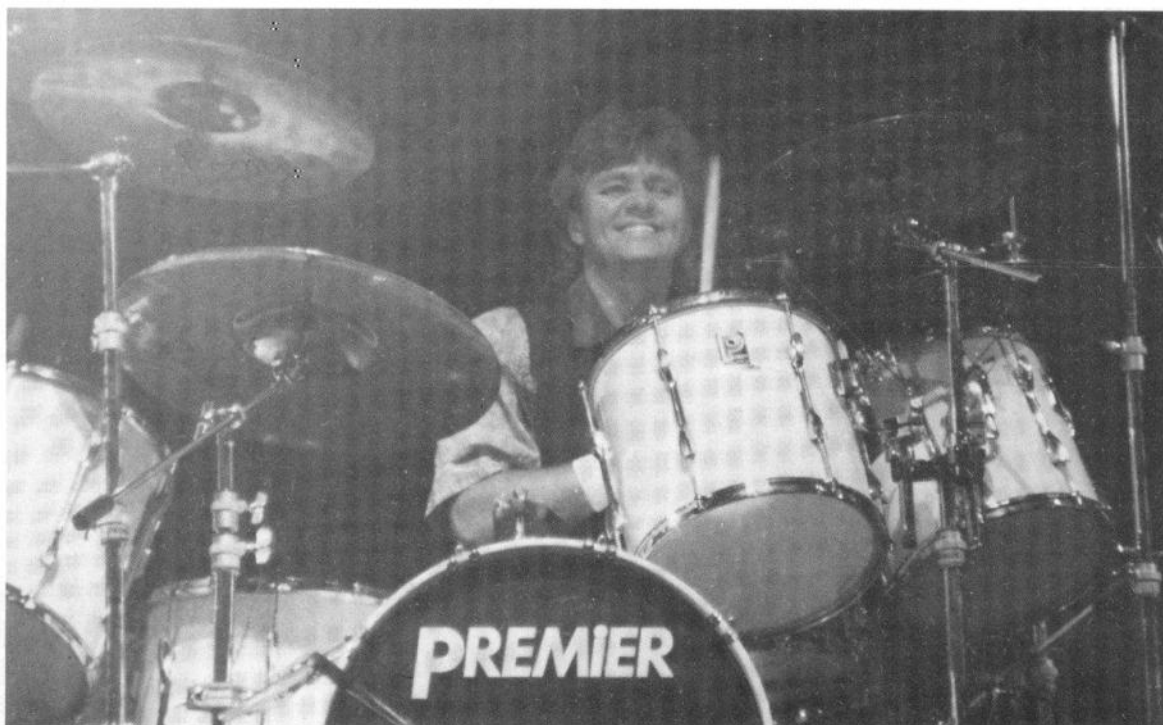
was they who decided to make this man the star of the show.

Roy Wood was an impossible act to follow, and although **ELO Part II** started brightly with **TURN TO STONE** and **EVIL WOMAN**, it wasn't long before they lost the full attention of an audience who were (in the words of Monty Python) "shagged out after a long squawk"! Due to restricted time, Part II dropped several numbers from their usual set, including the crowd-pleasing Mik Kaminski spotlight and the uplifting **KISS ME REG**. Whilst the band struggled to find that extra sparkle, large sections of the crowd returned to their seats. It was probably **THE BATTLE OF MARSTON MOOR** that did it. I've always said it's not a sing-a-long! **DON'T BRING ME DOWN** (Brooce!) captured the interest again, and the rousing **ELO** medley carried them through to the encore of **MR BLUE SKY** and **BEETHOVEN**. It was not a bad gig by any means, and the audience did stir themselves towards the end, but it all seemed a little flat after Woody's heartwarming performance.

The whole show finaled with a jam session of rock'n'roll standards for which Bev welcomed back on stage Ruby Turner, Edwin Starr, Roy Wood, Jasper Carrott, and special guest, Black Sabbath's **Tony Iommi**. Carrott almost met a spectacularly public death when he suddenly executed a vicious and unprovoked attack on Woody's bagpipes, which had been lying quietly in a corner lapping up a saucer of Glenfiddich. Fortunately for Mr Carrott, the bagpipes managed to fend him off just as their doting owner approached from behind wielding his axe. Could have been very nasty!

The NEC Arena played host that night to over four hours of top class music per-





formed by stars who donated their time and talent (upon a stage setting complete with lights and sound system loaned by **Cliff Richard**) to one of the country's most famous and worthy charity organisations, Barnardos. This year, £2.5 million is required to continue the good

work. Anyone interested in chippin' in their tuppence-worth (every little helps, you know) can contact Barnardos on **021-550 5271**. If you could not make it to a wonderful gig, you can still do your bit!

By Gill

Supplements

FTM provides an urgent news Supplements Service for our readers. In them, we mail out details of gigs, release dates and track listings in advance of the press, and special offers not available elsewhere. To join, you have three options:

- 1) Send £2 and 3 SAE's/IRC's
- 2) Send £4 and 6 SAE's/IRC's
- 3) Send £6 and we supply the envelopes.

The Supplements address is:

Serena Torz
9 Mayfair Avenue
Ilford
Essex
IG1 3DJ

Innerview - Jim Ladd And Jeff Lynne 1981

INTRO: *Good evening everybody. Tonight, we bring you a rare conversation with the very private writer, guitarist, vocalist and producer of the Electric Light Orchestra, Jeff Lynne. Though he usually refrains from conversations with the Press, he has agreed to be our guest tonight to discuss a wide range of topics pertaining to ELO, including their new album, TIME, a conceptual piece about time travel and civilisation in the year 2095. Join us now if you will for a journey into the future...*

Plays PROLOGUE

Plays TWILIGHT fades during intro

JIM: *I'm Jim Ladd. Welcome to an Inner-view of the Electric Light Orchestra.*

TWILIGHT fades up again

JIM: *Well, this is like the vehicle for this guy to go on this time travel, this TWILIGHT stage.*

JEFF: Yeah.

JIM: *And he is now going to imagine all the things that are about to happen to him.*

JEFF: That's right, yeah.

JIM: *Where did you get the space invaders - or is it asteroids - it's like 3 seconds of sound effects.*

Plays intro of YOURS TRULY 2095

JEFF: Oh yeah - that's a pinball machine in the studio in Germany, just a snippet. Actually, it was quite a long section at

first, but I edited it down and down and down until it was just that little bit.

JIM: *I want you to just kinda elaborate on this one tune here, about maybe what you see this guy as. Is he in bed, is he sitting staring out of the window daydreaming?*

JEFF: During TWILIGHT?

JIM: Yes.

JEFF: I picture him in bed, actually, looking out of the window a little bit.

JIM: *Oddly enough, it's similar to a description that I get from people when I "innerview" them, as to the state of mind that they are in when they write songs - that it's just like a clear channel - I don't mean that they zone out particularly - but it's like an unconscious/semi conscious thing when they're writing.*

JEFF: I do know what you mean, but it's impossible to say when you start a song, how you wrote it, because suddenly, you've got 4 chords and a bit of a tune, and that's right, actually. The thing is, I usually write songs best in the morning, funnily enough, like about 10:00/11:00.

JIM: *You get up that early?*

JEFF: No! [laughs]

JIM: *I see!*

JEFF: I do 'em in bed! No, I do write 'em quite early, yeah. My head's really clear. Some songs I write late at night, but I think some of the best ones I do early.



JIM: *Now YOURS TRULY 2095. This seems a song about, now, our time traveller - now he's off into the future, and he meets this girl who's kinda like an android. "She has an IQ of 1,001/She has a jumpsuit on/And she's also a telephone"?! That's a great line!*

JEFF: Well, it's a good rhyme! Yeah, just a bit of fun. He obviously misses his real girlfriend from his own time, and this one will do for now, if he can find where to put it! [both laugh]

JIM: *So to speak!*

Plays part of YOURS TRULY 2095

JIM: *Now, TICKET TO THE MOON is a song about our future traveller, who is now on his way, or is about to take a ride to the moon, and while he's waiting for his flight, he starts to reminisce about the simple, uncomplicated life of the 1980's.*

JEFF: That's right, yeah.

JIM: *I must say, that is a cool perspective - to be in the 1980's when everybody is complaining because it's gotten so complex.*

JEFF: Yeah, but this could be real simple compared to 100 years from now, right?

JIM: *Absolutely. The perspective of time.*

JEFF: I just feel it was a nice sort of cliché, but in a different sense altogether.

JIM: *It's such a normal thing to hear that, like from your parents or something - The Good Old Days.*

JEFF: That's right, yeah, and these are The Good Old Days in this song.

JIM: *Is this like...somehow he has actually gone to 2095, or is he just doing all this in his mind: the trip to the moon?*

JEFF: Well, this is what I'd like to know, because it's baffled me since I wrote it, if he has actually gone, or is he just thinking about it! I don't really know either. It's one of those things. Sometimes I think it could be real or it could be a dreamworld thing. I'm not sure, so I'd rather not say, because I don't know either - I'm supposed to, but I don't.

Plays **TICKET TO THE MOON**

JIM: *THE WAY LIFE'S MEANT TO BE - it seems like now the guy is confronting the future - he's like face to face with it, and what it's brought, and it's a pretty pessimistic view of it.*

JEFF: Yeah, it seemed to be, on that song, yeah.

JIM: *You don't like it in the song?*

JEFF: No, not being there, not particularly, no.

JIM: *Jeff, I'm gonna have to get you to give me some run with it(!)*

JEFF: Yes. Just let me explain before we carry on. It's very hard to talk about songs, what they mean and stuff, because, like I said before, I don't really know what they mean myself sometimes. I just write them and if it looks nice, I like it.

JIM: *I mean...now, look - I'm not gonna buy Jeff Lynne saying the words rhyme, print it. I mean, you've got more going for you than that.*

JEFF: Oh yeah. But I mean, it's just very hard to say what I think I mean, you know, honestly. I know you don't believe me, but it's true.

JIM: *I was taught not to believe you, Jeff - I was warned! It does again - put 1981 now, into perspective of somebody looking back on it now as like, not so bad.*

JEFF: Yeah, well in that particular song, I've got him walking down the same street as he was before, like, say, 100 years before, but even though he's stand-

ing on the same bit of ground, everything that he knew, is like, buried under this new shit that's grown up on top of it all - ivory towers, and stuff.

JIM: *More parking lots!*

JEFF: Yeah!

JIM: *There's also this kind of a Spanish flavour to the music.*

JEFF: Ah! The castanets! Yeah, that's what does that. It was a bit Russian, but I put castanets on it and it became Spanish.

Plays **THE WAY LIFE'S MEANT TO BE**

JIM: *We'll begin this part of the show with Side 2 of ELO's new album **TIME**. This is a song called **RAIN IS FALLING**, and we'll hear about it now, as our "innerview" of ELO continues.*

JEFF: Actually, my interpretation of it is, is he's actually in this place looking out of this window, and it's still in that future period, and it's just a depressing time, just watching it all go by, in this 100 year's future, and he's just standing at this window, looking out, watching everything go by.

JIM: *Kind of thinking about his past?*

JEFF: Yeah, his past that was about a couple of hours before.

Plays part of **RAIN IS FALLING**

JIM: ***FROM THE END OF THE WORLD** - this seems like a love letter to his 1981 present-day-love.*

JEFF: Of course, in 100 years' time you can send dreams back. This is a bit of advanced technology that we haven't got at the moment.

JIM: *Oh, I see. It's an actual dream letter.*

JEFF: Yeah, he sends it back, in time, yeah. But she never got it - or she wasn't listening, or wasn't thinking, or something.

Plays part of FROM THE END OF THE WORLD

JIM: *The song called **HERE IS THE NEWS**. This is a great song. It seems like even in the future, the news is just as bad as it is today! In this, there's another reference to Satellite 2, which was mentioned before, only this time it seems to be like a prison colony. With all the action - you have the newscaster coming in and out, and all of that - it seems there's this little tiny bit where this guy seems to talk about The Beatles in there, and then it goes on a little more, and then you hear this accent that sounds suspiciously like George Harrison, then it's out. Is that just my mind working overtime?*

JEFF: There's a bit of a Liverpool accent in there. I was doing lots of different things. I did about 8 tracks of nonsense.

JIM: *You did all that stuff?*

JEFF: Most of it, except for one AFM newsreader in Germany, where we were recording. He put on some official sounding American verbal news-type stuff, and I put all the rest of the stuff on - the gibberish and the bits of nonsense. There's some real funny stuff that I couldn't put on because it was just ridiculous. I just put it on at random, and it

came out just what I wanted it to - like, being frantic.

Plays middle of **HERE IS THE NEWS**

JIM: *OK now, **21ST CENTURY MAN**. This is a very human type of song. It says no matter how much the world changes, again, like we talked about before - that we've got to deal with these human problems now. I'll have to go and get the lyrics, but there is that "fields of sorrow"...*

JEFF: Yeah, "Though you ride on the wheels of tomorrow/You still wander the fields of your sorrow".

JIM: *It's a great line.*

JEFF: Thanks. I'm glad I could remember it! [laughs]

JIM: *I was just gonna have to embarrass you by going out to get the lyrics sheet!*

JEFF: Yeah. It was just like the fact that really, you've got everything at that point in time - 100 years from now - it's like everything is done for you, and everything, and it's all futuristic, and it's really a voice coming from now - from 1981 - singing "Though you ride on the wheels of tomorrow".

JIM: *This is back in present time now?*

JEFF: He's listening in present time, but he's still existing in the other time.

JIM: *Oh, I see, I see. Boy, you have to have a scorecard to follow this!*

JEFF: And also, there's the fact that if he could get back to 1981, he'd be like, the biggest celebrity ever now, because he'd know all this stuff that nobody else knew.

Plays part of 21ST CENTURY MAN

JIM: *Now, HOLD ON TIGHT, this is a...boy, I hate giving compliments here, Jeff...but this is a wonderful song, because it is so uplifting, it's like a real song of hope, it seems like.*

JEFF: Yeah.

JIM: *And, it seems like, after all this weirdness he [the time traveller] has gone through, there's still hope.*

JEFF: That's really what it was for, yeah. Because it was getting a bit doomy, so it was, 'Hey man, let's get some happiness going!'

JIM: *OK, so you can sing in French -*

JEFF: Big deal! I've got a French nanny!
[laughs from Jim]

JEFF: No, she taught me, she wrote the words out for me before I went off to Germany to record it.

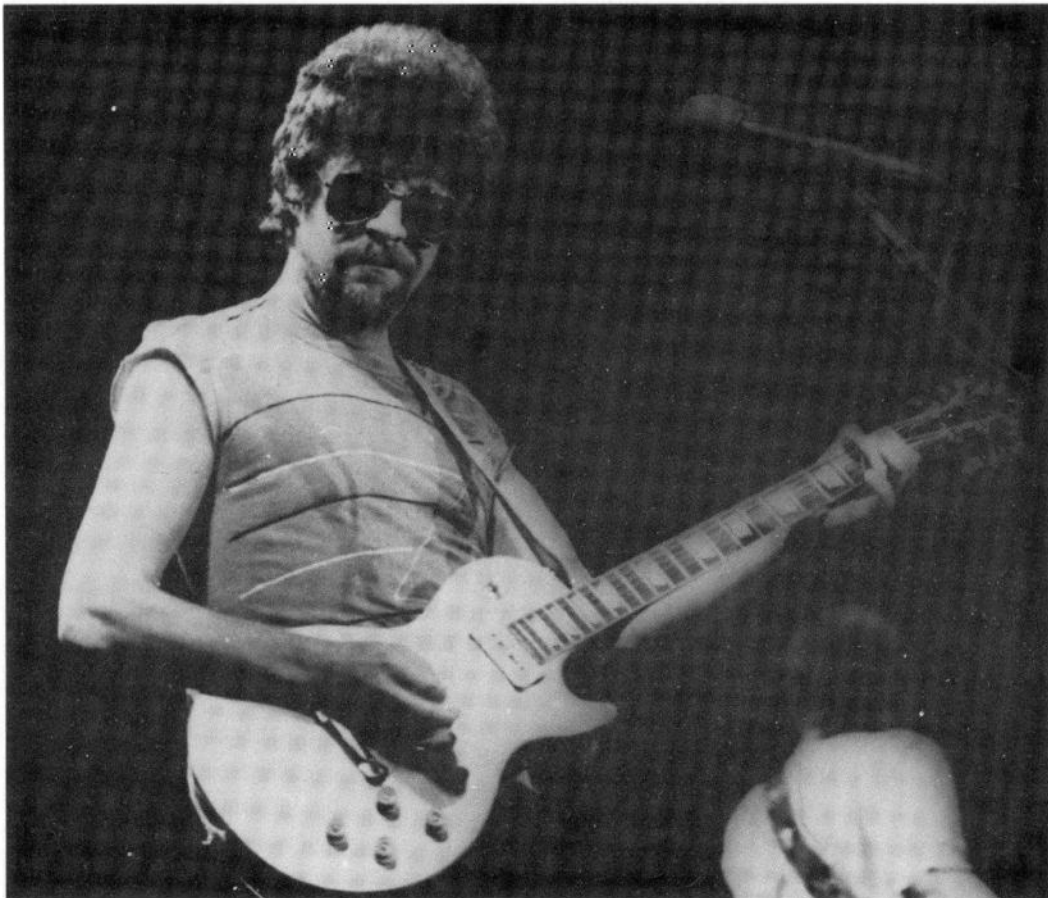
JIM: *You're so continental I can't stand it!*

JEFF: Oh, I'll say no more!
[there now follows about five seconds of Jeff speaking absolute gibberish with a French accent!]

JIM: *We'll put that in for sure! This general thing on this song: do you have hope for the future? Do you think it's gonna all work out?*

JEFF: Well, I think it'll have to, otherwise there's not really much point in thinking about it.

Plays HOLD ON TIGHT



Album By Album

TIME

By mid-1980, Jeff decided he wanted to effect a sea-change to ELO's sound. In all honesty, he needed to: **DISCOVERY** and **XANADU** had broken no new ground and saw the band treading water, with the resultant loss of sales as fans lost interest. Perhaps he'd noticed that **DON'T BRING ME DOWN**, their first record with no strings had become their biggest hit; but for whatever reason he called a band meeting at his Midlands home that summer. By the end of that afternoon, Hugh and Melvyn were no longer in the band, and Mik would henceforth only be used on tours and video appearances. Louis Clark was retained to play string synth, but only at gigs; the 40-piece orchestra and choir were also consigned to the scrapheap. And what would fill the enormous hole left by their absence?

Inevitably, it was Richard Tandy's keyboards. Since joining ELO in 1972 (as a bassist don't forget, keyboards were his adopted instrument) the soft-spoken Midlander had improved immeasurably as a player, and gradually became Jeff's right hand man and co-arranger in the studio. A quick glance at the *Fusion* concert video will confirm that his Mellotron soundscapes did a perfectly effective job of recreating the orchestra and in retrospect, it was an obvious step for him to move centre-stage.

It was also a good time (no pun intended) for the band to re-invent themselves yet again. Synths were big news in 1981; cheap microchip technology saw a whole crop of would-be Casio kids hitting the charts: **Ultravox**, **The Human League**, **Depeche Mode**, etc. Not for them the flowing capes and twenty-minute solos of **Rick Wakeman** though; the attitudes of the early 80's New Romantics lay resolutely in Punk and it's three-minute-keep-it-simple ethic. **TIME** showed that Jeff had obviously been observing what was happening, even if he didn't go the whole hog and wear eye shadow and dress outrageously (after all, Roy Wood had done it all before, and better!). He did shave his beard off briefly though!

However, for an album that obviously tried extremely hard to present a modern, contemporary band, there were a remarkable number of similarities between **TIME** and it's seven-year old predecessor, **ELDORADO**. To begin with,

both were concept albums about unnamed characters who are mysteriously transported to strange places. Both had one word titles, both were single sleeves breaking a sequence of gatefolds, with the same cover design front and back, and both had a spoken Prologue and an Epilogue (alright, so they were called **OVERTURE** and **FINALE** on **ELDORADO**, but who's being picky?).

Where the two albums differed though was that **ELDORADO**'s protagonist seemed to dwell mainly in the past, whereas the majority of **TIME** was set resolutely in the future. **PROLOGUE** is the only track set in the "present" (i.e. 1981), with backward running synths and liquidy sounds perfectly conjuring up the sleeve. The vocoder monologue invites us into Jeff's collection of future scenarios: "*Just on the border of your waking mind, there lies another time...*". The synths provide a suitably portentous backing, peaking with the line: "*I have a message from another time...*", which creates an enormous sense of expectation, given full release in the sheer adrenalin rush of Bev's phased syndrum intro to **TWILIGHT**. One of the band's finest ever moments, the song is a classic Jeff three-minute pop thrill, but it's keyboards rather than strings that provide the excitement. The "twilight" of the title is the mysterious means by which our sleeping hero is transported into the future (to the year 2095, as it turns out) although quite how this is done is never explained.

The final drum burst fades straight into a beautiful refrain that appears to be sung backwards by Jeff, whilst walking down a long corridor (shades of **FIRE ON HIGH**)! He was obviously rather pleased with this clever little link, because he used it again to divide up **21ST CENTURY MAN**

and **HOLD ON TIGHT** - either that, or he felt the album needed some continuity (again, this mirrored **FACE THE MUSIC**, which also had links at similar points in its running order)! The dreamy mood is dispelled by the quirky computer noises that kick off **YOURS TRULY, 2095**. An odd affair, Jeff's distorted vocals sound uncannily like **The Buggles** 1979 No. 1 hit, **VIDEO KILLED THE RADIO STAR**. The lyrics are strange too: on arriving in the future, our homesick hero meets a female robot who reminds him of his true love back in the '80's, which only serves to make him more lonely. The music is suitably cold to give off the required feeling of alienation, a more user-friendly melody only appearing in the chorus when the question is asked: "*Is that what you want - is that what you really want?*" Fortunately, the chorus is worth waiting for, as there are no less than four verses to get through! The song finishes on a dramatic note, with Jeff's wife **Sandi** playing the part of the robot, narrating the chorus in drone-like fashion whilst Richard's keyboards pile up to a sudden stop.

Taking advantage of the first natural break in the album, the melancholy piano chords of **TICKET TO THE MOON** float into hearing range. A subtle, well-constructed song, it makes good use of moon landing sound effects to add reality. In the song, our hapless hero has been given the ticket of the title, only to complain that he'd "*rather see the sunrise in your eyes*". By this point, the listener can be forgiven for thinking: "Don't be so ungrateful, you moody git!" The lyrics also make the first reference to "Satellite Two", which also crops up in **HERE IS THE NEWS**. Maybe that's why they were coupled as a double-A side.

A rolling piano/synth outro leads straight into the backward running strings of **THE WAY LIFE'S MEANT TO BE**. The second cousin of OOTB's **ACROSS THE BORDER**, it even features Bev on castanets! The lyrics are effective too. Our hero returns to his home town, only to find it concreted over and filled with ivory towers, plastic flowers and people that never speak aloud. Ah well, I guess Utopia isn't what it's cracked up to be.

The mention of ivory towers in the previous track provides an obvious lyrical link with **WHEN TIME STOOD STILL**, which would have made an ideal side closer. However, for some reason Jeff bottled out and replaced it with **ANOTHER HEART BREAKS**, a pointless, soulless instrumental. We can only wonder why.

Side Two opens with **RAIN IS FALLING**, which continues Jeff's long fascination with *"the wet stuff that falls from the sky"* (copyright Gill, 1987), and its intro cheekily pinches the tune of the old children's nursery rhyme, *"It's raining, It's pouring, the old man is snoring"*. Ironically, bearing in mind his fondness for using the weather as a metaphor for the song's emotional state, both lyrically and musically it's a relatively happy toon.

Backward running strings also usher in the start of **FROM THE END OF THE WORLD**. Another song propelled by repetitive keyboard patterns, it's strangely reminiscent of Ultravox's simultaneously released **ALL STOOD STILL**, further proof of Jeff's ability to be spookily on the button. Despite it's electronic backbeat, somehow the song gives off a strong early '60's, **Joe Meek**-type aura. Also memorable for having a particularly

strong bridge, Bev too outdoes himself on the blistering drum outro.

Shimmering noises herald **THE LIGHTS GO DOWN**, a pleasant cod-reggae number that yet again sees our hero bemoaning his fate (doesn't he ever stop whingeing? Most people would give their right arm to see what he's seen!). In the grand scheme of things, it's main function as a song is to slow the pace down and prepare for...

HERE IS THE NEWS is the major set piece of side two, the big production number. Taking the form of a future news broadcast, it gives Richard and Jeff the excuse to go to town on overdubs, multitracked keyboards and spoof snatches of radio shows (this is years before sampling became popular, remember), the overall effect is an impressive chromium-plated sound collage. Astonishing.

However, the best track is also one of the simplest, at it's heart an acoustic ballad with strings. **21ST CENTURY MAN** is where Jeff perfects his **John Lennon** impression, both vocally and on **IMAGINE**-esque lines like *"Though you ride on the wheels of tomorrow/You still wander the fields of your sorrow"*. This album seemed to bring out Jeff's best ever bridges, and the melody and lyrics to: *"You stepped out of a dream believing everything was gone/return with what you've learnt, they'll kiss the ground you walk upon,"* merge together to form an irresistible bond, followed by a swooping guitar solo. Truly OTT, but wonderful with it.

Following it was always going to be difficult, but **HOLD ON TIGHT** sounds hopelessly out of place - which of course, it was. A bracing blast of buzzsaw rockabilly guitar cuts through the future

reverie and reminds us instantly of the past that the music conjures up (the only keyboards here are Richard's boogie-woogie piano). The message too is unmistakably positive - hold on tight to your dream - in our hero's case, to get back to 1981. Although (as with **Eldorado's FINALE**) we don't get told explicitly whether he makes it or not, **EPILOGUE** consists of the same sort of sound effects that were part of **PROLOGUE**, so it's a fairly safe bet that this symbolises his return trip, especially when the noises build up to a crescendo of silence.

TIME was a bold step into the new era, and for the most part was a triumph. The only real letdown was the plot itself, with its profusion of clichéd "**Buck Rogers**" -

type images of 21st century life. Despite it's futuristic trappings (it even got reviewed in British science fiction magazine **Starburst** for its reliance of stock "space" subjects!), **TIME** is a very simple album at its heart. Most of the songs (whatever the setting) tell the tale of a man taken out of his surroundings and shown many wonders, but who at the end of the day wants only to return home to what he knows and understands. A modern-day fable perhaps: can technology really make us happy? Jeff seemed to think not, with the basic rock n'roll of **HOLD ON TIGHT** holding sway over the synthesized epics. No-one knew it then, but in his own career Jeff was to eventually eschew electronics and get back to basics. Art imitating Life, or Life imitating Art?

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Whilst our UK rates are still the same, Sterling crashing out of the ERM has meant a 20% devaluation in its value, and unfortunately we've had to increase the price accordingly. The price of European postage is also going up from 1st January next year and this too has been taken into account. Sorry about that, but we have to cover our costs!

James Brown And The Suicidal Violins

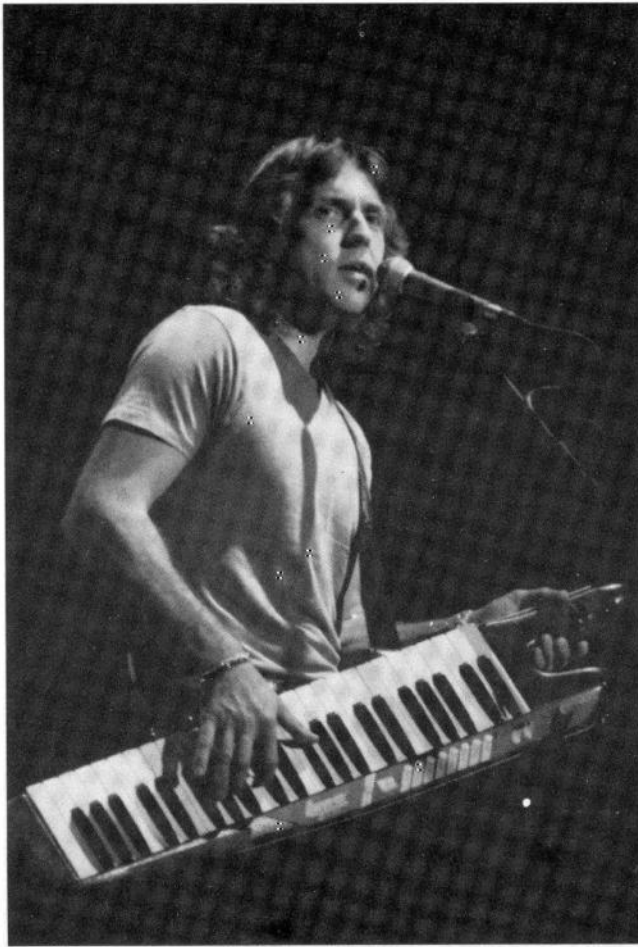


UK '92 - the tour which saw the ultimate blending of ELO Part II as a single, integral rock'n'roll unit, and where history was made when the legendary Roy Wood joined the band onstage for the first time since he left 21 years ago. History was also in the making - or breaking - when the Blue Violin daringly cheated death and almost suffered a sad demise. Full details of the latter horrific tale will be dealt with in due course!

Foundations for the success of these homeground performances were laid in Germany, and any remaining loose strings(!) were tightly tuned up at just about every gig. Unfortunately, the band's largest audience at the NEC Charity date were the only ones to witness a less than sizzling show, due mainly to the fact that Part II had an impossible act to follow. Still, nine out of ten ain't bad.

ELO Part II have pulled together in every respect. It is not all note-perfect and, as with all live music, occasional mistakes occur, but the great difference now is that sheer enjoyment exudes from the stage

and infects the audience, which is really what it is all about. Absolute perfection can be heard on CD at home. A live gig is the place to experience the exhilaration of the sights and sounds as they happen, and that can only be achieved when the band themselves are inspired. The songs are now being handled with just that little bit more feel, and the lyrical contributions have been successfully worked upon. Mr Troyer is no longer affectionately known as "Eric The Half-a-Lyric" - and he is still speaking to us, which proves he is a gentleman with a sense of humour! However, it is not all plain sailing. At an after-gig "soiree" on the opening night in **Liverpool**, Pete, Mik, Eric



No Longer Eric The Half a Lyric

and a certain FTM photographer could not remember between them which song features the line "*I'm gonna get you*" (and before all the smart-alecs write in, yes, we worked it out as **MA-MA-MA BELLE**). Any more problems in that area and we will have to call in Mik's four-year-old daughter, **Danielle**, who has apparently learned the entire show from the video, and later witnessed her dad playing live for the first time at **York**. For some reason, Kelly spent his time in the Merseyside hotel bar trying to recall the theme music to **THE LIVER BIRDS**. He was eventually rescued by FTM, who hummed it tunelessly, and reminded the band of the reason that we write the magazine and they play the music!

First night gremlins caused Mik consternation in his hotel room, where a strange buzzing sound could be heard emanating from an unknown source. Eric was called in to help solve the mystery, and, after listening carefully to the heating system and the air conditioning, found himself being drawn, ear to the ground, towards a worried Mik's bag. Tentatively opening it up, the pair found the culprit - Mik's electronic violin tuner had been left switched on. Phew!

Hohner have firmly established themselves as sponsors of both the German and UK tours, and are now not only suppliers of Pete's guitars, but also of a fine new bass for Kelly, whilst Bev once again has Zildjian drumsticks inscribed with the band's name and his own signature...and he still carelessly tosses them around at the end of each gig!

The set list remains the same as the German tour, with a slight change in that Bev's drum solo has now been dropped from **HEARTBREAKER**, to be replaced by snappy extended fills which battle with the lead guitar riffs. The opening chords of the aforementioned song were cheekily overlaid with the guitar line from **HONKY TONK WOMAN** by a smiling Pete Haycock, whilst a stray tune also wandered into Mik's solo especially for the audience at York. During an exuberant display from the Yorkshireman, he managed to slip in **ON ILKLEY MOOR B'AHT 'AT**, to the great appreciation of all natives present. It was as the final note of this fine gig echoed away that disaster struck. Just as Mik took a bow following the rousing **BEETHOVEN**, The Blue Violin, who has no previous history of suicidal



"I like the plinky plonky bits best"

tendencies, leapt breathtakingly from Mik's hand, and plummeted headstock first to the ground. A gut-wrenching crack resounded, and The Blue Violin lay motionless, its neck completely broken. Everyone in the vicinity was horror-stricken, and the band were almost in tears, but not Mik. Oh no, he never gave up hope for his little partner, and immediately called an ambulance for the poor thing to be rushed to The Royal Hospital For Stringed Instruments. It was touch and go for several days, as The Blue Violin fought for its life, and everyone fretted over it. Although The White Violin stood in valiantly, and The Green Violin was called upon as back-up, it just

wasn't the same until Plymouth, where the brave Blue Violin returned to a hero's welcome, good as new and twice as fiddlesome. What a narrow escape! What trauma for Mik - and not the only one of the tour...more later! York was also the scene of Kelly's further attempts at juggling.

"Somebody's given him them there pin things," observed Mik, as a set of juggling clubs appeared mysteriously in the hotel reception, and had absolutely nothing to do with FTM at all (much). For several nights afterwards, all Mik could hear coming from Kelly's room was, *"Clunk, Clunk, Shit!"*

Onward and southward to **Sheffield City Hall**, where admittance to the **Robin and Peter Sarstedt Show** in the adjacent auditorium was inadvertently gained. Happily, having told Peter where his lovely had gone to, we managed to slip unnoticed into the main hall. Now, this place

was really cooking! The audience were on their feet from the opening chord, with much singing, dancing, clapping of hands and vocal assistance whenever required. Bev really thundered those drums tonight, and during his introduction of the band, announced Lou Clark as *"The James Brown of the group"*! Lou later explained the reason why I was having problems taking photos of him. It was simply because he moves too fast to focus on. He just cannot be captured on film as he charges around trying to upstage Mik by grabbing his violin and setting fire to it. Tonight was the introduction of The White Violin, who looked very shiny and good for black 'n' white photos, but sounded somewhat



Kelly Groucutt Supporter's Club member

"toppy", and had a less sweet sound than its predecessor. All in all, Sheffield was the most enjoyable performance by Part II, and the audience reaction was well deserved, although the band did express personal preference for their performance at Plymouth. After the gig, backstage, a line of tables was arranged down the corridor alongside the dressing room, at which the band took their places, and ceremoniously signed all before them. Albums, magazines, lampshades, flower pots - you name it, they signed it. It was just like the Antiques Roadshow!

Throughout the tour, a frequent question

popped up from various members of the audience. "Hey you with the cameras. Are you the photographer from FTM?"

"Er...who, me? Er...no, no. Nothing to do with me, mate."

"Go on. It is you, isn't it?"

"Erm...ah...well, OK then. Yes, I admit it...but it's not my fault. They made me do it. Honest!"

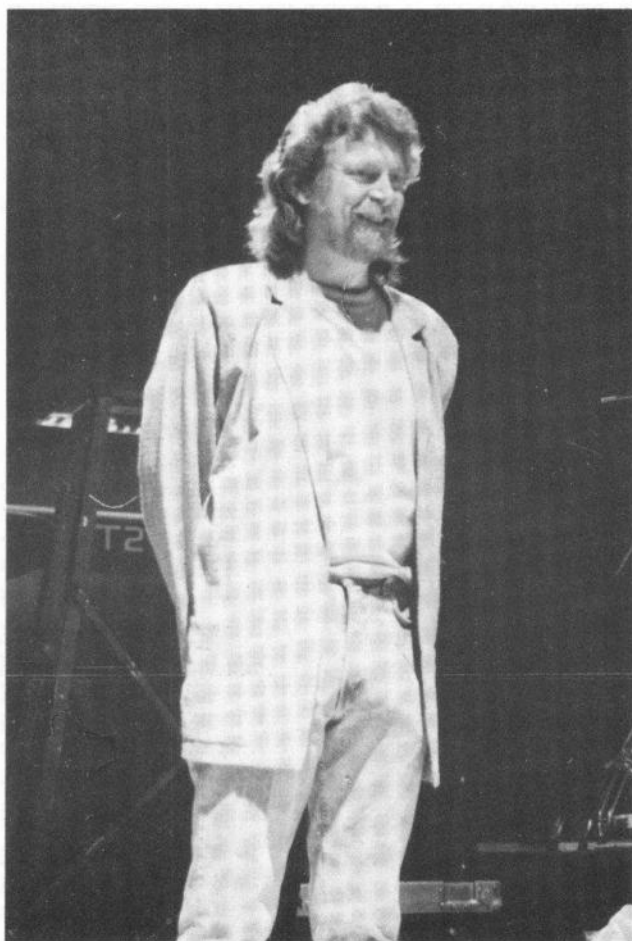
Seriously though, it was good to meet the readers, the people behind the letters and the subscription renewals, the faces behind the irate phone calls asking, "Where's my Orkestra CD?!" You were out there in force, and it really makes things worthwhile for us when complete strangers approach and start quoting articles from Issue 9 and beyond!

Moving on to **Hammersmith Odeon**, where a most enthusiastic London crowd sported '91 Tour T-shirts by the score, played "air - violins" (blue ones of course), hand-

jived, boogied in the aisles and generally had a wonderful time. The stage arrangements allowed band members to step over their monitors and really play out to the audience, Mik exhibiting his unique lurching dance steps (he used to be a member of the **Knaresborough Morris Dancers**, you know), whilst Neil bopped across the front, Kelly suspended his bass above the outstretched hands, and Pete, wearing his Kelly Groucutt Supporters' Club leather trousers, leaned tantalisingly forward to rip through his solos. Eric was out there too on "audience participation hand claps", and things got so hot at the back that Lou removed his







Lou makes an exhibition of himself

jacket to reveal a black T-shirt, and promptly disappeared into the darkness of the backdrop! After fluffing a line, Neil introduced a new word into **WILD WEST HERO**. Perhaps I'm mistaken, but I'm sure it never went "Wo oh oh bollocks" before.

A jolly little "do" took place in the Odeon's backstage bar, where **Hugh McDowell** made the friendly gesture of turning up to see his old mates. He watched the gig and was later spotted signing, amongst other items, a car number plate bearing the letters "ELO". Hugh is currently very busy, particularly with his computer program, so it was good to see him take the time to show up. A trail of

young men all heading for the same corner of the room led to one of the night's other star attractions in **Sam Fox**, who could be overheard discussing cooking recipes with Eric. Whereas our man on the keyboards prefers salads, Sam goes for the more exotic beans on toast! Hammersmith was also the venue at which FTM's Editor discovered that the magazine was a tasteful shade of violin blue and not, as he had been wound up by the rest of 'em to believe, psychedelic green which glowed reactively in the darkened auditorium. Ha ha ha Ouch!

Bristol Colston Hall evoked memories of a long gone gig at which an entire audience fell asleep to the strain(s) of **Steve Hillage**, but this night there was a real air of expectancy. Rumour spread fast that A Very Special Guest would be appearing onstage with **ELO Part II** - a rumour which was soon verified by Bev. Yes, it was true: **Roy Wood** was

to join the band for the encore. It transpired that, following the successful night at the NEC, Bev had made the invitation and Roy had accepted. The prospect of seeing Woody play live twice in less than a week made FTM all over-excited, and the afternoon was spent being very giddy in the streets and public houses of this unsuspecting city.

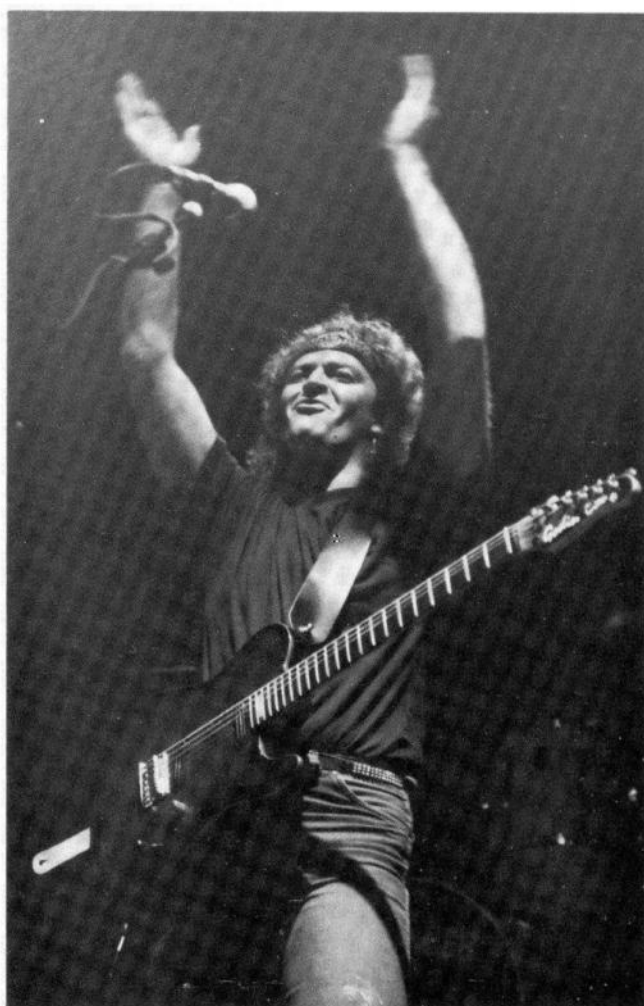
Tonight's sound balance was most impressive. Eric's keyboard having been brought forward in the mix and making a marked difference, particularly to **HOLD ON TIGHT**, where the boogie piano really lifted the song. There was a difference too, in another area, when Kelly, bored with the original format, rearranged the lyrics to sing the second verse

first. Makes a change! He later admitted that he was challenging Eric for the lead vocal on **CAN'T GET INTO MY HEAD!** Vocally, things were spot on, **LIVIN' THING** being a highlight where the "echoes" ricocheted around the four singers like the little silver ball in a pinball machine. Although the audience were initially slightly reticent, **DON'T BRING ME DOWN** had the house on its feet, including several members of the St John's Ambulance crew who were spotted rattling their First Aid kits in the aisles. Following the now-traditional encore of **MR BLUE SKY**, Bev came forward to announce, "*One of my oldest(!) friends in the business...Roy Wood.*" To claim the audience went wild would be an understatement. All the usual West Country reserve was abandoned as Woody appeared, half showman, half shy in an explosion of bright red hair and spangly guitar. It was a special moment as **BLACKBERRY WAY** rang out to the rhythm of a thousand hand claps. Big smiles were tossed around the stage as the audience were given their own sing-along spot, and Mik interjected some pretty twiddly bits. The final proverbial cherry on the cake was placed as Roy and Part II rocked out to **BEETHOVEN**, Kelly inviting Roy to share his mic. and his lead vocal part. It was at this point that Mik suffered his second traumatic experience of the tour. As he sank dramatically to one knee to do his "rock'n'roll violinist" bit, Woody suddenly grabbed Mik around the head and gave him a great big kiss! Everyone fell about laughing as Mik beat a hasty retreat, grinning sheepishly into his White Violin. That'll teach him to hold instrumental battles with The Spangly Guitar!

As Bev announced from stage, this

was a one-off, a very special occasion, but the appreciation shown by the audience indicated that it was a shame they didn't think of it earlier. Other audiences around the country would certainly have loved this just as much as Bristol did.

Backstage, Kelly was still humming the insistent **BLACKBERRY WAY**. "*I can't get your flippin' tune out of my head,*" he told Roy, "*It's been going round and round since yesterday...and you've changed the key!*" Apparently, Kelly had learned the song from a tape in E flat, but when he reached soundcheck that day, Roy played it in E.



Damned flies

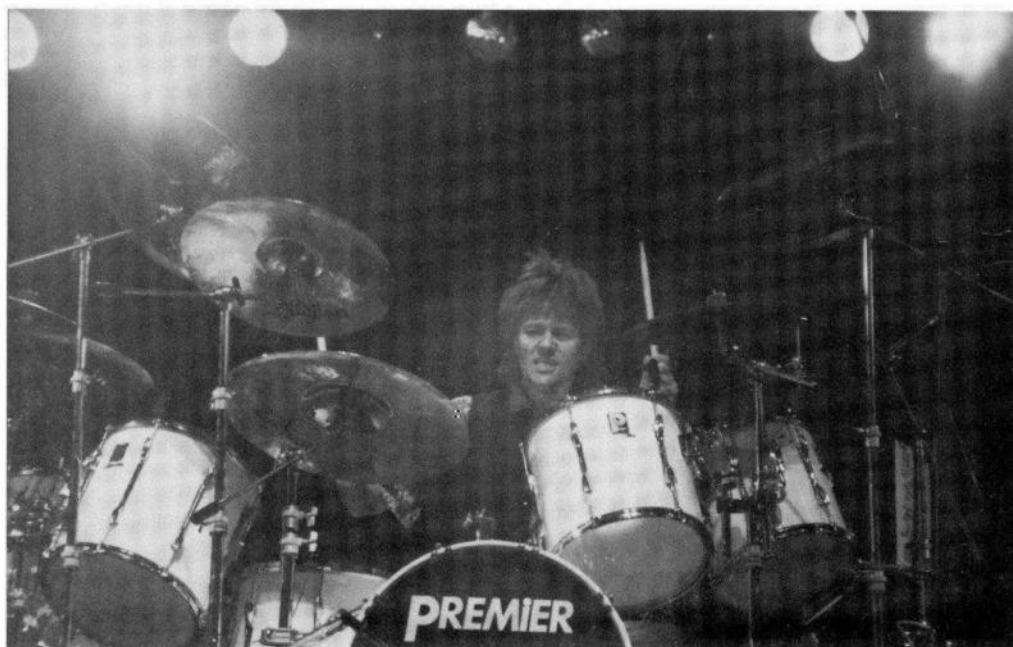


The sun shines out of where?

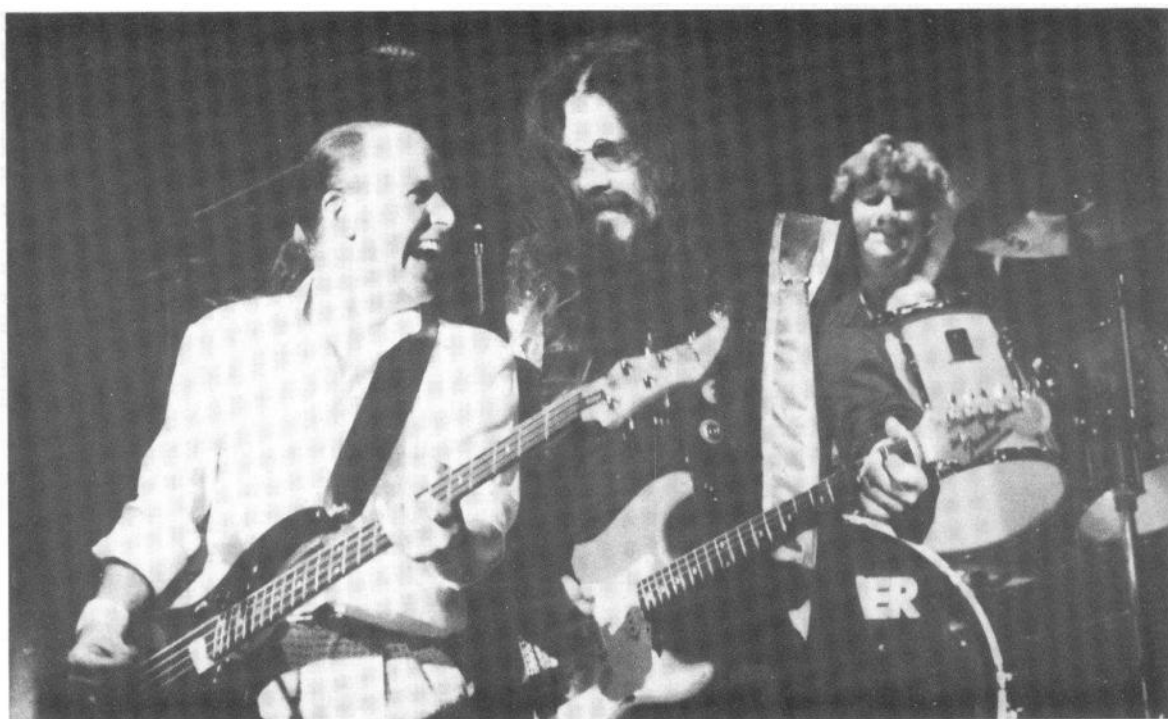
"No problem," said Kelly, "It plays havoc with the dots on your fretboard, though!"

In another corner of the somewhat crowded dressing room, Neil was swopping headbands with fans; it looked a bit like a Cup Final, really, when participants insist on exchanging soggy articles of their battle-gear. The entourage moved en masse from venue to hotel bar, where the socialising continued to the classy background of Neil (and his headband) treating us to one of his now-famous piano recitals. The appreciative applause was interrupted by the cultured tones of Messrs Bevan and Wood requesting CHOPSTICKS. Typical!

The final leg of the tour took the band (Woody-less) to the south coast, where **Plymouth** played host to one of the most successful gigs, band and audience vying with each other as to who should enjoy themselves most. **Southampton's** show



Wigg's mate



He's behind you!

had the makings of the classic "last night of the tour:" gig. However, **The Mayflower Theatre** must be offered extra special thanks for their "absolutely smashing" attitude to what they deemed to be security. Just as the audience rose during the first number and moved quite responsibly towards the stage with the sole intent of simply standing a little closer to the music, a set of autocratic idiots in uniforms returned everyone to their seats. Lovely stuff, Mayflower. I'm sure you'll gain a national reputation as *the* venue where rock fans flock to enjoy themselves. As Pete neatly put it from stage, "*It's not a Vivaldi concert, you know!*" Fundamentally, The Mayflower's attitude flattened what would have been a very enthusiastic crowd, and thus delayed the build up of atmosphere until much later in the gig. No other venue on the tour was so small-minded, and it only serves to prove that The Mayflower Theatre are not fit to book rock acts. Re-

member the name and avoid like the plague.

Over a drink in the bar, Bev expressed his sadness that this was the last night and that tomorrow would seem strange without another gig to which he could look forward. Before all the guys split up to go their separate ways - Mik to Yorkshire, Kelly and Bev to the Midlands, Eric to New York, Pete to LA (man!), Neil to Wales and Lou to practice his dance routine, FTM's Diplomat just could not resist showing Kelly, the rest of the guys and anyone else who happened to be passing, exactly what wonders can be performed with three juggling clubs and an ego that can't help screaming, "*Wheeeee! Look at me.*" A dazzling display of fancy flicks with a round turn and two half hitches(!) prompted Pete to shake our man by the hand and declare, "*Enjoyed the show, mate.*" Reciprocated, chaps - several fold!

By Gill

Under FTM's Pillow

"I want to write an article for the mag." ELO Part II's own Neil Lockwood announced to FTM.

"Wow! Brilliant!" we thought.

"OK. Thanks," we said, trying to be cool, "What's it about?"

"It's about what it felt like to play onstage with Roy Wood."

"Absolutely amazing." we thought.

"Oh, that's fine." we said, trying to be casual.

As soon as Neil was safely out of the bar, we all joined hands and danced around in a little circle, chanting, "Neil wants to write for us, Neil wants to write for us!" A couple of weeks later, this is what magically appeared under FTM's pillow - no, on the fax machine, actually.

"...Sure To Want Me Back Another Day..."

In February 1969, I was eleven years old. Well, not just February. I was, in fact, eleven all of that year. I'm very consistent like that. But I digress...where was I? Ah, yes, peace and love and newspaper taxis.

The late sixties were a growing period for me in which I discovered music. Not just any old music, mind you. I'm not talking about the bland and insipid sonic wallpaper that trickled politely from the little box on the window sill, like a TV soap opera that everyone knows is crap, but whose saving grace is a comforting familiarity. No, I'm talking about music. I'm talking about music that had a profound effect on me and which would ultimately change my life. This stuff didn't burble in the background, and there was nothing polite about the way it grabbed me by the scruff and said, "Cop for this!" ...What a revelation - music was the key to ecstasy!

I was first subjected to this in the late sixties when the little box on the window sill (OK, we used to call it a wireless, what of it?) began to bear strange and wonderful fruit. The scenario went something like this:

"Fire! I bring you to burn!" Hello? What's

going on here? That does something to me. That excites me. That makes me feel funny!

"Let me take you down 'cos I'm going to..."
Shit! I'm getting that funny feeling again! That's beautiful, confusing, even a little scary.

"She's giving me excitations..." My grandfather tells me that's multi-part harmonies. Is that how they release the ecstasy endorphins?

"What am I supposed to do now?" Oh, wow! That's it! Bingo!" Jackpot! That is just unbelievable, it gives me goosebumps. It makes me feel so good I almost want to cry. In the years that followed this perfect pop song, I began to regard its composer as something of a genius. There were so many perfect pop songs to his credit, I discovered. From The Move back catalogue to songs like SEE MY BABY JIVE and DEAR ELAINE, gems one and all. And on



top of all that he just happens to be a great vocalist and a very diverse multi-instrumentalist. Talented bugger! I give you the great **Roy Wood**.

I was pretty excited when earlier this year, we shared the same bill as him at the **Birmingham NEC**. I managed to sneak out front with my wife Sarah to watch his set. From the rollicking **CALIFORNIA MAN** opening to the concluding Christmas favourite, it was a superb showcase of so many great, great songs. The crowd went ape-shit, and quite right too.

He came into our dressing room afterwards, and amidst our zealous praise he confessed, "I was crapping myself actually." He shares the same dry, Brummy sense of humour as his old cohort Bev, and struck me as being down to earth, a little shy and very affable.

A few nights later, we played the **Bristol Colston Hall**. Roy was going to join us for the encore, and we hurriedly managed to knock **BLACKBERRY WAY**

together at the soundcheck.

That night, Bev announced our special guest, the crowd went ape-shit again, and we launched into one of my all time favourite songs.

Later that evening in the hotel bar, I couldn't really say much to Roy without appearing a fawning sycophant, so I'll say it now instead. It was a wonderful moment for me, floating upon the swirling melancholia of the verses (synonymous with many Wood songs), only to be raised by the sunshine of the chorus, at the optimum moment it breaks through all clouds. It was very special.

However, nobody was quite prepared for the conditions that followed. I call it **OBWS** (Obsessive **BLACKBERRY WAY** Syndrome). Now to say **BLACKBERRY WAY** is catchy would be like saying diving into a pool of hungry sharks is a little silly; ever such a slight understatement. And so for the next few days in the **ELO Part II** camp, you couldn't go anywhere without hearing it. From the band mem-

bers to the sound guys, from the lighting crew to guitar tech's, from the production office to the bus drivers...no-one was exempt.

On the second day of all this, the tension and strain began to tell. Someone would get on the bus in the morning only to be rebuked with an irate cry, "Stop it!"

"What?" would be the bewildered reply.

"You were fucking whistling it."

"Was I?"

"Yes!"

"Sorry."

"That's all right, just try and control yourself...Goodbye Bla... Now look what you've done!" And it would spread like wildfire. In the end, we had to have a BLACKBERRY WAY box on the bus like a pub swear-box, and you would have to pay for your crime. Ultimately, all this finally caused Kelly to remark sagaciously, "Now you know why it was a number one hit." Yep.

Anyway, as I conclude this little article, a lucid memory of the Bristol gig comes back to me...

... I glance to my right to see the source of the plaintive, high-pitched voice. I have my personal high as I sing along and the crowd sings too. The nostalgia is almost a tangible entity that moment. It's magic... well, what would you expect from a Wizzard?

As he sings, "*Sure to want me back another day*" to the enraptured mass of smiling faces, the line seems to take on a different meaning. In that moment, it seemed to me that "*Another Day*" had suddenly arrived. And from where I was standing, it looked like an awful lot of people wanted him back.

Cheers, Roy! I know I speak for the band when I say we had a blast!

By Neil Lockwood

FTM EXCLUSIVE!

THAT '93 SET LIST IN FULL

KUIAMA (stunning opener)
THE BATTLE OF MARSTON MOOR (speech
- Mik)
SEND IT
WHISPER IN THE NIGHT (vocal - Bev)

MEDLEY

THE WHALE
ROCK'N'ROLL FEVER (OrKestra's Bit)
MANHATTAN RUBBISH
ROCK'N'ROLL IS CRAP
ANOTHER FART BREAKS
DREAMING OF 4,000

LOU CLARK SOLO SPOTLIGHT:-

GREAT BALLS OF FIRE
(Lou leaps on keyboard, rips off jacket,
and flings it into audience)

ERIC'S INSTRUMENTAL:-

HONEST MEN
XANADU (guest vocal - Vera Lynn)
BEATLES FOREVER
GALVESTON

ENCORE:- Classic Chuck Berry Cover Version

MY DING A LING

1981 SOUNDBITES

February: 11th - Jeff becomes a father for the second time when Sandi gives birth to **Stephanie Anna**. He also finishes writing songs for the new LP.

March: **Hit Parader** magazine interviews Bev:- "Bevan admits that ELO has strayed from the direction that he would most like to see it pursue, but feels that move will be rectified in the future - 'To my way of thinking,' he says, 'ELO has gone a little too far pop. But I think we're going to come out of that on our next album. It'll be a bit deeper than some of the things that we've done lately, like *XANADU* with Olivia Newton-John, [which] haven't really been us...'

Spring: **FOURLIGHT YEARS** released - compilation of **ANWR/OOTB/D** plus 18-page glossy colour booklet, etc. Looks very nice but the vinyl pressings are of uniformly bad quality, and the tape (2 cassettes housed in a presentation sleeve - no booklet!) is criticised due to its snapping after repeated plays - a fault levelled at the original **OOTB**. Tellydisc release **THE VERY BEST OF ELO**, probably the best compilation available, initially through mail order only. A cartoon advertisement shown on UK Independent Television, using extracts of ELO songs with a voiceover by **Mike Read** (Radio 1). Bev plays lots of charity football, mainly for the **ATV ALL-STARS**.

April: 28th - A sort of **Move** reform for charity at the Birmingham Locarno: **Roy Wood**, **Bev Bevan**, **Ace Kefford**, plus **Mike Hopkins** on guitar - in aid of the Leukaemia Ward of the East Birmingham Hospital.

May: 1st - **Kelly** begins work on solo album. Recording is split between California (May, June and July), and Old Smithy Studios, UK

(also in July). Mixing in UK and Italy (July and August). Release is *deliberately* delayed due to the imminent release of **TIME**.

24th - Bev takes part in charity cricket match for **ACTION INTO MULTIPLE SCLEROSIS**.

July: Bev appears on BBC 1's **POP QUIZ**. Is also shown falling off his chair at the end of the show after losing to **Robert Plant**'s team!

16th - **HOLD ON TIGHT** released. Debuted at UK No. 40, peaking at No.4, earning ELO a silver disc. In USA it made No.10, charting for 19 weeks. Video played on **TOP OF THE POPS** - Mik mimes to acoustic guitar(!?!). **TIME** is promoted with full-page colour ads as follows: "If you've been waiting for another album as explosive as **OUT OF THE BLUE**...if you've been waiting for another album as devastating as **DISCOVERY**...the waiting is over. It's **TIME**." All albums come complete with merchandise offers which are not responded to.

August: 8th - **TIME** enters UK album chart at No.2. Has to wait 3 weeks before reaching No.1 on 29th August 1981 (due to Royal Wedding album), and unlike **DISCOVERY**, takes 20 weeks to reach Platinum Sales status.

22nd - Debuts in USA at No.24, and peaks at No.11 on 5th September, going Gold. First album since **FACE THE MUSIC** not to go Top 10. The LP is slaughtered by critics - "Closing Time!" says **Record Mirror** in its review, and receives huge amount of protests stretching over many weeks for its troubles. Letters page features a large cartoon of Jeff holding Royal Wedding souvenirs. **Lou Clark** has massive success with the **HOOKED ON CLASSICS** single during August - all the tabloids do interviews concentrating on the ELO connection. **Melody Maker** announces the new ELO line-up, with Lou and **Dave Morgan**

plus 3 American backing singers (known as Lou, Dick and Russ - think about it!).

September :ELO LIVE IN CONCERT video released on 2 different labels due to copyright mix-up. Both are allowed to stay on sale after a High Court action. The MGM version has a box-type packaging and omits **Tony Curtis'** intro, whilst VCL has the intro. Neither has the original ending.

28th - USA Tour begins, comprising of 39 dates. Ticket sales are disappointing in some states. As a result they co-headline with Hall and Oates, whose **KISS ON MY LIST** reaches US No.1 whilst on tour. Kelly presents them with champagne backstage to mark the occasion. Set list differs to UK - **STRANGE MAGIC** played instead of **WILD WEST HERO**, and **DO YA** performed complete, whilst **DON'T BRING ME DOWN** performed minus audience participation.

October: **TWILIGHT** released in picture sleeve. The promo video is Jeff, Richard, Bev and Kelly on stage swathed in lasers (ironic, as they did not use them live).

December: ELO play the following UK dates - Wembley: 1,2,4,5,9,10; NEC: 12,13,14, plus 15th re-scheduled due to winter weather (only part of the original audience got to the gig on the 14th). ELO are slated for only spending 1 hour 10 minutes on stage for £8.50 - outrageous(!)

8th - in between gigs, Lou performs a special charity concert at the **Royal Albert Hall**, re-interpreting **Queen's** music for orchestra in aid of Leukaemia Research. Probably one of the best things he has ever done, the concert features the **RPO**, **Royal Choral Society**, **Elena Duran**, **Jacques Loussier** and **Luc Heller**. Broadcast on London's **Capital Radio** on the 28th, and released as an album and video.

16th - ELO play **Edinburgh Royal Highland Exhibition Centre**, added after ELO receive loads of requests to play in Scotland - best gig of tour, due to ecstatic crowd reaction - **WILD!**

By Rob Caiger

Journey To The ELO Space Centre

In the summer of 1987, I had to stay in München (Munich) for three months. As ELO fans will know, this is the city where ELO recorded six of their most famous albums. My extended visit gave me the opportunity to retrace their steps and see many of the places known to the band.

During their stays, ELO spent much time in Schwabing, the nightclubs, the English Garden and the city centre (known as Munich-Bogenhausen), **Arabella House**. The latter is most important, for in its basement is **Musicland Studios**. It's now jointly owned by 70's disco king **Georgio Moroder** and **Rheinhold Mack**, who engineered of all of ELO's LP's from **FACE THE MUSIC** through to **TIME**. Sadly, these

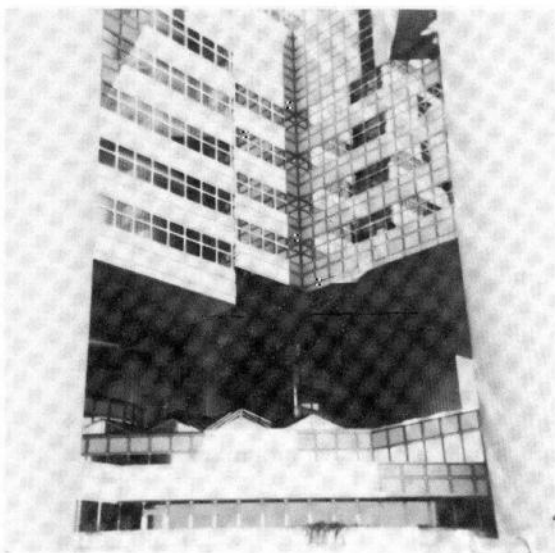
days Mack is more of a businessman than an engineer, and it must be said that the atmosphere in the studio isn't the same as it was in the halcyon days of the late 70's when the likes of **Deep Purple**, **Pink Floyd** and **Queen** all recorded there.

You can see an inside view of Musicland Studios on the inner sleeve photos of **DISCOVERY**, and also the videos to **SHINE A**



Arabella House

LITTLE LOVE and Queen's ONE VISION (Mack also appears briefly in the latter). In his 1980 book, Bev wrote about his daily routine during the recording of OOTB; putting up Bacofoil on the windows to reflect the sunlight that usually woke them each morning. As if that wasn't enough, then the construction workers on the building site opposite



That View

made sure they did, starting at 7am every day!

You'd have thought that after that experience, the band would want nothing more to do with the building, but you'd be wrong. On its completion four years later, the Bayrische Hypotheken Bank (popularly known as the **Hypo-Haus**) ensured its place in ELO history when it appeared on the inner sleeve of the **TIME** album with all the band staring up at it. It was also used as a back projection on the '81-82 Tour.



No Patrick, You're supposed to shave your moustache as well

A few days later, myself and another FTM subscriber **Bettina Peschko** tried to get into Musicland to talk to Mack, but it was Saturday and there was Nobody Home(!). There was just time to have a last look around the Hypo-Haus complex before the taxi came to take us away to the next ELO Place of Interest. Where would it take us next? Maybe London's **Banqueting House**, **Monolake** in California... We'll send you a postcard.

***By Patrick
Guttenbacher***

Rare Record Club

From FOUR LIGHT YEARS to THE WAY LIFE'S MEANT TO BE

Jet used the gap between new releases to push yet another repackaging of ELO's back catalogue. The early months of 1981 saw the release of a new box set, **FOUR LIGHT YEARS**, which as the title suggests, was the successor to 1978's **THREE LIGHT YEARS**. This collected together **A NEW WORLD RECORD**, **OUT OF THE BLUE** and **DISCOVERY** in a lavishly presented red and gold box. Once again there was a booklet, this time with photos in colour throughout. Comprising of individual band shots with biographies and a centrespread of the 1978 spaceship, it is spoiled by two things: Kelly's biog originally stated that he was the only ELO father at the time (which wasn't correct), and the error was crudely inked over and is easily legible. Also, the lyrics for sides three and four of **OUT OF THE BLUE** were transposed. Inevitably, the penultimate page of the booklet comprised of the obligatory merchandising offers, although this was the last time they would appear in an ELO LP. The albums came in red liners with white ELO logos linking the borders, and the labels too were in red and white (shame they didn't do picture labels of the LP's original sleeves as they did with **THREE LIGHT YEARS**).

If Jet were hoping to duplicate the Top 40 success of its predecessor, they were to be sadly disappointed. **THREE LIGHT YEARS** caught the public imagination because the three albums it contained were largely forgotten works, and a boxed set was then a novel way of re-promoting them. However, the LP's that made up the new collection had already been massive sellers, and box sets were now far from new, especially in a market deep in recession (sound familiar?). It did not chart, but the set is still a favourite amongst collectors and is now worth about £15.

As with **THREE LIGHT YEARS**, an EP was originally scheduled to promote the set, and it was even advertised in the press. It comprised of four tracks, namely **DON'T BRING ME DOWN**, **TELEPHONE LINE**, **MR. BLUE SKY** and **ACROSS THE BORDER**. Sleeve artwork was designed (eventually used practically unaltered on the **HERE IS THE NEWS/TICKET TO THE MOON 7"**) and it was even given a catalogue number (Jet ELO EP 2) before being unaccount-

catalogue number (Jet ELO EP 2) before being unaccountably withdrawn. I don't know if any copies leaked out, but if so, the owner could name their price.

Also "released" at that time was a curious, but thoroughly welcome, double compilation album available in the UK only by mail order. Entitled **THE BEST OF ELO (TELLYDISC TELLY 7)**, it was everything **GREATEST HITS** should have been. Beautifully packaged in a glossy black gatefold sleeve, the cover design had a brass ELO logo throwing a multicoloured heat shadow below it. The inner sleeve had functional (but accurate) sleeve notes on one side and some great colour photos of the individual band members on the other. Sadly, the liners were only plain paper, and the label design was Tellydisc's regular grey and blue, but these are minor quibbles. As well as a great cover, the track listing had clearly been given a bit of thought. Side One opened with the **ELDORADO OVERTURE** as well as its more obvious partner, **CAN'T GET IT OUT OF MY HEAD**. The other tracks were hits from the '75-79 period, together with well-chosen LP tracks that often duplicated the position they'd originally occupied on their parent LP (e.g. Side Three began with **TIGHTROPE**, and ended with **SHANGRI-LA**), thereby giving the album a feeling of continuity.

I realise a lot of our overseas readers may not have heard this LP, so for information, the full track listing is as follows:

Side One: **ELDORADO OVERTURE**, **CAN'T GET IT OUT OF MY HEAD**, **LIVIN' THING**, **EVIL WOMAN**, **STEPPIN' OUT**. Side Two: **TURN TO STONE**, **STRANGEMAGIC**, **SHINE A LITTLE LOVE**, **DO YA, MR. BLUE SKY**. Side Three: **TIGHTROPE**, **WILD WEST HERO**, **CONFUSION**, **DON'T BRING ME DOWN**,

SHANGRI-LA. Side Four: **ROCKARIA!**, **THE DIARY OF HORACE WIMP**, **LAST TRAIN TO LONDON**, **TELEPHONE LINE**, **SWEET TALKIN' WOMAN**.

The album was heavily advertised on TV, and was only available only by mail order, so sales can only be guessed at. However, in my opinion it remains to this day the best ELO compilation, and you can expect to pay £8-9 for a copy.

1981 had seen a nascent rockabilly revival, spearheaded by the likes of the **Stray Cats**, **Matchbox** and their ilk. **HOLD ON TIGHT** (JET 7011), the banner single for ELO's new album nodded a blue cap(!) or two in recognition of this fact, and once again Jeff had caught the mood perfectly. Released in July, it proved to be the ideal summer record on that year's fairground circuit, where I remember it getting played every couple of minutes!. What is probably less well known is that in the US the song has been used for years to advertise a particular brand of coffee, and is usually called "the coffee song"! Incidentally, the French verse is sung in Canadian French, not true French. Proving that they had well and truly woken up to the Eighties, once again there was an original B-side, the excellent **WHEN TIME STOOD STILL** (quite clearly taken off **TIME** at the last minute and replaced by the vastly inferior **ANOTHER HEART BREAKS**, a B-side if ever I heard one!). Early copies came with a now quite rare picture sleeve, which consisted of a blue and white detail of the forthcoming LP's cover. Label design was standard Jet, but instead of the band's name, there was just an ELO logo! Such arrogance didn't put off the record buying public, who bought it in huge quantities, putting it up as high as No. 4 (their swansong Top 10 entry, not that anyone knew it at the time). Its

total chart stay was 12 weeks, and its value is £3.50 today.

Fans had to wait until the beginning of August before they could get their hands on the band's latest meisterwerk, **TIME** (JETLP 236). It charted quickly at No. 2, but was kept off the top slot initially by wrinkly rocker Cliff Richard's **LOVE SONGS** LP, and then by, of all things, the BBC's Royal Wedding album(!), finally heading the charts for a fortnight beginning August 29th. It would remain in the charts for a respectable 32 weeks.

The sleeve (designed by Guy Fery) shows what can only be described as liquid space spilt over a pale orange background. A planet emblazoned with the ELO logo appears as a splash out of the "water". The back cover is exactly the same but reversed, with the track listing but minus the planet and logo. The inner sleeve has the lyrics superimposed over a blue-tinted shot of the band staring up at Munich's futuristic Hypo Haus Bank, with the reverse showing a strange, almost Victorian cameo of the band, taken by Frank Griffin. The label design was a dark blue/grey Jet, and again, there was an ELO logo instead of the name. A mint condition copy is worth about £7 today.

What many considered the most obvious single from **TIME**, namely **TWILIGHT** (JET 7015) was released in October of that year. It was backed with another previously unreleased cut, the 60's-influenced **JULIE DON'T LIVE HERE** (which blatantly stole the hook from **THEN I KISSED HER**), and also had a picture sleeve, a still from the video of **HOLD ON TIGHT**, with an advert for the parent LP on the back. Label design was yellow Jet, with the band logo hollowed out. The A-side had a fade-in intro, which made it

an uncomfortable single for DJ's much as **TURN TO STONE** had been. This probably contributed to it stalling at No. 30, their worst chart placing since **STRANGE MAGIC** in 1976. Its chart run was 7 weeks, and it's worth £3.50 today.

Jet wanted another single to co-incide with the UK leg of the 1981 World Tour, and realised they had to be a bit more imaginative if they weren't to repeat the flop of **TWILIGHT**. They turned the clock back two years and put out ELO's second (and last) double A-side, **TICKET TO THE MOON/HERE IS THE NEWS** (Jet 7018). Released in a now rare red and white p/s (described earlier), the 7" is worth £4. They fortunately didn't stop there though. A 12" picture disc (their first) was also released (JETP 12018), one side showing the ELO mothership flying away from a Death Star-style space station, the other showing a star background overlaid with the track information. This wonderful item is worth about £15 today, and no doubt helped propel the single to No. 24 in January of 1982. It stayed in the chart for two months.

Jet had one last go at cracking the charts with **THE WAY LIFE'S MEANT TO BE** (Jet 7021), released on March 12th. It was a retrograde step in every way - no p/s or original B-side (**WISHING** from **DISCOVERY** was the flipside, making a total of seven of that LP's nine tracks that had seen 7" release in one form or other!). Quite rightly, the public ignored this shameful cash-in, and it became the first ELO single not to chart since **NIGHT-RIDER**. A mint copy is worth £3 today.

*Next Issue: From **ROCK N' ROLL IS KING** to **FOUR LITTLE DIAMONDS**.*

Flower Arrangements with The Move

Only a handful of individual singles can be genuinely said to have made history. FLOWERS IN THE RAIN, by The Move, which now celebrates its silver jubilee (commemorative Coalport bone china plates and mugs, anyone?), is undoubtedly one.

Like every other Move A-side, FLOWERS was a **Roy Wood** composition. The group already had two singles to their credit, both top five hits, when they left Decca's "experimental" label Deram for time-honoured Regal Zonophone. RZ had been in existence since the days of heavy, brittle 10-inch singles which played at 78 rpm. Latterly the home territory of Salvation Army group **The Joystings**, in the summer of 1967, its owners EMI re-allocated it to producer **Denny Cordell** and his assistant **Tony Visconti**. FLOWERS was the first release on the label in its new guise.

Tony Visconti later recalled that the recording nearly ended up in the proverbial bin. Denny and the group were going to throw it out because 'it had a little sort of slump in tempo to it', and thought it lacked commercial appeal. Tony promptly came to its rescue. He had been particularly influenced by The Beatles' recent experiments with unusual instruments like sitar, cello and French horn, and begged for a free hand with arranging FLOWERS. Inspired by the idea of adding a woodwind quartet to the basic recording, he scored oboe, clarinet, cor anglais and horn, 'and for the middle section, we recorded it at double speed, which gave it a very unusual sound and saved the record from going in the dust-bin'.

Released in August 1967, it fitted the mood of the time perfectly. It found instant favour on the BBC's Light Pro-

gramme, which was shortly to make way for BBC Radio 1 and 2. When **Tony Blackburn** (and Arnold the dog) opened up Radio 1 at 7am on 30 September 1967, FLOWERS IN THE RAIN was the first record to be played in full. It peaked at No.2 in the charts, only held at bay by housewives' fave **Engelbert Humperdinck** and THE LAST WALTZ.

The B-side, (HERE WE GO ROUND) THE LEMON TREE, was no throwaway, but another quality Roy Wood song, with deft touches from a string quartet, and eccentric lyrics about planning a rendezvous with the girl next door while wearing bright green underpants, having rejected an idea of calming her down by throwing stones at her. It had also been 'given' to fellow-Brummies **The Idle Race** (lead vocalist and guitarist, a certain **Jeff Lynne**), who had recorded it, and just released it as a single themselves. However, the Move version attracted such heavy airplay on Radio 1 that The Idle Race, not wanting to be seen as a cover-versions band, withdrew their single from the UK market.

FLOWERS not only sold very well, but its status as a pivotal golden oldie was assured by virtue of having helped open up Radio 1. Every anniversary in September, it has been played and played on the station, and though its peak chart position was bettered in 1969 by the No.1 **BLACKBERRY WAY**, in terms of airplay it is undoubtedly The Move's greatest success (don't forget to check out a stirring

THE MOVE

MOVED
SUED BY -
HAROLD
WILSON



version by **Carl Wayne and Magnum** on **HEROES AND VILLIANS**, the 15th anniversary concert, released on an LP of the same name by Dakota/PRT). All things being equal, **The Move** (and in particular, **Roy Wood**) should have received a steady flow of royalty cheques.

This was not the case. **The Move's** first manager, **Tony Secunda**, had already gained them some notoriety by encouraging their infamous stage act, smashing up televisions and busts of political leaders, even occasionally taking an axe to the stage itself. This time, he went over the top, by commissioning a postcard to publicise **FLOWERS IN THE RAIN**, showing a naked **Harold Wilson**, then Prime Minister, engaged in compromising relations with his equally unclad secretary. Somebody was foolish enough to push one through the door of 10 Downing Street. Wilson took the group to court for libel. While they presented a devil-may-care appearance to the outside world, deep down inside the group dreaded the consequences, bracing themselves for deportation or at least relentless MI5 surveillance. Inevitably, they lost the case, and had to pay all costs, as well as waive all the royalties for the record to a charity

of Wilson's choice. As Bev said, "We had all of the publicity, but none of the financial reward." Relations with Secunda, already strained before the episode, soon ended in the hands of their solicitors.

DO THEY KNOW IT'S CHRISTMAS may be the most famous charity fund-raising single of all time, but **FLOWERS IN THE RAIN** was there first - although it was never intended that way. Royalties have gone to charity ever since, though at the time of writing, negotiations with Lord Wilson of Rievaulx for these to revert to artist and composer are in progress.

The court business also resulted in a few red faces at the BBC. Radio 1 had been conceived as the establishment-friendly successor to all those nasty anarchist pirate radio stations, the bright and shiny pop wavelength that your parents couldn't object to. That it had been launched by a record at the centre of a high court libel action against the first minister of state was somewhat ironic. Hilarious for everyone else, but again, as far as Lord Reith's successors were concerned, it was never intended that way.

By John Van der Kiste

The amazing piece of artwork on the opposite page was produced exclusively for FTM by Jim McCarthy. A professional artist for 16 years, he has worked for most publishers, and also extensively for the audio-visual market.

*More recently, he has become involved in his first influence, the comics market, completing the acclaimed future war strip **BAD COMPANY** for the mega-selling **2000 AD** (also reprinted as graphic novels by Titan Books). Also for **2000 AD**, he has devised **BIX BARTON** with Pete Milligan, and has had work appear in DC Comics in the USA.*

In addition to this, Jim is probably the biggest fan of the original Move in the country today, and when he has time, plans a one-off book charting their rise to fame.

WOODY'S BACK

All was quiet on the Woody front when suddenly, he turned around and there it was - Woody's back! (sorry, I didn't mean to write that, my brain slipped). Out came the bright red hair dye (oh, you didn't realise it's not his natural colour?), on went the rockin' shoes, and he was away!

Unless any of you have been spending a lot of time in the garden recently, it will be common knowledge that Wonderful Radio One celebrated their 25th birthday on 30 September, and there was much a-playing of their opening record, that well-known charity disc, **FLOWERS IN THE RAIN**. Media interest in The Move reached fever pitch(!), and the ex-members were invited to collect themselves together and appear on TV. Rumour has it that a version of The Move including **Carl Wayne** appeared on a daytime show in the London region but, as information is somewhat hazy, comment must be reserved for the performance I actually saw on Granada's **GOOD MORNING** programme (25 September). Roy, Bev and **Rick Price** were joined by **The Poor Boys'** bassist at **The Cavern Club** (recreated by The Beatles Museum) to unveil a new version of the aforementioned song, the backing track of which has been imaginatively re-recorded by Roy. The song now begins with a spectacularly weird noise reminiscent of a heavenly choir suffering a collective nightmare. There are lots of twiddly bits in the main body of the song with French horn and harpsichord-ish sounds which are very pretty and most sympathetic towards the original. However, it is doubtful whether mention should be made of the ending. I wouldn't wish to stand accused of encouraging him! You see, I'm not entirely convinced that a bagpipe solo is totally necessary on the close of **FLOWERS IN THE RAIN**! Anyway, what

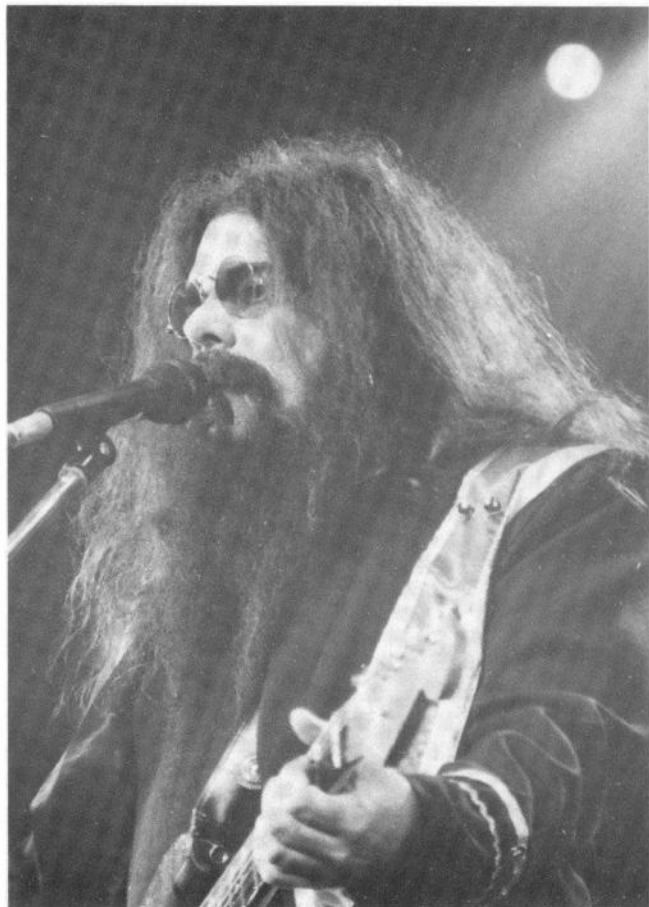
the hell? It's Roy's song, so why shouldn't he? In these po-faced times, it's great to see someone having a bit of fun. He will probably write in to say he was being completely serious, and how dare I suggest otherwise! It did work in a convoluted sort of way, and it certainly stunned the studio audience. Woody has never been one to play safe with his music, and it's wonderful to see that he is not about to change that.

Roy and Bev previously had a "walk on" part at Radio One's party in Sutton Park on August Bank Holiday. Later, on the eve of the birthday, a celebratory bash was held for DJ's, artists and other such God-like creatures. The following morning, Roy spent a short time chatting on The Simon Bates programme, during which mention was made of the forthcoming Barnardo's event at the NEC. "I'm going to give the audience what they want," said Roy. Predictive words, indeed!

Still on the nostalgic trip, **The Belfry Hotel** in Sutton Coldfield played host to a bit of a "do", broadcast this time by local station, **XTRA AM**. Roy, Bev and Rick joined writer **Pete Frame** to assist the latter in his quest to pin-point places around the country which have played an intrinsic part in the history of rock music. The Harp Beat Rock Plaque was the 14th in a series awarded to such sites, the Belfry being the first venue at which a fledgling Move played all those years ago in 1966. Incidentally, in a recent interview with DJ **Martin Kinch**, Carl

Wayne had this to say about those early days:- *"The Move were at their best before they ever made a record. They were five, energetic young guys, each with their own ego, each with their own strengths, giving off this enormous energy. Despite the records, once the first person left [Ace Kefford], it started to go down the tubes."* Oh. Right. Carl also told the listening world, *"If I could have chosen to work with someone for all my career, it would have been Roy."* But Carl, you'd never have known the taste of **Martini!** Carl is currently appearing in **BLOOD BROTHERS** at London's **Phoenix Theatre**, and is still in possession of a very fine voice.

"Does The World Really Need Another Move Compilation?" Department. September saw the release of DoJo Records' collection, **THE MOVE, THE EARLY YEARS (EARL**



D7). What was potentially a very good package has been let down by slack research. This CD-only compilation contains (literally) a catalogue of errors in that the sleevenotes include writing credit mistakes for which there is no excuse. A quick look at the PRS returns or at the original single labels would establish that **LIGHTNING NEVER STRIKES TWICE** is Rick Price's sole contribution to The Move's song roster, whilst **SOMETHING** and **THIS TIME TOMORROW** are Dave Morgan's work. Of course, they dare not miscredit Jeff's song. One never knows **What?** could happen! Still, the very fact that these songs are present earns DoJo a few Brownie points, as they all help to represent different facets of The Move. **THIS TIME TOMORROW** is of particular interest as it incorporates Woody's psychedelic backwards guitar

doodlings, notes tripping over one another in their hurry to reach the end...or is it the beginning?!

The collection is based around the single releases from the Deram and Regal Zonophone years, along with a few well-chosen LP tracks. Nestling alongside **BLACKBERRY WAY**, with its Bond Theme undertones, anthemic melody line and brilliantly-phrased lyrics (*"see the battlefield of careless sins, cast to the winds"*, must be rated as one of pop music's classic rhyming couplets), we find **LEMON TREE**, an autobiographical tale of true love(!) which annoyingly disappears here before its intended fade, and the charmingly wistful **MIST ON A MONDAY MORNING**. **CHERRY BLOSSOM CLINIC**, listed as the withdrawn A-side of an intended single, is actually not that at all,

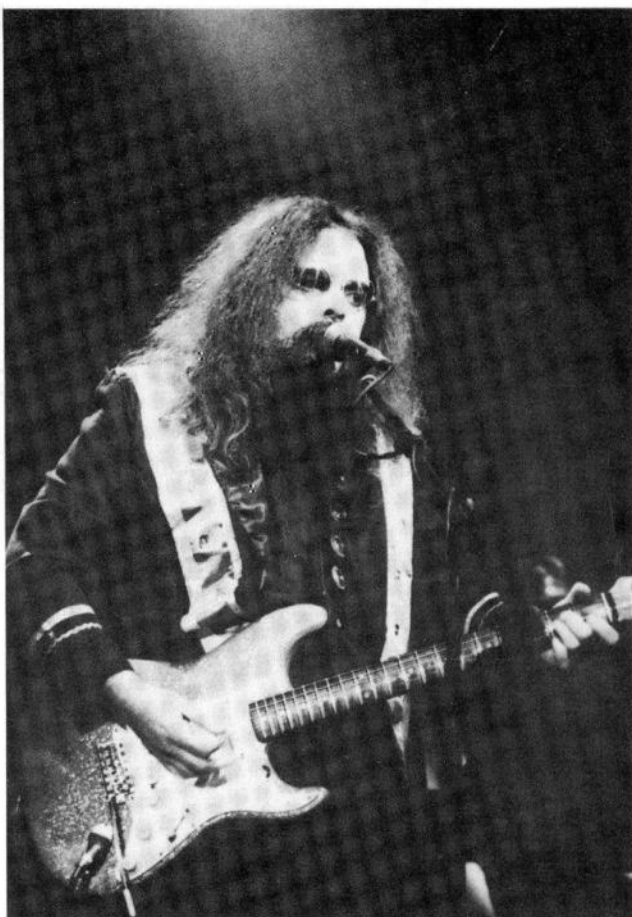
but the later **REVISTED** version, a maniacal trip down the darkest corridors of the malfunctioning mind, featuring a collection of disturbingly chiming classical tunes straight from Nurse Ratchett's "Tablet Time" in **ONE FLEW OVER THE CUCKOO'S NEST**.

The inclusion of **BEAUTIFUL DAUGHTER** illustrates a kind of songwriting maturity which makes Woody's contemporaries of the time (e.g. **McCartney**) appear to be churning out nursery rhymes, whilst **BRONTOSAURUS** is a fine example of Roy's grasp of heavy riffing rock'n'roll. Jeff's song is a strange closer, really. Although **WHAT?** sounds fine within the context of its originally intended **LOOKING ON** album, it seems slightly at odds here.

All in all, this collection is a fair attempt at representing The Move's

progress from their first release through to their pre-Harvest days, and includes a rare photo of the band's initial line-up. However, although DoJo offer "Special thanks to Roy Wood", it's doubtful if he will be thanking them for crediting him with songs he didn't write. One day, someone will release the ultimate set, complete with booklet full of correct info. This one isn't quite it.

Moving on to October; as you will read elsewhere in this issue, Woody presented his twelve-piece band to a 7,000 strong audience at the **Barnardo's Bandwagon** charity show, and totally blew everyone's mind. This band could prove itself to be the best set-up surrounding Roy for a very long time. A handful of dates have now been announced in preparation for the possibility of a tour sometime in the



New Year, confirmed gigs being two nights at London's **Town and Country** as special guests of **Squeeze** (December 20 and 21), along with top slot at **Malcolm Stent's** annual Christmas Charity Concert at **Birmingham Town Hall** (December 16), and yet to be confirmed gigs at **The New Repertory Theatre**, Birmingham (December 13), and **The Robin Hood** near Dudley (sometime between Christmas and New Year - well, there's only seven nights to choose from!).

Those people lucky enough to witness the NEC spectacular and indeed, the privileged audience at Bristol's **Colston Hall**, where Woody joined Part II on-stage, will know that a six year absence from live performance has served only to inspire the man to greater things. You don't have to be a rabid Roy Wood fan

(and let's face it, "rabid" has to be the word to describe some of us!); just enough vague interest to shuffle your way along to the nearest venue will guarantee you a night of wonderous proportions. In fact, you'll be wondering what on earth he has been doing over the past few years when he could have been out there enjoying the sort of receptions he received at the NEC and Colston Hall. Roy has made the effort and got the band together - now it's down to us to groove on out there and support the reddest star the Universe has ever seen.

As it is such a shame that FTM's budget runs only to black and white reproduc-

tion, we have decided to provide a fabulous free gift with every copy - a red wax crayon so's you can colour in all the Woody photos (it needs to be a wax crayon to achieve that fizzy, raspberry-sorbet-type texture which just cannot be created with a felt tip or a biro). When you have finished, just send your completed issue to us here at **VISION ON**. We're sorry we can't return any, but there's a prize for all those we show: the best entry in each age group (under 12's, 21-35's and over 42's) will win yellow, brown and purple crayons to colour in Kelly's leather trousers.

By Gill

SEND IT

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ENGLAND**

THE GREAT ELO DEBATE (PART 87)

Dear FTM,

RE: Dale Hemenway's comments in Issue 11, I fear he has been a bit harsh on Thomas Walsh - there can be little doubt that the ELO Part II LP is a fairly humble effort. True, it is pleasant to hear strings play a prominent role again, but too often they just cover up the flaws in the rather poor songs.

In contrast, Mik and Kelly have formed a band that does not need to rely on past glories and that can exist perfectly validly in its own right, such is the strength of their material. I found it interesting to play **BEYOND THE DREAM** and the ELO

Part II album back to back and it is clear that the OrKestra LP is infinitely superior. To their credit, OrKestra have not made the mistake of trying to replicate the original ELO sound, as Part II have so unsuccessfully tried to do. ELO Part II pretended to be ELO and ended up sounding like a tired MOR U.S. rock band with unnecessarily pious sentiments (i.e. the totally wet **HONEST MEN**) with strings self-consciously layered over the tracks. The simple fact is that for all ELO Part II's prowess live, the fans have not been buying their records in droves (Germany excepted), despite masses of publicity and hype (*Eh? I didn't see any! - FTM Ed*). Jeff Lynne brought the original concept to its limit and given the evidence to date, ELO Part II are not even going to come close.

*Maurice Dockrell,
DUBLIN,
Ireland*

Dear FTM,

What's in a name? If Bev wasn't touring and recording as ELO Part II, people like me wouldn't know anything was happening to the members of the "old" ELO, and I would have missed two terrific concerts and a much played album.

People want to hear Jeff's music played live and the new material too. Many thanks to ELO Part II for bringing it to us. And if like Bob Coulter, you think it is sacrilege, nobody will force you to go and see them. The crowd at last night's **Barnardo's Bandwagon** concert certainly didn't seem to feel short-changed (and isn't it great to see **Roy Wood** again?)!

I'm looking forward to ELO Part II giving us more great music, and hearing Jeff's influence in many more of his fellow musician's productions from over the water (or even a new solo LP!). In **TIMES** like these, it's good to have something to look forward to!

*Helen Devaney,
MELBOURNE,
Derbyshire.*

Dear FTM,

Following on from Bob Coulter's article in Issue 12, I have to say there is a lot of nonsense talked about whether it is "ELO", "ELO Part II" or "ELO Part Ump-teenth" (!). If you enjoy the music, what does it matter *what* the band is called? Speaking as a Woody fan, "ELO Part II" really started when Roy left and Jeff took over, but I never heard anyone complain back in 1973 when Jeff carried on with the name and didn't append it with "Part" anything! Of course, we all know that since then everyone associates Jeff with the name ELO, but if anyone has a right

to claim it, then it must end with Roy Wood.

FTM was set up as a magazine for ELO and related artists, and not just as a Jeff Lynne magazine, which if it was, I think it would lose a good percentage of its readership. Taking that on board, I think its only reasonable for Bev to call his band "ELO", whether it be "Part II" or not, as he was as much a part of ELO as Jeff. OK, so he didn't write or produce, but he did a lot of work behind the scenes and could never be dismissed as a session musician. I agree that the ELO name is going to attract more attention to Bev's band than if they called themselves by any other name, but I feel the same is true of Jeff. I bet that **ARMCHAIR THEATRE** would have charted higher had it been put out as being by ELO as opposed to Jeff Lynne.

I have no hard feelings against Bob, as he is free to express his opinions the same as the next person. However I would say it's these sorts of divisions we don't want. Why can't we all stick together and try and promote the name of ELO with all its various components going back to the 60's with **The Move**, **Idle Race**, **Mike Sheridan & the Nightriders**, **Carl Wayne & the Vikings** and many others without whom ELO would never have existed.

*Neil Hardie,
ARBROATH,
Scotland*

FTM: *And on that note, I declare the debate closed. The letters chosen were pretty representative of those received - about three to one approved of the idea of ELO Part II, so it's pretty clear how you feel, and I think that everything useful to be said on it has been said. So PLEASE, no more letters on the "ELO were better than ELO Part II" or what-*

ever, write and tell us about anything else out there that takes your fancy. For instance...

Dear FTM,

I am involved in our local Amateur Dramatic Society. A couple of years ago I produced and directed the pantomime CINDERELLA, and being bonkers on ELO, got the cast to perform HOLD ON TIGHT as a finale.

This year I am producing a show called SANTA IN SPACE - all about how an evil space baddie captures Santa Claus and takes him off to another planet(!). To cut a long story short I will be using the following in my production: MIDNIGHT BLUE - when the principal boy and girl fall in love and then have to be parted (incidentally, a superb ballad, in my thoughts the best track off DISCOVERY!) (*Ah well, everyone's entitled to one error of judgement - FTM Ed*) ALL OVER THE WORLD - when the Earth People set off in a rocket to rescue Santa, they decide to have a party first (as one does, of course!) - hence the connection: "*There's gonna be a party all over the world...*" To finish with, how about (yep, you've guessed it!) Roy Wood's I WISH IT COULD BE CHRISTMAS EVERYDAY.

Bring the kids!

*Andrew Paul Barnes,
The Reddings,
CHELTENHAM.*

Back Issues

Still available: Issues 9, 10, 11 & 12, price £3 each (UK price only, overseas readers please enquire).

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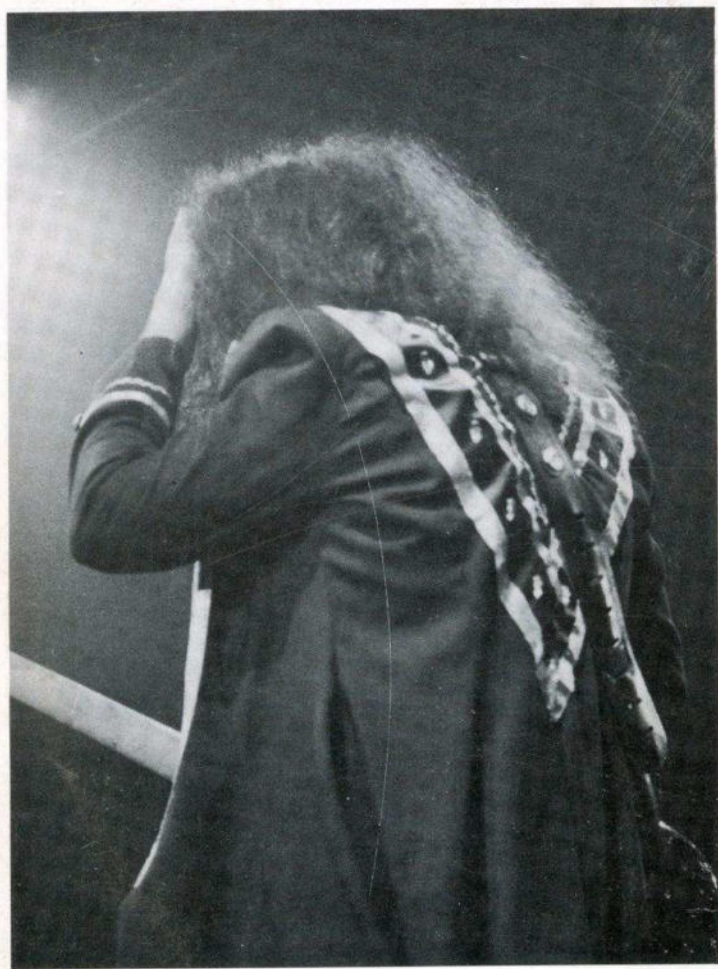
Roll The Credits

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Thankyews

ELO Part II, Mr. K & Jay, Peter H, Neil Lockwood, Mike Murphy, Mark Gosling, Diane Theobald, Dirk Hoffman (for handing out the leaflets on a very cold day!), Claire Craven (Virgin Records), Phillip Saville & Trisha Coogan (Sony Music), Henry Scott-Irvine, Tony Brinsley, Dave, Martin & Richard, Kim (dictaphone & tapes), Roger P. (portable), James Schall and C.S.Cowley (news items)

"...Goodbye Blackberry Way...oh shit!"



Woody's Back!