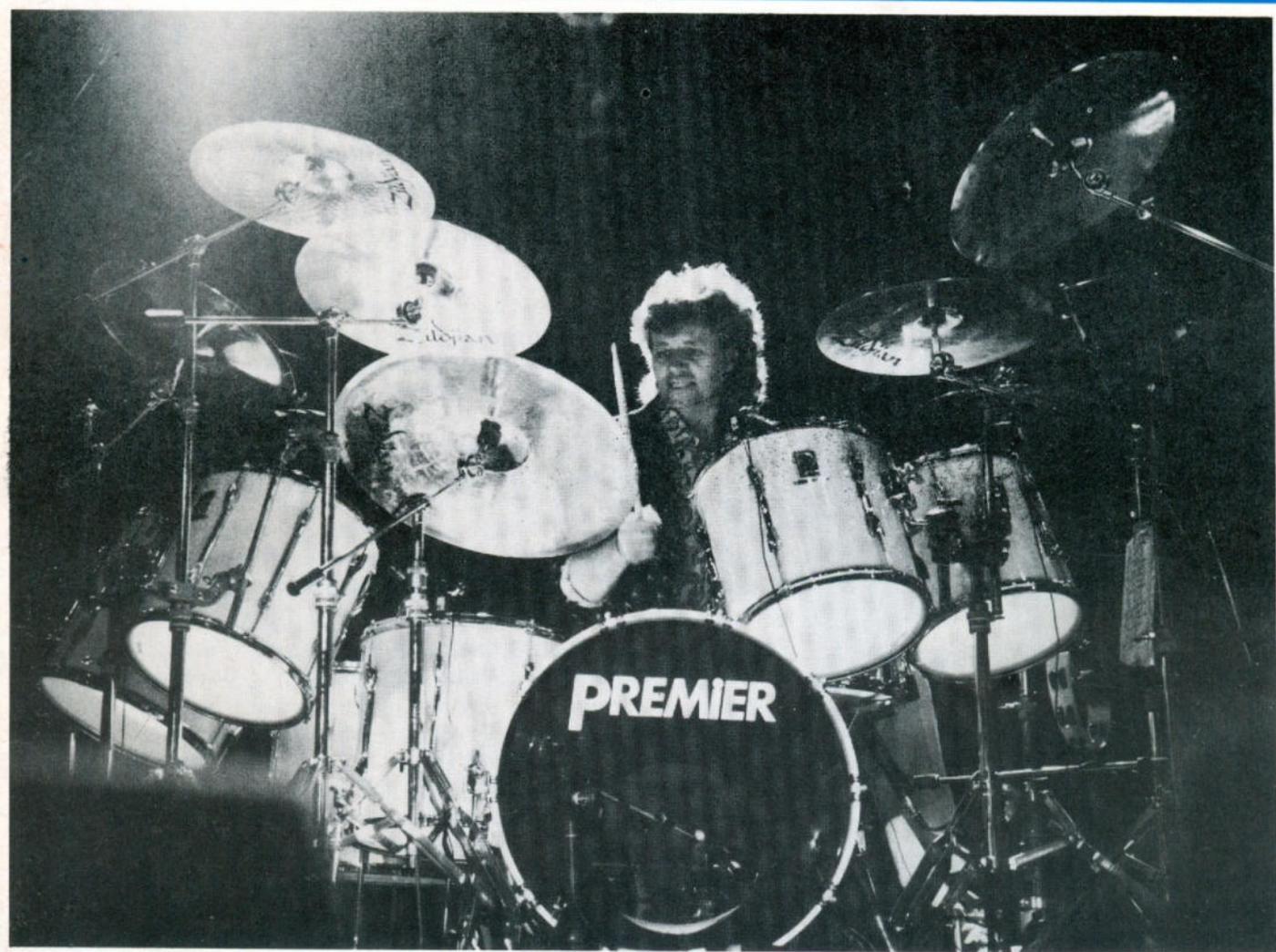


# Face The Music

Issue 12



The Magazine for ELO, ELO Part II, Jeff Lynne, OrKestra & Roy Wood

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## ED LINES

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**FACE THE MUSIC FANZINE  
87 DRYFIELD ROAD  
EDGWARE  
MIDDLESEX  
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ENGLAND**

Dear All,

Welcome to this very special new-look issue of FTM, all-singing, all-dancing... and with a *colour* cover (well, almost!) I've been very lucky in having access to a much more powerful computer with a laser printer, and I've been teaching myself (with the invaluable aid of Harvey Bennett!) how to use **Ventura** desk top publishing, and I think you'll all agree the results are amazing! Someday, all fanzines will be made this way...

Once again, these are exciting times for ELO fans. Another UK tour from ELO Part II (including a headline slot at what promises to be the **Heartbeat** of the 90's, the **Barnardos Bandwagon Concert** at the NEC), the possibility of a new LP from **Jeff Lynne** by the end of the year (well, you can but hope!), and the long-overdue release of **Richard Tandy** and **Dave Morgan's EARTHRISE** album on CD.

Talking of Richard and Dave, this issue of FTM devotes a good proportion of its pages to a career retrospective of the pair, and also features exclusive interviews with them both. We've also got a report of ELO Part II's German Tour, **Dave Pritchard** (of **The Idle Race**)'s 50th Birthday Party, and our retrospective on **XANADU**, together with many rare and unpublished photos.

Talking of photos, those of you who have been following FTM's ongoing financial traumas over the past year or so will know that we need to raise a lot of money. To this end, there are a number of special merchandising offers designed to help pay off our debts. The first of these is the chance to have

a poster of the spectacular photo of Bev that appears on the cover. Measuring 20" x 30" in glorious black and white(!), it is priced at £5 (£7 overseas), and is dispatched in a cardboard tube to prevent creases or folding. Please make cheques/P.O.'s/I.M.O.'s payable to **FACE THE MUSIC FANZINE** and send your orders to:

**"BEV POSTER OFFER"  
9 MAYFAIR AVENUE  
ILFORD  
ESSEX  
IG1 3DJ**

Similarly, you can buy **EARTHRISE** at a discount price, and a CD of *unreleased Tandy & Morgan* material, absolutely exclusive to FTM. There will be more exciting special offers for our readers in the future as well, so stick with us!

On a similar point, Mark (who controls subscription renewal) tells me that about 300 of you are due to renew after this issue. It goes without saying that I hope you all do, or FTM really is in big trouble! At this point I would like to say a big, heartfelt "thanks" to all those of you who gave so generously to help FTM out of its problems. We're far from out of the mire, but your donations have done a lot to ease the pain.

Anyway, on a lighter note, I hope you all enjoy this issue. We think it's the best one yet (but we would, wouldn't we!)

Yours Truly 1992,

*Andrew*

**EDITOR**

## Here Is The News

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### **HELLO HELLO, THEY'RE BACK AGAIN**

Following on from their successful German jaunt (see elsewhere this issue for full report), **ELO Part II** return to the UK concert circuit following an absence of over a year. Sadly minus the bank-breaking **Moscow Symphony Orchestra** (and **Hugh McDowell**), this time round the band are playing more sensible Odeon-sized venues, apart from a special charity concert in aid of **Barnardo's Children's Homes** and other charities at the NEC (for further information, see page 6). Those readers on FTM's **Supplement Service** will have this information already, but for the record a full list of the dates are given below:

- 2nd Oct - Liverpool Empire
- 3rd - Glasgow Royal Concert Hall
- 5th - Newcastle City Hall
- 6th - York Barbican
- 7th - Sheffield City Hall
- 8th - Birmingham NEC
- 10th - Hammersmith Apollo (formerly Odeon)
- 12th - Bristol Colston Hall
- 13th - Plymouth Pavillion
- 14th - Southampton Mayflower

Meanwhile, to whet our appetites and go some way towards satisfying those fans who have been crying out for a permanent aluminium reminder of last year's extravaganza, **Scotti Brothers** (ELO Part II's U.S. record company) have finally seen fit to release a live album, excitingly entitled **ELO'S GREATEST HITS LIVE** (SCOTTI BROS. 72392 75269-2). Produced once again by **Jeff Glixman**, we think it was taken from one of last year's NEC shows, but we can't be sure as the sleeve information is practically non-existent (poor old Kelly's name is mis-spelt at "Grocutt!"), although we do manage to find out what Eric's keyboard intro is called at long last!

Full track listing:

OVERTURE, TURN TO STONE, EVIL WOMAN, SHOWDOWN, LIVIN' THING, HOLD ON TIGHT, THOUSAND EYES, EL-

DORADO OVERTURE/CAN'T GET IT OUT OF MY HEAD, TELEPHONE LINE, ROLL OVER BEETHOVEN.

Sadly, there are currently no plans to release it over here (**Telstar** didn't even know the band were touring!). Review follows later on this issue. Meanwhile, **Louis Clark** isn't the only Part II person to carry out extra-band live activity. **Pete Haycock** recently completed a tour of Germany with his own band, and one of the gigs was recorded for live album release. More gigs will follow to promote it, and UK dates are a possibility. We'll keep you informed via the Supplements.

### **BLUE MIK**

**Mik Kaminski** is also preparing a solo album, provisionally titled **MIK AND THE BLUE VIOLIN**. We suspect he'll be doing updated versions of popular light classics, aiming for the **Nigel Kennedy** audience. Hopefully, this won't necessitate him getting a punk haircut, supporting **Aston Villa**, and affecting a ridiculous Cockney accent! More on this one as we find it out. **Kelly** too is planning a CD release of some of his solo material, but we don't know exactly what as yet (we suspect neither does he!), although the dreaded **ROCK N' ROLL FEVER** threatens to be the first single (spare us!).

### **ORKESTRA NEWS**

**Kelly & Mik** have officially left **ELO Part II**, but in one of those bizarre twists you've come to expect with the band, they "helped out" on their German tour. Still stranger things happened mid-set, when **ELO Part II** backed **Mik and Kelly** as they took to the stage in their **OrKestra** guise to play **FLY AWAY**. Confused? Don't worry, FTM's article later this issue makes it all clear(ish). **Hugh McDowell** wasn't part of either line-up, but we are assured that he is still part of **OrKestra** at least. This was shown on 17 May when the trinamic trio (eh?) performed **FLY AWAY** and **SOME KIND OF MAGIC** in front of a festival crowd of 20,000 at **Genoa, Italy**, sharing the bill with the likes of **Genesis** and **Simply Red**. Sadly, upon returning home from this triumph, **Hugh** was mortified to discover that his beloved antique cello (which featured heavily in many of the photos in last issue) had been stolen. Our

sympathies go out to you Hugh, and we're all keeping our fingers crossed that you get it back soon.

### **JEFF LYNNE NEWS**

We understand that Jeff is still hard at work on the follow-up to **ARMCHAIR THEATRE**, but he has found the time to work on a number of other projects as well. Probably the most noteworthy of these is his work on Ringo Starr's **TIME TAKES TIME** album (PRIVATE RECORDS 262902), on which he produced two tracks, **GO WHERE THE ROAD GOES** and **AFTER ALL THESE YEARS**, also contributing keyboards, guitar, bass, piano and backing vocals. **WEIGHT OF THE WORLD**, the LP's lead single, sadly stalled in the upper '70's. A couple of issues ago, I mentioned a Roy Orbison track produced and arranged by Jeff called **I DROVE ALL NIGHT**. Featuring a typically spine-tingling Big O vocal performance and a great spray-on rockabilly production *a la* **I'M GONE**, the track made No. 7 when finally released as a single (MCA MCSTD 1652), despite being a Top Ten hit for **Cyndi Lauper** as recently as 1989 when it *also* made No. 7! (spooky, eh?) However, the song is not strictly speaking a cover version. Originally penned for (we presume) the **MYSTERY GIRL** sessions, the writers **Billy Steinberg** and **Tom Kelly**, (who also wrote **KISS ME RED!**) later offered the song to Cyndi when Roy died before completing the track. It also appears on a compilation CD called **WHITE KNUCKLE SCORCHING**, produced to accompany a new **Nintendo** game, of all things! Finally, the live album of **George Harrison's** recent Japanese jaunt has appeared, called, guess what? Yep. **LIVE IN JAPAN** (DARK HORSE/ WARNER BROS 7599 26964 2), and contains a healthy handful of tracks from the Jeff-produced era such as **CLOUD 9**, **GOT MY MIND SET ON YOU** and **CHEER DOWN**. Sadly, Jeffery did not make it to either Japan or to George's recent benefit bash for the, erm, **Natural Law Party** at the Royal Albert Hall on 7 April (maybe he was too busy practising his Yogic flying!). Matthew from FTM went along at very short notice and pronounced the whole thing extremely enjoyable, especially **Joe Walsh's** set (no ELO

connection, but FTM's Ed is a bit of a Joe Walsh fanatic!).

### **ELO CLASSICS (NOT!)**

Thanks to everyone who sent in track listings and photocopies of the **ELO CLASSICS** CD (CBS Special Products A21853). As soon as I saw it I realised that it's actually been out some time. It contains a strange mixture of the expected hits and more obscure tracks as follows:

**EVIL WOMAN, BOY BLUE, TELEPHONE LINE, ROCKARIA! DON'T BRING ME DOWN, MA-MA-MA-BELLE, CAN'T GET IT OUT OF MY HEAD, BLUEBIRD, BIRMINGHAM BLUES, LOSER GONE WILD.**

The sleeve is rather odd as well; an enterprising collage of the group shot from the U.S. **ELO 2** cover and the **ELO** logo from **OOTB**. A curate's egg. News reaches me from Canada that there is another compilation called **ROCKS THE CLASSICS** (CBS Special Products BT21953) which contains the first nine tracks, but in a different order, and also with a new sleeve. The catalogue number is for the cassette only, I don't know if it was also given a CD release. Sony Music, new owners of CBS, also saw fit to release another "new" compilation of **ELO** material in the States recently entitled **BURNING BRIGHT** (SONY MUSIC Special Products A22639). Track listing as follows:

**TURN TO STONE, LIVIN' THING, STAN-DIN' IN THE RAIN, STRANGER, STRANGE MAGIC, HOLD ON TIGHT, NIGHT IN THE CITY, DO YA, FIRE ON HIGH, ROCK N' ROLL IS KING.**

Again, an unusual mix of hits and LP tracks, and the sleeve's quite nice too, a gold logo with light streaming from it. If all this isn't enough to tempt you, I understand from my U.S. sources that the mixes are more "echoey" in places as well, which suggests that they were re-mastered in the same way as the **AFTERGLOW** set. More info as I get it. Talking of CD releases, I wonder if Tellydisc's 1981 classic double **THE BEST OF ELO** (in my opinion the definitive **ELO** compilation) will ever come out on "the ultimate audio format"? (failing that, CD will do!)

**FACE THE MUSIC RE-ISSUED**

You've read the magazine, now buy the CD! ELO's classic 1975 album has been re-issued by Epic records. It has a different sleeve which rather pointlessly consists of a smaller version of the regular cover surrounded by a white border. Despite this though, the reissue should please those readers who have written in recently complaining that they have found the CD extremely hard to get hold of.

**COVERS CORNER**

Word has reached FTM Towers of three new cover versions of ELO songs. Originating from Thailand, that well-known centre of freedom and democracy, is an album called erm, **SUPER BOOM** by the group **State Express**. Amongst such classics as **CHIRPY CHIRPY CHEEP CHEEP** and **Y.M.C.A.** is **LAST TRAIN TO LONDON!** Of rather more interest is an album dating from 1990 by Swedish band **Lasse Edin and the Outsiders** called **UNBOUND LAND** (CANTIO RECORDS, P.O. BOX 85, s-191 22 Sollentuna, Sweden, for the more than averagely curious), which contains excellent versions (in English!) of **SUMMER AND LIGHTNING** and **STEPPIN' OUT**. If you lot out there know of any more, please drop me a line with details (and a tape, if possible!).

**BATTY BEV**

FTM understands that Bev took part in a charity cricket match at **Henley-In-Arden** near Birmingham on the 5th July, but we have no other information, like the result for instance. Can anyone help?

**EARTHRISE (SLIGHT RETURN)**

Richard Tandy and Dave Morgan's side project, The Tandy & Morgan Band, had their 1986 classic LP **EARTHRISE** issued on CD for the first time by Prestige Records (CDSGP015). Full details later on this issue.

*FTM: Many thanks to Andrew Rogers, Anders Bredahl, Diane Theobald, James Schall and Bob Coulter for some of the above info.*

**ELO PART II AND THE  
BARNARDOS  
BANDWAGON APPEAL**

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It was the afternoon before ELO Part II's gig in Dusseldorf that Bev first mentioned to FTM that he was putting together a charity concert at the NEC. Well known to ELO fans and throughout the Midlands area for his charitable works (the **Heartbeat '86** spectacular being the most famous example), Bev's tentative plans became a reality when the **Barnardos [Midlands] Bandwagon Concert** was launched on Tuesday 7 July 1992.

Staged at the NEC, the launch featured **Bev, Roy Wood, Ruby Turner, Edwin Starr** and Radio 1 DJ **Nicky Campbell**, and was well reported in the Birmingham press.

ELO Part II will headline the concert, and in addition to those named above will feature **Tom Robinson, Ian Gillan**, and that popular group "Special Guests"(!). The show will be compered by **Jasper Carrott**.

Barnardos are hoping the concert will raise more than £100,000 for the charity's £2,000,000 National Appeal, **Agenda For Action**. Launched in 1991 to mark Barnardos 125th Anniversary, its aims are to address three key social problems of the 1990's: child sexual abuse, homelessness among young people, and families affected by the AIDS or HIV virus. For more information on the Barnardos Bandwagon Appeal, please contact 021 550 5271.

All of the artists appearing will be giving their time free, with **Cliff Richard** donating his light and sound rig (the concert is on a "day off" from Cliff's residency at the NEC).

So, if you haven't already done so, get your ticket now! Priced at £15 plus booking fee, they are available from the NEC box office on 021 782 0000 and all usual agents.

FTM is very proud to help promote this worthwhile cause, and indeed, the response from FTM readers in the UK and abroad (especially Germany) for tickets has been incredible. See you there!

## A WORSHIPPER'S POINT OF VIEW\* By Bob Coulter

*FTM: As viewers of Channel 4 will know, after the News comes the Comment! I really thought all the controver over Part II had died down, but the following article by Bob blows it right open again. Whilst I certainly don't agree with everything he says, some of his comments are fair game, and I felt it deserved space in FTM. See what you think, anyway.*

John Penney's "Fan Watching" in the fine, well-balanced FTM#11 was very amusing. Yes, I am one of those crazed "Worshippers", to whom "Jeff Lynne is God".

More seriously, though, I feel the Jeff Lynne fans are getting a bad rap in the pages of FTM by often being labelled demented loonies, principally concerning our reluctance to accept ELO Part II.

While I don't dispute Bev Bevan's talents as a drummer, or his right to carry on making music, I *do* take issue with his making an album using the ELO name.

From a creative standpoint in the studio, Jeff Lynne, as sole writer, producer, and primary string arranger (to say nothing of his role as lead singer and guitarist) was to ELO what Lennon, McCartney, Harrison and George Martin combined were to **The Beatles**. If Ringo Starr were to tour and make an album under the name "**Beatles Part II**", fans of the Fab Four would be up in arms. Why then do some ELO fans accept Bev's group as legitimate with little or no hesitation?

The reason, I think, lies in the fact that there is yet another type of ELO fan out there, prevalent, it seems, on the FTM staff. These fans, whom I shall call "Wishers", wish that ELO had never broken up or changed musical direction, and were still making the same type of music with the heavy orchestral backing that they made during the mid-to-late 70's. Wishers believe ELO peaked with **A NEW WORLD RECORD** and **OUT OF THE BLUE** (albums Wishers refer to by their acronyms ANWR and OOTB), and any group

which tries to evoke this musical style is held close to a Wisher's heart.

Wishers tend to regard Jeff Lynne with some hostility, for he is the villain who directed ELO away from their beloved string-strong style. They view Jeff's increased dictatorial manner within ELO as an evil force which destroyed the group as they preferred it. Other members of the band are, in the Wishers' eyes, similar to former political prisoners, oppressed under the Lynne regime, now gloriously free to express themselves.

And it is all fine and well for Bev to express himself musically. There is also nothing wrong with his performing music written by Jeff in a live setting. After all, Jeff was not such a dominating force on stage, and Bev prefers this milieu. Indeed, Bev's stated reason for forming ELO Part II was the strong demand by fans to hear ELO music played live. Performing these great songs with the backing of an orchestra, something ELO never did, is in some ways admirable.

Which brings us to the sticking point with me and, I believe, most other Worshippers: the ELO Part II album. How can this, regardless of one's opinion of it, be justified? Bev intensely dislikes the studio environment, which is Jeff Lynne's domain. Under Jeff's leadership, the other members of ELO were little more than session musicians. While Bev might legally have a 50 per cent right to the ELO name, releasing this album shows a definite lack of integrity on his part. FTM tries to justify the Part II album by saying, "This is not ELO, it is ELO Part II". Such a simplistic rationalisation is not worthy of this otherwise fine magazine. FTM should not be making excuses for Bev, especially considering that the band and their record company seldom make this statement themselves, preferring to give casual fans the false impression that they are actually ELO. Why else would they write "Part II" in microscopic print on their tour schedule (judging from the picture in FTM#10, page 15)? If they are supposed to be "ELO Part II" as claimed, then surely the the "Part II" should be the same size as the "ELO" (and perhaps underlined as well, so as not to confuse anyone). But they want people to think they are ELO. Their US Billboard ad of June 8, 1991, boldly declared, "*The band re-*

turns with a brand new album and an epic tour". Pray tell, Bev, how does a *new* band like "ELO Part II" return to a place they've never been? One can easily see what they were trying to imply: that ELO were returning to take the US by storm. And why do you think the album was not given its own title? To confuse people into thinking the album was titled "Part II" by the band "ELO", as happened with their own record company in Germany. Only when the band are confronted with criticism that they don't sound like ELO do they claim to not actually be ELO, but are instead "ELO Part II".

It is this hypocrisy which I find so galling, and which the American music critics were exposing to a record-buying public who would otherwise remain unaware until buying the album, when the critics were "bleating" that Jeff Lynne had nothing to do with the project. While I don't expect FTM to praise to the hilt every little thing(!) Jeff Lynne does, the magazine should not blindly defend ELO Part II from what many people consider to be fair criticism (FTM OrKestra Special, Page 4). By choosing to use the ELO name, ELO Part II forfeited all rights to be judged on their own merits. And to dispel any "imagined slights to my hero", perhaps FTM could explain the relevance of the snide aside about ARMCHAIR THEATRE's poor US chart showing in connection with poor critical reviews of the Part II album. I can't see any (moreover, the figure printed is grossly inaccurate. Jeff's album peaked at #81 on the Billboard chart, not #153 as stated, and remained in the 80's for four weeks).

No, this Worshipper does not think FTM is "a bit sacrilegious" if it appears to have a bias towards the supporting members of ELO. When the fanzine is the musicians' main publicity outlet, it is only a natural development that the befriended writers treat their heroes kindly. It is much easier to find fault with Jeff Lynne's work when one isn't going to be interviewing him the following week. Besides which, we all have much higher expectations regarding Jeff's projects than with those of other ELO members.

Both Worshippers and Wishers alike should realise that it is largely Bev's naming his

group "ELO Part II" in his desire to cash in on the ELO name which drove the fans into the two opposite camps. It is my hope that Bev finds his lost integrity and changes his band's name for their next album (if there is to be a next album). Or, if he now decides to mine the 60's nostalgia craze, FTM could at least question his choice of name if he forms "The Move Part II" without Roy Wood. Do it for Kevin's sake.

Bob Coulter,  
Mississauga, Canada

PS: Issue 11 in plastic bag arrived bent in the mail. While I'm not a Closet Fan, I much prefer the Brown Paper Bag.

**FTM:** *The great thing about being Editor is that you always get to have the last word. A few corrections to Bob's assertions:*

1) *The only reason I use acronyms is because I get so bloody sick of writing the full titles all the time!*

2) *Whilst I freely admit that I think ELO peaked with their trio of mid-70's LP's, I don't resent Jeff for changing their sound. Anyone reading my write-ups of DISCOVERY and XANADU will see that I feel the string-laden approach was hopelessly outdated by 1980, and the synth sound of later albums was a good idea.*

3) *My "snide comments" in the OrKestra Special were not intended to be viewed as such: I was only making the point that US critics who said ELO Part II would fail without Jeff conveniently overlooked the fact that ARMCHAIR THEATRE hadn't exactly done great business, either.*

4) *On that theme, the chart positions were given to me by a reliable source, and I still haven't seen anything to the contrary, but I'll happily eat my words if someone can prove otherwise.*

\* With apologies to PM Dawn.

## PARADISE GARDENS - THE FRUITS OF THE TANDY AND MORGAN TO DATE

*June 1st saw the first CD release of the Tandy & Morgan Band's 1986 classic, EARTHRISE. FTM thought it appropriate at this point to produce a retrospective on the album's protagonists, and also to cast a critical eye over their vinyl ventures to date.*

Richard Tandy we all know (at least, I hope you do - if you don't, why are you reading this?), but Dave Morgan may be less familiar to you. He shouldn't be, he's been involved with members of ELO on and off for nearly 30 years. He was knocking around in the same Birmingham beat group scene that produced amongst others, minor acts like **The Move**, **The Idle Race** and **The Moody Blues**. He was in various semi-pro bands with Richard Tandy and Jeff Lynne throughout the 60's, and when the latter played bass on a tour with **The Move**, and played keyboards on **BLACKBERRY WAY**, Dave (who was then being managed by the ever-shrewd Carl Wayne), took advantage of the opportunities this presented, and penned the B-side, the excellent **SOMETHING**. He also wrote the flip of the follow-up, **CURLY**, namely the beautiful (and underrated) **THIS TIME TOMORROW**.

Also in 1969, he wrote both sides of a single by **The Uglys** (who would later metamorphosise into **The Steve Gibbons Band**) called **I SEE THE LIGHT** b/w **MARY COLINTO** (MGM 1465). The following year, the now Jeff Lynne-less **Idle Race** demoed a handful of Dave's tunes which never saw release; these may have included **ONE MONTH IN TUESDAY** or **CORKY**. Richard, of course, went on to join ELO, and Dave recorded a solo LP, released in 1971 on **Global Records** (6306 902), imaginatively titled **DAVE MORGAN**. It's pretty unremarkable early 70's Europop, but interestingly was produced by **Lou Reizner**, who went on to co-produce the **ALL THIS AND WORLD WAR II** set in 1976, which featured (amongst others) Jeff

Lynne and Roy Wood singing Beatles songs. Dave concentrated on Europe in the 70's, where he wrote and produced several German hits for the band **Wishful Thinking**, most notably their 1971 single **HIROSHIMA** which was an enormous hit, and still makes Dave a lot of money through cover versions (the most recent of which was in 1990, when Euro pop star **Sandra** took it to No. 4). He also wrote all the songs on the band's album of the same title (B&C Records CAS 1038). However, unlike his contemporaries Jeff and Roy, his name remained stubbornly obscure in his native Britain. He seemed destined to be consigned forever to that twilight world of 'almost famous' musicians, revered only by a handful of ageing **Brum Beat** fanatics and writers of **Record Collector** magazine. This might have changed in 1977, when Dave formed **The Morgan Cleary Band** with talented musician **Jim Cleary**. Richard Tandy (then at the height of his fame with ELO) produced an LP for **Jet Records**, but sadly, it remains unreleased to this day. However, the ELO connection was to bring him luck.

In 1981, ELO decided to ditch the string-laden sound that had made them famous, and go all out for keyboards. When planning the **TIME** tour later that year, they realised that the absence of **Melvyn** and **Hugh** would leave instrumental gaps in their stage sound, and so they employed **Louis Clark** on string synthesiser - and Dave Morgan on rhythm guitar and vocoder. Dave was credited with "additional background vocals" on the **SECRET MESSAGES** LP, and in 1984, amidst doubts of ELO's future, Richard and Dave put out a single in the name of **The R&D Band** (R&D: Richard and Dave), entitled **BERLIN** b/w **THIS IS THE DAY** (SONET SON 2274). The record had the added attraction of a 12" release with an extra track, **NINETEEN EIGHTY FOUR** (SONET SONL 2274).

Aside from their ELO commitments (Dave now being a permanent member of the ELO touring band), 1986 saw the unveiling of Richard and Dave's ad-hoc group of musicians called **The Tandy & Morgan Band**, featuring them as the nucleus, plus whatever additional players they deemed necessary. The first fruits of this new approach was the single, **ACTION!** b/w **TEQUILA MOONSHOT** (HM/FM Revolver VHF 26), pro-

duced by Jeff Lynne. It also went on to become the title track of the charity LP (TED 1) for the **West Midlands Children's Hospice**, and a free copy of the 7" was also given away with the LP (the album confused many people into thinking it was connected with **HEARTBEAT '86**, which was of course in aid of the **Birmingham Children's Hospital**). There was also 12" release of **ACTION!** (HM/Revolver VHF 26), which as well as the tracks on the 7", also featured an instrumental version of **ACTION!** and another song entitled **PARADISE GARDEN**. Finally, there is also an extremely rare double pack of the single, with a second 7" (VHF 26D) in a plain sleeve with **ACTION!** (instrumental) b/w **PARADISE GARDEN**. On a first hearing, **ACTION!** is seemingly a throwaway, but on repeated plays you realise it's an anthemic pop song of semi-classic proportions. Similarly, repeated listens to the B-side **TEQUILA MOONSHOT** transforms it from being a muzacky instrumental into a dreamy, percussive piece. About **PARADISE GARDEN** though, there was to be no first doubt. Arguably the TMB's finest five minutes to date, a lengthy Genesis-style keyboard introduction overlays some powerful electronic percussion work which underpins a fine lyric that rallies against 20th Century life, and longs for a return to a simpler existence.

1986 also saw the release of the TMB's first LP, the original version of **EARTHRISE** (HM/FM WKFM LP 68). It's a concept LP, and there are a lot of parallels to be drawn between it and ELO's **TIME** album (recording began just after the '81/82 Tour), beginning with the cover, which shows the Earth rising out of the mist(!) (drawn by **John Morgan** - any relation?). Musically, it features contributions by Birmingham cronies like **Martin Smith** (ELO's last bass player), **Kevin Peek** (of **Sky**), **Carl Wayne** and **Tony Clarkin** (of **Magnum**, the band Dave was briefly a member of). The LP comes with a lyric sheet, on the reverse of which is an amusing tale about the God Morris (written by Dave), who creates an entire universe inside a Coke can(!) a la Douglas Adams' **HITCHHIKER'S GUIDE TO THE GALAXY**. He ends up by saying: "It's just as well that our story has nothing to do with Morris' Universe, but another quite different one..."

The title track, which opens the LP, sets the scene for the album. The hero of the piece is also far from his loved ones back on Earth, but travels through space, not time. **UNDER THE BLUE** is nice enough musically, but features some really embarrassing lyrics like, "I used to ride the space patrol/Zapping all the aliens before they could zap me". The track's message is that "you can be anything you want to be/When everything under the blue/Is waiting for you". In **ASTEROID** though, this brings about a feeling of detachment in our anonymous hero ("Guess it's true/I've become an asteroid/In a void"), accompanied by some fine harmony work.

If the first three tracks are characterised by whimsy (probably the TMB's greatest weakness), **SUDDENLY**, as the name suggests, injects a welcome note of aggression and drive into the proceedings, and like **TICKET TO THE MOON**, sees our hero tiring of the wonders he has seen on his travels, and longing to return home to his girl ("Feeling so lonely/Feeling so blue/Feeling so empty/Like all the distance between me and you").

**ESCAPE FROM THE CITADEL (THE BALLAD OF ZN-102)** echoes **YOURS TRULY 2095**, in that both songs seem to be about men who fall in love with robots (as you do!). It's also notable for a memorable accapella section at the beginning. **CAESAR OF THE GALAXY**, like **ANOTHER HEART BREAKS**, is a throwaway electronics-dominated instrumental, and features Dave on vocoder. **1,000 WORLDS** has some great picky blues-style guitar work, and some strange, almost ancient Egyptian-like harmonies. **SPACE-SHIP EARTH** is probably the strongest cut on Side One, with some excellent keyboard work from Richard, and sees despair set in for our space traveller ("I'll never go back home").

**ZERO ZERO** opens Side Two, and is another fine track. It features strange lyrics about "hot footing back to the Dream Shop" to "get your brain back to Zero Zero", and overdoses on electronic production en route. **THE THIRD PLANET** is a protest song seen from the unusual perspective of a robot ("My master knows no way of stopping all that is wrong...I build his bombs").

The LP, as I have said is a concept album, and as such it should be heard in its entirety, but

I can't help feeling that the upbeat rocker **RIA** would have made an excellent single, one of arguably only two tracks on the LP that would - the other being **PRINCETON**, an uncharacteristically simple ballad, largely acoustic in nature, and unlike a lot of the songs on the LP, is a model of musical economy, especially in the keyboard department.

Backward-running lyrics and a pulsating, pounding keyboard riff sound the start to probably the LP's best track, **PICTURES IN MY PILLOW**, which goes a long way to recapturing the epic grandeur of **PARADISE GARDEN**. The LP's closer, **THE SECRET**, sees a reprise of **EARTH RISE**, very much in the manner of **TIME'S PROLOGUE** and **EPILOGUE**, and also like those songs, the hero discovers that, as Dorothy did, "*There's no place like home*", but has to travel halfway across the universe to discover that simple fact, the 'secret' of the title. Finally, also like **TIME**, it's not made clear if the traveller gets home again or not.

Sadly, **EARTHRISE** was doomed to be a commercial failure, as the hopelessly small FM record company lacked the funds to publicise the LP, or even distribute copies to the major record chains.

More recently, the TMB produced the soundtrack to a low-budget (and best forgotten) psychological thriller, **DISTORTIONS**, released in the UK on Virgin Video. This utilised existing releases like **ACTION!** and tracks from **EARTHRISE**, and also several new songs, plus lengthy instrumental slabs of mood music. Unfortunately, it looks unlikely that this will ever see commercial release, as Richard was reportedly very unhappy with the finished results, and the film wasn't a big hit.

Since then, Richard and Dave have recorded material on an occasional basis with no set purpose in mind (and no record company to release it!). They both made guest appearances on Jeff's **ARMCHAIR THEATRE**, which led in turn to Jeff producing a track for Dave's Christian music cassette (more later). One of these songs, **BETHLEHEM TOWN**, was released as a charity single for Romania

at the end of last year (readers having trouble procuring a copy, please turn the page). And that was it until the re-emergence of **EARTHRISE** this year. For the re-issue, a number of changes have been made. First and foremost, the album has got an entirely different sleeve! Although still utilising a painting of the Earth "rising", for my money, the original sleeve was much more attractive, as was the original name logo (the new CD credits "**Richard Tandy and Dave Morgan**" rather than the Tandy & Morgan Band). Whilst in the sleeve notes there's a nice biography of the duo, fans of the original LP will be disappointed to see that the story of the Great God Morris is missing!

It's not only the sleeve that's been altered. **SPACESHIP EARTH** has moved from its original slot as Side One's closer, and now opens the set. With its references to 1992 (then 10 years on from when the LP was originally recorded, don't forget!) and its general theme of Gaia-like eco-concern, it's unwittingly become extremely relevant, and readers who didn't have the original release could be forgiven for thinking it had been recorded especially for this new issue. The other major difference is that **CAESAR OF THE GALAXY** has unaccountably been dropped from the set (maybe they didn't like it!), which is a bit of a shame, as there's plenty of room left on the CD.

You might be forgiven, after reading the **EARTHRISE** review for thinking that Dave (who wrote all the words and music on the LP) is just a pale imitator of Jeff. He's not though, far from it. The TMB *do* have an ELO influenced sound, but are more keyboards-dominated (surprise, surprise!), with less emphasis on drums. On their releases though, Dave shows himself to be very much a contemporary of Jeff and Roy, with a similar sense of humour and equally strong ideas on the direction of his music should take. If he'd had their breaks, there's little doubt that he'd have had their success. So give this band your support, you won't regret it!

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## **EXCLUSIVE OFFERS TO FTM READERS!**

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### **GET EARTHRISE CHEAP!**

If the previous article has whetted your appetite, then you'll want to know that FTM is offering **EARTHRISE** on CD for only £9.95, and on tape for £7.50. Both prices include P&P, and are available from the new Supplement address:

**"EARTHRISE OFFER"**  
9 Mayfair Avenue  
ILFORD  
Essex  
IG1 3DJ

Please make your cheques/P.O.'s payable to **FACE THE MUSIC FANZINE**, and please send in your orders **AS SOON AS POSSIBLE**, as delays are unavoidable for late orders. If ordering from **Eire/Europe**, please add £1 on both prices for postage. If ordering from **US/Canada/Australia/NZ** please add £2, and **PLEASE DON'T SEND DOLLAR DRAFTS**.

### **ALL GOD'S BLESSINGS**

You'll have seen a brief mention of the cassette-only release of Dave's Christian music in the previous article, and you'll know more once you've read the interview with Dave. Since we first wrote about it in FTM Supplement 24, the tape has grown from 11 tracks to a staggering 16! Track listing as follows:

#### *Side One:*

**THE HOUSE OF MIRACLES**  
**OUTSIDE JERUSALEM**  
**LOOKING**  
**THIS IS MY PRAYER**  
**GOD'S GOOD TIME**  
**JUST BELIEVE**  
**IN GOD'S HANDS**  
**HOW MANY TIMES**

#### *Side Two:*

**JESUS KNOWS**  
**WRITTEN IN MY HEART**  
**THE CUP OF SALVATION**  
**BETHLEHEM TOWN**  
**CHRISTMAS BELLS**  
**ALL FOR LOVE**  
**THANK YOU GOD**  
**OH MY LORD**

(FTM readers will be interested to know that a certain Otis Wilbury produced **GOD'S GOOD TIME**, and that Martin Smith produced **BETHLEHEM TOWN** and **WRITTEN IN MY HEART**)

At only ~~£12.95~~ this tape is exceedingly good value (as Mr. Kipling might have said!). If ordering from **Eire/Europe**, the price is ~~£12.95~~. If ordering from **US/Canada**, the price is ~~£15.95~~. All prices include postage and packing. As always, please make your cheques/P.O.'s payable to **FACE THE MUSIC FANZINE**.

### **BETHLEHEM TOWN**

Some of you have been enquiring about the availability of Dave Morgan's charity single, **BETHLEHEM TOWN**. Thanks to Dave, we are able to offer both the 7" (in p/s) and cassingle for only £2.50 each. If ordering from **Eire/Europe**, the price is £3. If ordering from **US/Canada**, the price is £4. All prices include postage and packing. Once again, please make your cheques/P.O.'s payable to **FACE THE MUSIC FANZINE**, and send your orders to:

**"DAVE MORGAN OFFER"**  
9 Mayfair Avenue  
ILFORD  
Essex  
IG1 3DJ

**Please order quickly so as to avoid delays.**



### "IT'S A GRIMM DOO... (WEST)"

*FTM: Everyone has heard the rumour that Dave Morgan and Richard Tandy had decided to "retire gracefully" from music. So FTM were just as surprised as you when we discovered that their 1986 debut album, EARTHRISE, suddenly re-appeared on June 1st in a re-jiggered form, and on CD for the first time as well! FTM was lucky enough to make contact with the dynamic duo, and were granted exclusive interviews with each in turn, which are now presented for your delectation and delight.*

To begin with, FTM asked Dave why was EARTHRISE now being re-released, six years after its debut?

"Why has it come out now...? Why just *now* is a complete mystery to me, especially with the other one coming out on exactly the same day as well!"

It transpired that following long and fraught negotiations with the original USA-backed owners, the rights to the

Dave Morgan

**EARTHRISE** recording had finally reverted back to Dave about a year ago.

"I'm now the proud owner of this thing, and as you know, the stuff was recorded many years ago. Really, it was something Richard had wanted to do for a long while, as I don't really push my songs - Richard's always pushed me with them: 'We must do that **EARTHRISE!**' So after we'd done the tour [ELO's **TIME** Tour], we were able to get in the studio and do it. I suppose that was about 1983-84, and then it never came out for 2 years! It came out in America on some fly-by-night company. Then it came out over here with **FM Records**. That was totally the result of **Tony Clarkin [Magnum]**, coming round here one night - I used to be in **Magnum** - and he said, 'Why don't you go and see this record company up the road here' - meaning **FM** [they released a **Magnum** album], and that was how it came out. The guy said yes straight away and then went off to do business with the guy who owned it. I suppose basically, we did a record which we put a lot into, and then for one reason or another it didn't get promoted properly. This is not new to the pop business, this is the way it goes. Apart from the American release, which might as well have been some hut in Soho, the English release came via **Tony Clarkin**, and then the whole thing just stalled until we were able to get the business sorted out. Having done that, almost another year went by before **Prestige** actually got it out - and lo and behold, they picked June 1! They'd no sooner said that than about a week later, Richard phoned me up and said, 'Hey, have you heard about this album coming out, **EARTHRISE?!?**' What?

The release seemed about as difficult as summing up the "feel" of **EARTHRISE**.

"I wouldn't know how to categorise it myself. I've always liked **The Beatles** and groups like **The Police** - and **ELO** as well! I'm like a fan of all the **ELO** stuff. I listen to it, and **Jeff's**, and have learnt a great deal. I guess it's got an **ELO** influence - you can hear that, obviously, but I wouldn't know how to categorise it. It's just a bunch of songs put together..."

Modest indeed! Now, about this "retirement" business? Dave released the single **BETHLEHEM TOWN**, and performed it with taped backing and unruly(!) schoolkids at **Malcolm**

**Stent's** annual charity concert at Christmas (see **FTM** Issue 11). A cassette of Christian music exists (more later), and after a period of inactivity, Dave is now performing and recording more regularly.

"I sing a lot to backing tracks, like the **BETHLEHEM TOWN** thing, and I've done some folk-type tunes - just me and my guitar - I love it, it's just great!"

Rumours of the musical demise of **Mr Tandy** were also greatly exaggerated.

"I didn't play music for ages, but not Richard! No, he works every day, and has done all the years. He's the most professional musician I've ever met! For years, Richard never completed a song. He just used to help me do my songs, really, and then last year, he suddenly started coming up with all these songs. You ought to ask him about it when you're over there, because some of them are absolutely fabulous, brilliant masterpieces!"

We did - more later! So, just how long had Dave known Richard?

"A long, long while, and **Jeff Lynne** a long while. I was in a group with **Jeff** many, many years ago called **The Chantelles**. Richard and I were in that group - not at the same time as **Jeff** - and **The Chantelles** was actually Richard's group, if I'm not mistaken. The first time I ever saw Richard was at a thing called **The 59 Club**, which was an underground club - trying to copy **The Cavern**. It was an underground cellar in town, and somebody took me in there. There was Richard, and I noticed him straight away, because he'd got this great big semi-acoustic guitar, and he'd got all the bass turned up on it. All the other guitars were all full trill - a big bassy sound, and he was playing these chords, which were like incredible. It was like a chord exercise he was playing - I couldn't believe it, these chords he was playing, 'cos he knew all this jazz and all these inversions. So the first time I ever saw Richard was down this cellar - probably '66 or something."

As you can no doubt gather, Dave has had a rich and varied career as a performer and songwriter, one which **FTM** will be covering in a future interview. We are unfortunately restricted by space in this one, and we have only just scratched the surface - apologies! Dave explained that he had become a Chris-

tian and had been asked to write some songs based around his beliefs.

"This is a tape done mostly in the front room, and some of the tunes I've done I consider to be among my best work. One of them's produced by **Jeff Lynne**. I worked on his album [ARMCHAIR THEATRE], and when it was all done, he said he'd produce one of my records. There's also two produced by **Martin Smith** [ELO's final bass player - and Tandy & Morgan Band member], including BETHLEHEM TOWN."

For the record, Jeff, credited as "Otis Wilbury", produces and appears on GOD'S GOOD TIME, together with Richard and Dave, and in addition to BETHLEHEM TOWN, Martin produces WRITTEN IN MY HEART. Everything else on the 16-track tape is done by Dave, who actually seemed surprised when we mentioned that fans would be very interested in hearing it - the tape is only really available at any gigs Dave may play, so it is pretty rare!

"That's amazing you saying that, because I need a bit of a kick up the backside to get down to the studio...I've got tracks that have never been released which are quite good tunes, and for some reason, nobody ever picked up on them..."

At which point, a spot of rummaging occurred in the tape box, the play button was pressed, and we were totally "blown away" by the sheer quality of music which followed. The selection of tracks Dave played us (all excellent!) featured himself, Richard Tandy and Martin Smith, and as we said to Dave at the interview, it is a criminal waste that these songs are not being heard. FTM readers and all fans of ELO will want the chance to hear these!

"As a matter of fact, it's probably very fortuitous you mentioning these things to me, because it's just something I've never imagined there was: an audience, a bunch of people out there that want to hear them, even if there's only a few of them!"

Believe us Dave, there are more than a few!

*FTM: Photo at start of article taken at the press launch of the ACTION! LP, L to R: Jeff Lynne, Richard, Tony Clarkin [Magnum], Dave Morgan & Martin Smith.*

## Special Offer only to FTM readers

As you've read, Dave was so impressed with the level of interest shown by FTM readers that he immediately got in touch with **Richard Tandy** and **Martin Smith** with a view to possibly putting out their unreleased material. Everyone agreed! They have therefore put together a CD with over an hours worth of music on it, entitled **THE BC COLLECTION**, just for you lot! Track listing as follows:

**KARI, WESTERN LIFE, ANNA, EYE OF A HURRICANE, ROSA, THE NOTE, ROOM WITH A VIEW, CITY GIRL, DESERT ISLAND BLUES, DREAMAWAY, CURVES, ENOLA SAD/HIROSHIMA, LOSERS IN LOVE, RUN LITTLE GIRL, BY-GONES, EARLY BIRD, PARADISE GARDEN, TRACTION.**

All songs are written by Dave, apart from **ENOLA SAD**, which is by Richard.

If you would like a copy (and you should, this is pretty special after all), please send a cheque/P.O. for £ made payable to **FACE THE MUSIC FANZINE** to:

**BC COLLECTION OFFER  
9 MAYFAIR AVENUE  
ILFORD  
ESSEX  
IG1 3DJ**

If ordering from Eire/Europe, please add £1 for postage (i.e. total price £) and again, please make your Sterling Money Orders (with a London Clearing Bank please!) payable to **FACE THE MUSIC FANZINE**. If paying by Eurocheque though, please make it payable to **Matthew Turner**. If ordering from US/Canada, please add £2 for postage, and make your Sterling Money Orders (with a London Clearing Bank please!) payable to **FACE THE MUSIC FANZINE**.

Once again, we've also got a competition to win a free copy. The question is simply this: *What do you think the BC of the title stands for?* Send in your entries with your orders, and if you win, we'll return your cheque. Good luck!

# Richard Tandy



## **"It's a Grimm Doo... (EAST)"**

*FTM recently had the pleasure of a surprise meeting arranged by "Mr Fixit", Dave Morgan. During our chat with Dave concerning the re-release of EARTHRISE, he suggested that we also talk with his partner-in-album-making, Richard Tandy, and after a quick phone call, set up a meeting within the next hour! Totally unprepared in terms of interview material, and armed only with a briefcase full of enthusiasm and a pocketful of fascination, we ventured fifth.*

A large house in a leafy suburb of Birmingham was the scene of our informal chat with a musician whose pedigree stretches back through a variety of bands, but who will be best known for his keyboard-playing skills with ELO. Richard Tandy, a quiet and modest man, often communicates with his eyes (which is a bit of a sod when the interview is on tape!). However, it is a most appealing characteristic which conveys much warmth and humour and suggests that, should he come to know you, this guy would be a lot of fun.

Obviously more at home letting his music do the talking, Richard led the way to his 16-track studio and sorted out some of the tapes upon which he had been working over the past couple of years. The great surprise is that, after 25 years in the music business, Richard Tandy has found a voice he never knew he possessed! OK, so he's not exactly **Otis Redding**, but that's not always what a song requires anyway. Richard has a pleasant, friendly tone which floats a melody and conveys intelligent, well-phrased lyrics. It is also apparent that his confidence has grown immensely from his first song, delivered simply and tentatively, to his most recent work, which features comparatively adventurous multi-tracked vocal harmonies. Not only has Richard found a further key to his set of ivories(!) but so has his wife, **Sheila**, who also sings on one of his songs (you may remember that both Richard and Sheila are credited as backing vocalists on Jeff's **ARMCHAIR THEATRE**).

"It started off with me thinking of my songs as demos for other people to sing," explained Richard, "but then I thought, 'Why not me?' Then I wrote one for a female vocalist, so Sheila sang it."

"We'll be the next **Peters and Lee**," laughed Sheila!

The songs Richard played from his tapes were mainly slow to mid-tempo ballads, built up entirely by himself on all instruments, topped off with lyrics, occasional lines of which were contributed by Sheila. The overall sound is moody and atmospheric, with only the vaguest hint of an **ELO** sound on one number. Of his vocal prowess, Richard said,

"I began with a simple song and melody line, all in a few notes, just within my range, and I was surprised when it sounded alright. Now, I think I'm getting better." (- there's no doubt about it!).

"I wrote songs as a teenager but gave up - don't know why. Probably watching Jeff put me off! I thought, 'I can't do that!' I had piano lessons at school, but then The Beatles came along with their guitars, and like everyone else, I wanted to play guitar. I ended up playing keyboards and bass as well."

Mention of this jogged the memory of a question which has been plaguing the minds of fans for years:

What exactly *did* you play with **The Move**?

"The Move had a song called **WILD TIGER WOMAN**, with a piano part on it, so when they did radio shows [of which there were quite a few in those days, especially Saturday mornings], I used to go along and play piano on the sessions. I didn't play on the record though. That was **Nicky Hopkins**."

"But you *did* play bass with The Move?" echoed several thousand voices!

"Yeah," replied Richard, "**Trevor Burton** fell from a moving vehicle and damaged his arm!" (How careless of you, Trev!), "So I played bass for a couple of weeks on the tour. I think Bradford was the first gig."

Oh, another one I missed!

Anyway, returning to Richard's recordings. Can it be assumed they were all done here?

"Yeah, just piano and the 16-track Fostex on 1/2" tape with a few midi-things (**ETM: uh-oh - muso alert!**) playing along and some guitars...and some singing!"

Richard searched through his DAT tapes and selected another of his tracks which was kind of reminiscent of one of my favourite bands of days gone by, **The Moody Blues**. Interesting arrangement, strong melody, and those poignant words. There must be enough songs here for an album.

"Oh, I reckon so," laughed Richard, "I've got about 20 of the things!"

It was suggested that, due to the high quality of his work, Richard really should attempt to secure a record deal.

"I don't know where to start looking, really. One thing about being almost semi-retired is that I've lost a lot of my contacts and don't really know how to go about it."

Perhaps, if **EARTHRISE** is successful, it could lead to something with Richard's own stuff. Indeed, the question arises as to why **EARTHRISE** has, erm...*risen*, just now.

"Don't know," shrugged Richard, "I'm as surprised as anyone. The company invested in it about 2 years ago, and it's taken this long to

surface - so it's all a bit of a mystery to me" - his eyes saying even more!

"I hadn't heard it for a couple of years," he continued, "and I put on the CD the other night. I was surprised at all the energy in there!"

"Oh, it's very dramatic!" interjected Sheila (dramatically!).

Perhaps the **EARTHRISE** record company may be interested in Richard's solo stuff.

"Oh, I hadn't thought of that," he mused.

Or maybe it could be released on Richard's own label (which of course, he would have to set up).

"Well, **Martin Smith** had a load of CD's pressed up - not for commercial reasons but a demo to send out to people, really."

Such enterprise should be applauded because it makes music available to those that want to hear it. It is always good news when previously unavailable tracks suddenly surface, the **SECRET MESSAGES** album being a prime example. A couple of the "outtakes" appeared on the **AFTERGLOW** compilation which are extremely worth their place on the album, particularly **HELLO MY OLD FRIEND**.

"I think **MY OLD FRIEND** was one where Jeff did the original at his place, along with **DANGER AHEAD**. He probably did the best versions."

Richard's links with Jeff go a long way back, a reminder of which was a small photo on the wall of Dave Morgan, Richard and Jeff all masquerading under the name of **The Chantelles** (strange name that, it conjures up images of three black girls singing Doo Wop). Speaking of whom, do Richard and Jeff see much of each other these days?

"Well, we did a bit of singing on **ARMCHAIR THEATRE**. Sheila did some too. It was all very loose. We were round at his house with about six friends, and he needed a choir, so we just sang a part then did it again and again to sound like a choir. It was all very casual. I think he is well into his second album in America. I probably won't be playing on it. If

he was doing it over here, then I probably would. But as it is...probably not!"

Earlier in the day, on speaking to Dave Morgan, we asked if the rumours were true that Richard had retired and finished with music, and he just cracked up!

"Aha, I've probably finished with music!" joked Richard, "Actually, I was working on something this afternoon, which I suppose I must get on with."

Following the obligatory "FTM Official Snapshot", Richard and Sheila led us down the beautifully polished wood staircase and we bade them farewell - not goodbye, just farewell, in the hope that there will be another time - maybe when Richard's solo album is released!

**SPECIAL THANKS TO DAVE MORGAN AND TO RICHARD AND SHEILA TANDY.**

**CREDITS:**

*Interviews - (Dave Morgan) Rob  
- (Richard Tandy) Gill*

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## **Competition**

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Many thanks to **Ian Taylor King** of **Prestige Records** who have very kindly given FTM five copies of the **EARTHRISE** CD to be won in our competition:

*Question:* Right, you will have noticed the strange titles which head our interviews with Dave and Richard, namely "**Grimm Doo (East)**" and "**Grimm Doo (West)**". Using your skills of deduction and/or imagination, tell us what you think these are. Prizes will go to the most original(!) and correct answers, to be received by **1st November 1992**.

Send your entries to:

**"EARTHRISE" COMPETITION  
9 MAYFAIR AVENUE  
ILFORD  
ESSEX  
IG1 3DJ**

Good luck!

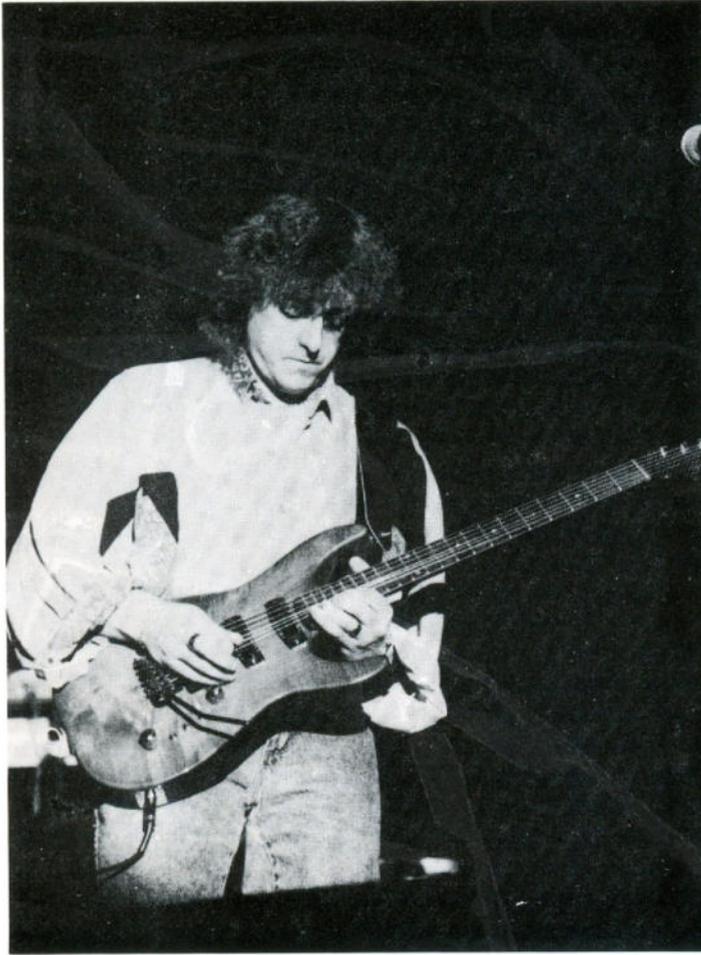


## **"Don't Mention The Tour!" - ELO Part II Live in Germany**

It all started 20 miles north of Ramsgate Ferry Terminal, when the navigator pointed excitedly out of the car window and shouted, "Follow that tree!" The tree in question, of a somewhat cartoonish nature, glided down the motorway, a huge grin emanating from the trunk, whilst its branches waved cheerily to the passing traffic. The tour had not yet even begun, yet hallucinatory experiences already presented themselves - and no, illicit substances had not been imbibed! It was going to be one of those tours! Following a strong, refreshing swim across the Channel and a good long jog southward through Europe, **Munich** was eventually discovered nestling right at the end of the autobahn - right at the end of the country, really. Whoever planned ELO Part II's first tour of Germany certainly had a warped sense of humour. Either that, or he didn't have a map at the time. The 8-date tour was stretched so

far across the face of Germany that I'm surprised the elastic didn't bust.

The opening night of the tour presented slight puzzlement, in that it was soon realised that the venue, **Circus Krone**, was actually a permanent circus ring. One had to be extra careful whilst trying to spot the highwire and trapeze up in the big top, not to step in any of the remaining traces left by performing elephants! The stage was set up across one edge of the circus ring, with half the audience standing in straw, whilst those wearing their party shoes took to the tiered wooden benches. It was very reminiscent of a crazy comment made by the Part II guys in their first interview with FTM - something to do with Mik on a trapeze and Lou on the highwire. Many a prophetic word is spoken in jest, chaps! Before the show began, Kelly appeared in the ring to take a sneaky look at the set up. He complained that he'd had to change into a new pair from his extensive range of different-coloured leather trousers, 'cos Kaminski had knocked his pint all over the original choice. Oh no! Did that mean we would have to suffer the Banana Yellow Trousers instead of the Postman Pat Red



**PETE HAYCOCK: "All in a day's work, this!"**

ones? Or could it be the dreaded Whoopsadaisy **Brown** ones?!

Eventually, the band took the stage to the strains of the dramatic Part II intro (for which a title has yet to be found. "I'll name that tune in..."). In comparison to the UK Tour of last year, the whole thing was on a much reduced scale, and it seemed to work to the band's advantage. Being physically closer to one another on a smaller stage seemed to bring together the musical relationship of the band members, and they played more tightly than ever before. Pete Haycock took particular advantage of the situation and seemed a much more integral part of the line-up, even taking over as a sort of "leader" in places, making announcements and talking to the audience. Pete's guitar playing was, as always, superb, and it just seems a shame that there is not enough room in the arrangement of the songs

to feature more solos. Realistically, ELO songs have such perfect, precise arrangements that it would just not be feasible; however, Pete does tour with his own band which most certainly accommodates his talents. Go and see him next time!

The set has changed somewhat since the UK Tour, dropping the **ELDORADO OVERTURE** and **STANDING IN THE RAIN** (mainly because they were **MSO** showpieces), and also dropping **BACK IN THE USSR** as it is obviously no longer relevant. An interesting inclusion was OrKestra's own **FLY AWAY**, reasons for which will be revealed! The order of songs has changed too, and for the better. The set now works its way to a climax over the ELO medley, ending on the (literally) high note of **ROCKARIA!** and encoring with **MR BLUE SKY** and **BEEHOVEN**. The mainly standing Munich audience deserve credit for their immediate enthusiasm. They danced and sang all the way through without a care about the straw and

the elephant droppings. Probably used to it.

Before we go any further, a comment must be made - nay, a protest, for that is the strength of the general feeling. Although the lights and lasers on the UK Tour were a spectacular sight and the **MSO** a visual and aural delight, they were not an integral part of ELO Part II's show. However, a certain cellist named **Hugh McDowell** most certainly *was* a mainstay of the whole proceedings and is very sadly missed. Aside from the spine-tingling depth of the sawing cello and the wonderful harmonies it created with the violin, the visual element suffers too. Hugh and the White Cello running amok across the stage was unique to ELO (whatever its "Part") and a real sight to behold. Mik and the Blue Violin worked very hard to fill the gap, and indeed, their adventurous use of the available space was both thrilling and commendable. How-



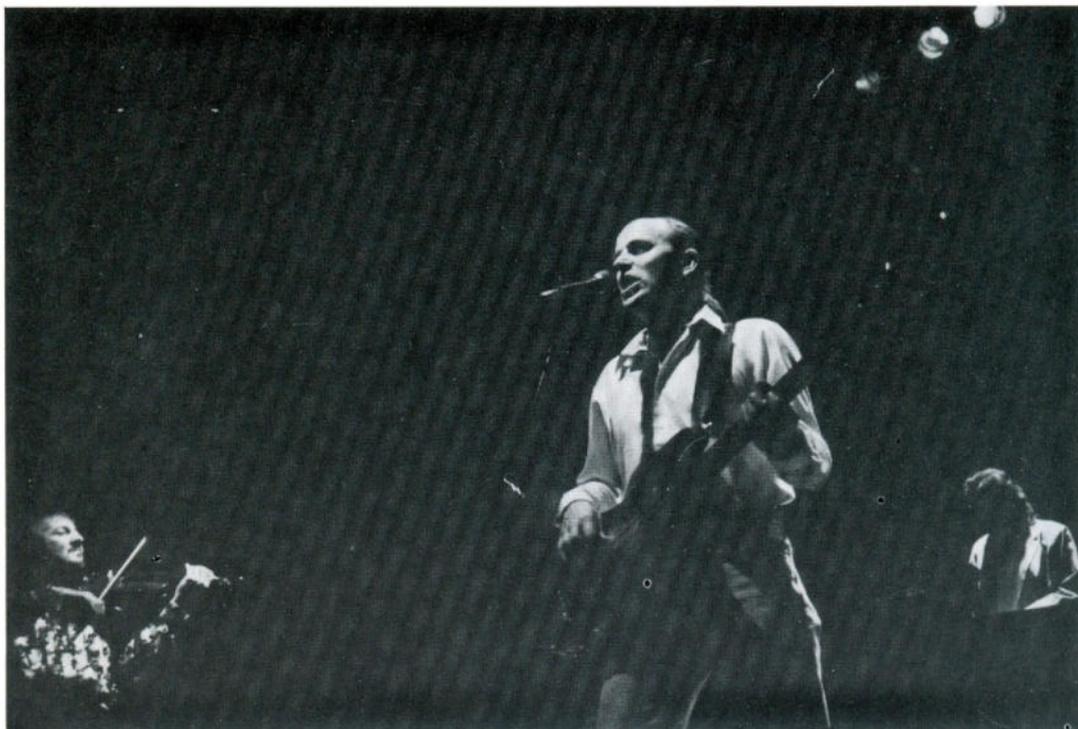
ever, Hugh and the White Cello were not there, and they should have been. OK, so ELO no longer feature Jeff and Richard (hence the Part II tag), but the difference there is that they were just not interested anymore. They had other things to do, which is great - we wish them all the luck in the world, but when an asset such as Hugh is available and enthusiastic, why on earth did you leave him at home? Perhaps someone would like to write in and tell us.

Backstage after the gig, the band were mostly pleased with their first gig in almost a year. Neil was spotted in his usual mode of enjoying every second of the proceedings and commented that it was great to play live again after such a long gap. He said that the UK Tour was almost like a false start wherein there was a big build-up, seven fantastic shows, then nothing much for months, and he hoped that things would really keep moving this time. Pete was engulfed by fans wanting him to sign the Hohner advertising poster of himself playing one of their guitars, whilst Bev and Eric wandered around making the appropriate "mingling" noises, before embarking on the tour bus bound for Hamburg on an overnight journey equivalent to the distance between Brighton and Aberdeen!

Mik and Kelly opted to go Peter Pan-style and flew next morning, violin case and pony-tail flapping in the breeze.

It was almost 8.30am, rush hour, when the FTM-mobile passed ELO Part II's tour bus just outside Hamburg. We were sorely tempted to blast the horn and shout loudly through the window in an attempt to wake them from their golden slumbers. Why should they sleep all night in a luxurious chauffeur-driven coach whilst we had to drive ourselves? Instead, we waved passively, as one would after spending all night staring red-eyed at a moving German autobahn.

Tonight's venue, **The Musikhalle**, was an ornate turn-of-the-century type theatre where the show was scheduled to begin an hour later than the usual 8pm due to a very late "load-in" of the gear. According to the tour itinerary, although the trucks could unload onto the street, nothing could enter the actual venue until 2pm. One could imagine a morning spent sitting on the pavements amongst great stacks of amps and cabs, whilst shoppers skirted around and traffic wardens checked to see if they could stick a parking ticket on a boxed set of Premier drums.



The audience were seated, and it was well-past nine o'clock, but the lighting crew were still performing on a pair of shiny, high ladders, balancing precariously like some kind of aerial support act. A rapport was built up with the audience who cheered and applauded every time the crew managed to direct a spotlight onto a microphone, until Tour Manager **Bernie Boyle** spoiled the fun and bade the crew be on their way. A not-so-grand entrance was made by the band, with no intro tape and no explosions(!), and not really too much applause (in the words of **Stanley Holloway**, *"There were no wrecks and nobody drowning - in fact, nothing to laugh at, at all"!!*). The first couple of numbers suffered so badly from sound problems that it was hard to believe it was actually ELO Part II up there. Looking down on the mixing desk (as we Gods often do), it was apparent that the engineer was in a state of utter panic, faders flying up and down, and knobs a-twiddling furiously. The fourth number of the set, **SHOWDOWN**, suddenly snapped into shape and thereafter, everything was sunny in the garden. This turned out to be the best performance of the band both as a unit and as individuals, Bev in particular really "getting it together, man" during his drum solo, whilst Mik and the Blue Violin unleashed

themselves onto a flight of fantasy and a flurry of fancy fingerwork during **KISS ME REG** (sic), a number which Pete introduced as being about Neil's friends. Can't imagine why - perhaps Reg is a friend of Bruce's...?! Kelly was moved to climb upon his amp and leap off spectacularly whilst the amp itself, not to be outdone, teetered dangerously then crashed to the floor. This incited a flux of attention-seeking roadies to invade the stage muttering, *"One, Two"*, whilst jangling great bunches of redundant keys and sporting **Rod Stewart** T-shirts (size Extra Shrunk), and dangling last year's Access All Areas passes from around their necks. Kelly was later overheard arguing with his insurance company about the use of parachutes on stage.

Tonight, Bev clarified the situation concerning Mik and Kelly's position with ELO Part II, announcing them as *"Special Guests from their own band, OrKestra"*, which led Kelly to introduce their new single in Germany, **FLY AWAY**. The song came over extremely well and seemed not at all incongruous within the ELO Part II set. In fact, it was so well-received by the audience that a "confetti-bomb" of OrKestra stickers exploded above their heads. Or maybe it was just a load of Germans trying to rid themselves of a pile of unwanted pro-

motional material - either way, it looked pretty impressive! Interest in OrKestra is very strong, and it is obvious that they would do very well touring Europe in their own right. A particularly wild version of **EASY STREET** featured Mik and Pete chasing each other(!) giddily around the stage, holding "solo battles" between The Blue Violin and The Hohner Guitar, whilst Neil careered about, shaking his headband fervently. Lou's stage persona is, well, reserved, to say the least. A graduate of The Bill Wyman School of Stage Presence, it appears at times that Lou's spirit leaves his body and goes for a wander along the astral plane, but the sound he creates is absolutely scintillating. His interpretation of string-sounds on keyboard is done with such expertise that one needs only to close their eyes in order to imagine the presence of the MSO. It is probably quite difficult to be inspired by a set of ivories (oh, all right then, plastic) and a page of sheet music, because when confronted by a real live orchestra, Lou is very animated and fascinating to watch...and he looks so fetching in his elegant white tails! (**HOOKED ON** gigs are planned for England this year).

An after-gig gathering at the most well-appointed Holiday Inn led to several members of the band (who shall remain nameless for the usual fee!) organising a trip down Hamburg's notorious **Reeperbahn**. Apparently, all sorts of things go on there; you can play bingo and drink coffee all night long, and the people are ever so friendly! FTM went to bed. Next day, those who stayed in the hotel spoke in hushed tones of a phantom marsupial roaming the corridors in the dead of night, and there

was much a-humming of the theme tune to the TV show, **SKIPPY THE BUSH KANGAROO**. Very mysterious!

Southbound again, this time to **Nuremburg**, for which directions had to be asked at a Tourist Information Bureau. "Aha!" exclaimed the officer, in a manner not unlike **Basil Fawlty**. "Zo, you are Eeenglish, ya? Vell, in Germany, ve make a charge for information. Ve charge ze Eeenglish two marks. Eet ees to cover ze Var damage"!! We paid and made a run for it. Definitely a case of, "Well, we mentioned it once, but I think we got away with it"!!

The **Meistersingerhalle** (yes, all one word) is a newish, purpose-built concert hall right at





**ERIC TROYER:** "Calling all...tum ti tum..."

the end of the No.9 tram-line. German trams are very roomy, which is quite handy for all the drums and guitars and stuff you need for a concert... Anyway, the audience rose from their seats at the first strains of **TURN TO STONE**. Unfortunately, that is what it was - a bit of a strain. The band never really took off that night. It is one of those intangible things upon which it is difficult to put one's finger - some nights everything gels and things really storm along, and some nights it just doesn't happen. It wasn't absolutely terrible; it was just, well, some you win and some you lose. One noteworthy point came during Bev's solo, when it seemed that Spielberg himself had taken over the lighting console and the drummer and his kit looked like the closing sequence of **CLOSE ENCOUNTERS!** However, the lighting was practically non-existent when Bev (almost)

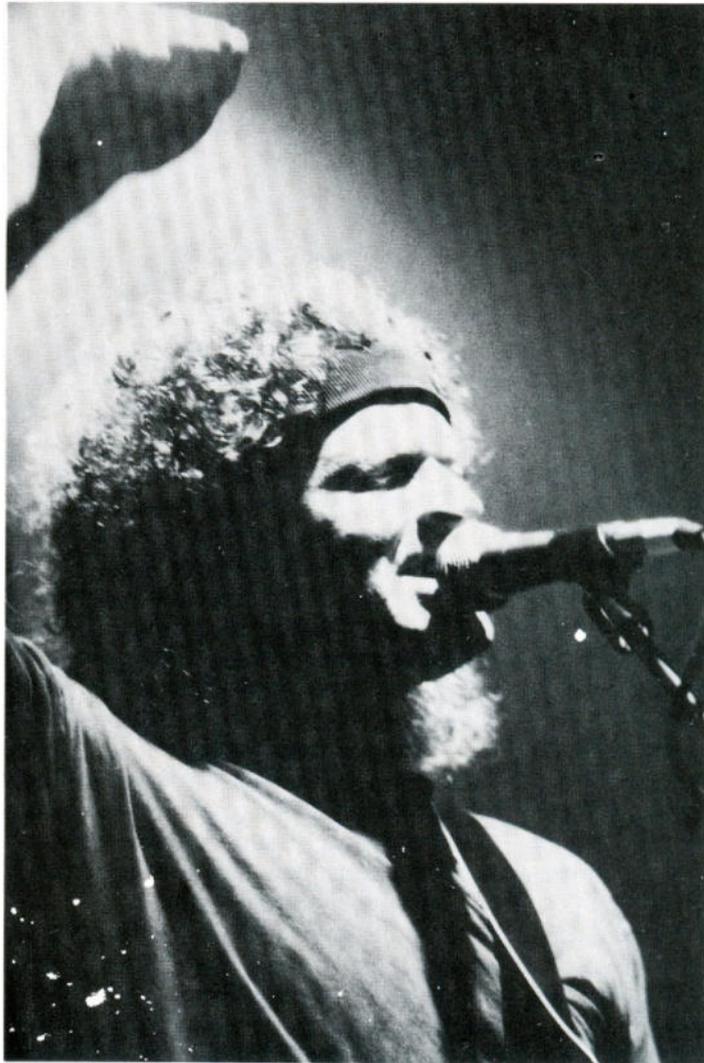
appeared at the mic to intone the bass vocal on everyone's favourite ballad, **STRAINED CABBAGE** (Kelly's joke, not mine. Nothing to do with me, mate!). At the end of the gig, it was obvious that the audience did not feel short-changed, but the band did and were subsequently disappointed.

Three hundred miles north east of **Nuremburg** lies a city which has been the centre of much political and social attention, **Berlin**. Driving out of the west, the roads deteriorated dramatically and the surroundings became greyer and more austere. Berlin itself is an impressive city, filled with great historical monuments (so the band should feel at home here - aaargh, stop hitting me. Put that drumstick down!), not least, the **Brandenburg Gate**, which stands along the line which once divided East from West. The only remaining traces of The Wall are to be found on the stalls of market traders on the eastern side of the gate, who were selling it in small graffiti-tied chunks for three or four

marks. Ironic, really, that the very people who were once trapped by The Wall are now making a living flogging bits of it to the tourists. There had been warnings that this day the 1st of May, was always marked by riots attempting to highlight social problems. Although police presence was heavy, no trouble occurred in the vicinity of today's venue, **The Tempodrome**. By this time, Part II's choice of venue was becoming increasingly worrying - here we had a large canvas tent which again looked far more in keeping with a circus rather than a rock band. Still, it would accommodate **Percy The Performing Penguin** and **Clarence the Cross-Eyed Camel**, who had been so thoughtfully liberated from the Circus Krone in Munich and had since travelled happily on the roof-rack of the Tour Bus. Tonight's gig proved to be

the most enjoyable so far. The audience had been absolutely packed in and were noisily enthusiastic, whilst the sound was fine and the lighting much improved and far more photographer-friendly than previous nights! The capacity crowd was probably helped by the fact that Mik and Kelly had been involved in a radio programme earlier in the day, promoting both the gig with Part II and their own work with OrKestra. The exciting atmosphere inspired the band, and everyone seemed to enjoy themselves, Mik revealing his sense of humour by leaning casually against a speaker whilst awaiting an opportunity in which to stick his fiddle (if you'll pardon the expression!). Kelly was into singing rude words again, and no, they will not be repeated in these delicate pages, but at least he was vocalising something. Our chum from New York, a Mr Eric Troyer Esq, committed the cardinal sin - not only did he forget the words to Jeff's songs, he forgot them to his own as well. Never mind, Eric. It's a long show!

The Germans have a special way of showing their appreciation during the slower numbers. A galaxy of twinkling sparklers and flickering lighters swayed gently throughout **CAN'T GET IT OUT OF MY HEAD**, and must have looked pretty spectacular from the stage. Again, as at Hamburg, this was a great all-round performance by the band. Neil goes from strength to strength, his physical presence being powerful and impressive enough to remind one of **Springsteen** - all heart and soul. Kelly leads by example, setting a high precedent which he rarely fails to live up to, his ebullience reaching all five quarters (eh?) of the audience, whilst Pete's warmth in both his personality and his pla-



**NEIL LOCKWOOD: - BORN IN W.A.L.E.S!**

ying radiates endearingly. Eric's main force lies in his high quality backing vocals, particularly when supporting Kelly's lead, and of course filling what would otherwise be an enormous gap in the top layer of ELO's distinctive vocal sound. Bev - well, he has become a bit of a legend, really, which probably makes things a little difficult for him. So much is expected of Bev, not least from himself. The impression is given that, although the audience are more than satisfied, Bev is not always totally happy with the performance. There is no point in saying (in the time-honoured rock'n'roll tradition), "Hey Bev, great drum solo tonight", if he doesn't agree. This actually happened one evening when two well-meaning German fans approached him. Bev replied, somewhat ter-



**MIK KAMINSKI: "Play that funky Blue Violin, white boy"**

sely, "Really?" Conversely, the same comment was made the following night, and the response was a huge grin from Bev and a genuine, "Oh, thanks" - because it *was* a great solo. So don't bullshit the drummer!

The brightest star of the tour? Well, it has to be **Mik Kaminski**. He and his little blue partner worked so hard and with such genuine enthusiasm that even the "bored-seen-it-all-before" security staff were impressed. Mik and the Blue Violin are crowd-pleasers but with absolutely no compromise to the music whatsoever, particularly during the solo (which now features **HALL OF THE MOUNTAIN KING** and other tunes of no fixed abode). In fact, for "solo" read duet! Mik and the Blue Violin defiantly challenge the audience to concentrate and really listen whilst still being visually most exciting and entertaining. It is well-known that Mik has been perfectly capable of such delightful showmanship for years. However, during this tour, he really used it to such complete effect. He doesn't go over the top, nor does he force it - it is simply natural and brilliant. Whatever happens in the future with **ELO Part II** and **OrKestra**, Mik must be given the platform he

so richly deserves, because the audience deserve it too. So there!

Four shows followed at **Dusseldorf, Osnabruck, Frankfurt** and **Hanover**. Rumour has it that Osnabruck was in a fish tank and Frankfurt's venue was at the end of a long piece of string attached to a hot air balloon. However, the FTM- mobile ran out of petrol on its way to Dusseldorf, and had to hitch a ride home on a passing mule train. It is reported by a Reliable Source that Dusseldorf was a breeze, featuring another great performance, the highlight of which was Kelly trying out an idea mischievously suggested by FTM.

"Why don't you introduce **FLY AWAY** in German?" they said (facetiously). Mr R Source tells us that, after one or two attempts, Kelly announced to the mystified but highly amused audience, "*Meine Deutsche is sheitze!*" It is thought that they got the general idea!

So, what follows a successful tour of Germany? Suggestions of tours for **Part II** in **South Africa** and **South America** were confirmed as possibilities(!) by Neil (probably caught the rock business in a nutshell, there - a confirmed possibility!). **OrKestra** are look-

ing forward to further success in Europe, with singles already released in Holland, France, Germany and Italy, along with a high-profile gig in Genoa at a festival including ELP (thought they'd retired to do the garden). So there you have it - ELO Part II and OrKestra score a decisive victory in Germany (4-2 after extra time).



*A Touring Picnic Basket Production for FTM.*

*There are certain people to whom very special thanks are due. They gave two of the most precious commodities available - time and effort - in limitless quantities. These people know who they are, so - thanks a million*

## **ELO'S GREATEST HITS LIVE (SCOTTI BROS.**

**72392 75269-2) A**

**Review by John Van  
Der Kiste**

My first reaction on seeing the track list was "Why all the old songs?". On second thoughts, it was inevitable that audiences would still want the material with which the old band are associated; and it would have been rather short-changing punters to slap out a live set consisting of the same stuff that graced last year's studio release, as the musical differences would have been very slight.

Anyway, it's sufficient proof (if still needed) that ELO Part II have paid their dues as a band capable of putting on a fine stage show as well as coming up with new product that stands up beside the old. Hitting the road with the MSO may have been a financially dodgy move (yeah, all right, I've always been one for understatements), but it's given the

sound that big bold orchestral feel it always hankered after live. And Pete, Neil, Eric and Kelly, while not sounding like Jeff clones, handle the vocals just as well, even down to the tongue-twisting piece in **TURN TO STONE**.

The set opens with Eric's **OVERTURE**, leading into the aforementioned **TURN TO STONE**, with Bev hitting the drums like there was no tomorrow. **EVIL WOMAN**, I'm glad to say, comes close enough to the phased strings effect halfway through, and Eric adds some tasty keyboard touches. **SHOW-DOWN**, next, turns into a fitting showcase for Pete's lead guitar. A strident **LIVIN' THING** follows, complete with Mik's pizzicato violin. Kelly, his partner in OrKestra, clearly relishes taking the lead vocal on the ever-bubbly **HOLD ON TIGHT**. It must be said though that the band could play this song on autopilot, and live it's always lacked the excitement generated by the buzzsaw guitar of the studio version. **TELEPHONE LINE** is vocally impressive and makes effective use of the MSO, whilst **THOUSAND EYES** (the only Part II original to make it here) matches the original well. Best of all is **CAN'T GET IT OUT OF MY HEAD**, prefaced by an exuberant, majestic **ELDORADO OVERTURE** (all right, spare us the dodgy BBC soap references). And, like George Harrison, they finish off with **ROLL OVER BEE-THOVEN**, several minutes longer than the version that appeared on that *other* ELO 2 LP(!). They pull out all the tricks on this, from the **5th Symphony** intro to a cunning little halt after the last verse and "The music will never **STOP**", followed by the firework bangs. Nice one, guys.

Like the video, it's annoyingly incomplete (no **STANDIN' IN THE RAIN/MR. BLUE SKY** or **FLIGHT OF THE BUMBLE BEE** for instance), but you can't have everything (*Why not? Greedy FTM Ed*). I never saw the show live, but this sounds like a perfect souvenir if you were there - and still an essential acquisition even if you weren't.

# Rare Record Club

## From **GREATEST HITS** to **DON'T WALK AWAY**

To round off ELO's most successful year, Jet released **ELO'S GREATEST HITS** (JET LX 525), amazingly enough their first "official" UK compilation. And a curiously half-cocked affair it was too; ELO were then the world's biggest band, and their massive worldwide audience could very easily have accommodated a double album. Instead, **GREATEST HITS** shoehorned only eleven of the band's eighteen Top 40 hits up to that point (**CAN'T GET IT OUT...** having charted as part of the **ELO EP**) into a drab sleeve that had "cash-in" written loud and clear all over it. The front cover consisted of the ELO logo made into a medal, pinned to (we assume) someone's uniform. The back cover again had the "uniform", but was overlaid with an out-take shot of Jeff from the same session that produced the **DISCOVERY** liner photos, together with an informative (and extremely funny) letter from the great man himself, in which he talks about the songs on the LP and thanks the fans for buying the records. It doesn't tell you anything you didn't already know, but there are some great jokes ("*I now write most of my songs on the piano...mainly because I can never find any paper!*"). The liner kindly gives us the lyrics as well, including the first appearance of **SHOWDOWN**'s words. The other side is yet another band shot from the **DISCOVERY** sessions, this one in black and white. To complete the package, there was yet another merchandise offer (surprise surprise!).

What of the track listing itself? Only two songs represent the pre-1975 band; namely **SHOWDOWN**, and **CAN'T GET IT OUT OF MY HEAD**. The first is particularly interesting for two reasons; in the UK of course, CBS/Jet did not own the rights to it, and had to license it from EMI. Secondly, it's also slightly edited, the track fades out earlier than the 1973 original. In contrast, **CAN'T GET IT OUT...** is the full-length LP version, not the brutal three-minute single edit, as indeed are **MA-MA-MA-BELLE**, **STRANGE MAGIC**, and **ROCKARIA!**. Unsurprisingly, the bulk of the album is made up of tracks from **ANWR** and **OOTB**, but inexplicably, none of that year's four (count 'em!) Top Tenners from **DISCOVERY** were represented. The only justification I can think of for this is that Jet plainly hoped the casual buyer would get **GREATEST HITS**, realise the recent singles weren't on there and then be forced to buy **DISCOVERY** as well. This tactic may indeed have worked at the time, but in retrospect it was a short sighted move, as your average compilation buyer would overlook **GREATEST HITS** in favour of a more complete LP (witness the success of the Telstar "**Very Best Of**"). This analysis was backed up by Joe Punter: - released in November in time for the Christmas market, **GREATEST HITS** stalled at a lowly No. 7, and remained in the charts for a mere 18 weeks, which can only be said to be disappointing by their standards

at that time. Consequently, its value today is no more than £6.

ELO's first release of the new decade came in May. **I'M ALIVE** b/w **DRUM DREAMS** (JET 179) was the flagship release from the **XANADU** film. It featured a first for ELO; an original (excepting a couple of alternate takes) B-side! Admittedly, **DRUM DREAMS** (as the title suggests, a drum instrumental) wasn't the most exciting record ever made, but it was a step in the right direction in giving the fans a bit of value for money (incidentally, if you wanted to be really pedantic, you could still say that strictly speaking it wasn't an original B-side because it does actually appear in the film, although it never made it onto the soundtrack). The picture sleeve was quite attractive as well; a blue backdrop with the art-deco **XANADU** logo on it; the reverse inevitably featured...you guessed it! The ELO motif. Interestingly, the label design was also blue with the film logo, practically the cover in miniature in fact. A mint condition copy of the single will set you back £3.50 today. As good as any of the singles from **DISCOVERY**, **I'M ALIVE** worryingly stalled at No. 20, their first single to miss the Top 10 since **TURN TO STONE**. It remained in the charts for a reasonable nine weeks, but ever-lower chart positions would be the shape of things to come.

Before the gloom came the indian summer though. Not strictly speaking an ELO release (it has an ONJ B-side, for a start!), **XANADU** (JET 185) itself hit the shops at the beginning of June, and was No. 1 by July 12th, a position it held for two weeks. Both its chart placing and its chart stay (it remained in the Top 75 for a total of 11 weeks) were helped not only by a regular 7" p/s (which consisted of a ghastly fluorescent pink backdrop overlaid with the film logo and ONJ's eyes), but also by a limited edition gatefold version, which cleverly retained the "cut-out" eyes, so that when you opened up the gatefold you could see the whole of ONJ's face, in a manner that bizarrely recalled the original sleeve of **ON THE THIRD DAY**. In both cases, the records themselves were exactly the same, with a deep red label and backed with ONJ's **FOOL COUNTRY**, which did not appear on the soundtrack. An ordinary 7" p/s is worth £4, and a gatefold sleeve version £6-7. Finally, to

push the single over that final hurdle to the top slot, Jet released a 10" pink vinyl pressing (JET 10- 185) which had a circular hole cut into the picture bag in order that you could see Livvy's face, which now formed a picture label. This spectacularly tacky item is worth a tenner or more these days.

Public expectation was now sufficiently high that it was felt safe to unleash the album itself (JET LX 526). Again, no stone was left unturned in marketing the "product". Firstly, there was the typically lush gatefold sleeve which resembled the screen of some old '30's art deco cinema (the very era the film sought to re-capture). On the back print was what looked like a cardboard cutout of ONJ holding up the ELO motif, Atlas-like (one initially wondered if on opening the album whether there would be another pop-out model to join **OOTB!**). The inner half of the gatefold unsurprisingly was made up of stills and credits from the movie. The liner doubled as a lyric sheet and cleverly used the colours of the sleeve to differentiate between the two distinct halves of the album, that is, purple for the ONJ side and blue for the ELO side (this idea was taken to its logical conclusion by having the labels use these colours as well!). Each side featured photos, but interestingly on the ONJ side there was only a photo of the composer **John Farrar**. The ELO shot was yet another out-take from the **DISCOVERY** session (yawn), featuring the four members who played on the album. Initial copies of the LP came with "free colour postcards" from the film (wow!) and to complete the package there was the inevitable T-shirt and merchandise offer. A mint condition copy of **XANADU** complete with its inserts is worth about £8.50 today. The LP quickly reached No. 2 in the UK charts, a flop by ELO's standards at that time, the "Olivia" factor clearly having done them damage. It was in the LP charts for only 17 weeks, one less than the less than satisfying "**GREATEST HITS**" LP.

ELO quickly needed a confidence booster, another big hit. They nearly got it with **ALL OVER THE WORLD** (JET 195). Again, nothing was left to chance, and in addition to the usual 7" in p/s, there was a blue vinyl 10" in a similar cut-out sleeve to the **XANADU** single, although the picture label of Livvy's face was substituted by...erm...the ELO motif

(have these people no shame?). Saturation airplay of what was probably the most commercial track on the LP saw it rise to No. 11 in August, remaining in the charts for a respectable two months. B-side was **DISCOVERY**'s worst track (to these ears, anyway!), **MIDNIGHT BLUE**. On the 7" at least, the label design reverted to the yellow JET "21st Century Fox" logo. A standard 7" in p/s is worth about £3.50, and the 10" version about £10-12.

ELO's final release of this disappointing year was the gorgeous ballad **DON'T WALK AWAY** (JET 7004). Backed with **ACROSS THE BORDER** from OOTB, it also featured a more normal Jet label design. Early copies came in a beautiful p/s on excellent quality paper, utilising artwork from the merchandising leaflet with a different logo on a grey background. Disastrously for ELO however, the track didn't get in the Top 20 (their first such failure in 14 releases), peaking at No. 21. It did stay in the charts for a healthy 10 weeks though, which did sugar the pill a bit. Why did it flop? Maybe because it was the fourth release from the same LP, and also because collectors had been spoilt by original B-sides, 10" coloured vinyls etc, and had expected more of the same. Either way, in its p/s the single is worth £4.50 today.

*Next Issue: From FOUR LIGHT YEARS to THE WAY LIFE'S MEANT TO BE.*

## **The Making Of XANADU**

*ETM: This mini-interview comes from a 1980 TV "rockumentary" which to my knowledge has never been shown in the UK. Rather than bore you rigid with a straight transcript, featuring in-depth interviews with hairdressers, extras and some bloke who just happened to walk past the studio at the time, we've decided to only print the bits that Jeff appears in. Share and enjoy!*

**INT:** I'm sitting here with Olivia, Jeff Lynne and John Farrar, who has produced all of Olivia's albums, and now you're writing several songs for XANADU. What kind of songs are you writing, John?

**JE:** Songs for specific situations in the movie.

**INT:** Have you ever worked with Jeff before?

**JL:** No, we haven't, no. This is the first time I've met John, and it's the first time I've really got to know him, and all that.

**JE:** What do you think?

**JL:** Well, I dunno, John - I'm still trying to work it out!

[laughs from ONJ]

**JL:** No, he's a nice bloke, John.

**INT:** As far as John is concerned, he's produced all your albums. When did you first meet?

**ONJ:** We've known each other 15-16 years. We met in Australia - I was working on a TV show and John was the leader of the orchestra - the group...

**JE:** I wasn't the leader...

**ONJ:** I thought you were, John! He was playing in the band and I was on the show, so we've known each other since we were teenagers.

**JL:** I would just like to say...summat...Ello Mum, 'ello Dad! [waves to camera] Sorry, I would just like to say...that my ice has melted...no! The way I feel about writing for this film, XANADU is a totally different experience from going in the studio and making an album, where I can go in and do exactly what I want - change anything I want at any moment in time, until I say that's the finished tape and then you can release it. At this point, I have to commit myself totally to whatever I record, and say that's it, here's the finished product that you can use in the film. It's a very very restricting thing, and so it gives you this discipline that is an amazing thing if you work to it - it's marvellous, really.

**INT:** What kind of an approach to the music do you have going in XANADU?

**ONJ:** I think it's going to bring back some romance - it's a modern nostalgic film - that's the best thing way to describe it.

*ETM: Sorry that was so short - XANADU was a terrible period for interviews! Thanks to Alexander von Petersdorff for the tape, and Serena for the transcript.*

## XANADU

Following his marriage to Sandi, Jeff maintained a home on both sides of the Atlantic. Whilst in LA in late 1979, he was offered the opportunity to score a soundtrack for a film that on paper anyway, looked like a surefire smash. It's star was to be Olivia Newton-John, at that point the silver screen's most bankable actress, still basking in the glow of **GREASE**, the most successful musical of all time. Many years previously, Jeff turned down the offer to write the music for the Oscar-winning **MIDNIGHT COWBOY** and was desperate to prove that his judgement was better this time. Unfortunately, **XANADU** was to be no **CITIZEN KANE**, to put it mildly.

Rock musicals have a chequered history. For every **HARD DAY'S NIGHT** or **TOMMY**, there was always a **SGT. PEPPER'S LONELY HEART'S CLUB BAND** or a **CAN'T STOP THE MUSIC**. As well as the risk of making an expensive flop, there were other dangers inherent as well. Whilst **SATURDAY NIGHT FEVER** was a phenomenal success, it so strongly attached the **Bee Gees** to the disco era that it left them alienated from the charts for years. Although it's all too easy to point the finger with hindsight, all the indicators were there; modish star and bands, big-budget musical in a market facing recession, non-existent plot, ...and roller discos! Fortunately, the one area of **XANADU** that wasn't a complete disaster was the music.

The soundtrack album was divided into two halves; Side One was given over to ONJ's material, penned by Australian **John Farrar** (briefly part of **Shadows** offshoot, **Marvin, Welch & Farrar**, Trivia Fans!) and aside from the excellent **MAGIC** and **SUSPENDED IN TIME**, featured bizarre duets with **Cliff Richard**, **The Tubes**, and erm, **Gene Kelly**(!). Side two was **ELO's**, and without doubt was much stronger (but then I would say that, wouldn't I? Entertainingly enough, when it was finally released on CD, the Japanese in their infinite wisdom saw fit to put the **ELO** tracks first, as ONJ's career went into terminal decline). It kicks off with **I'M ALIVE**, which is different to the version heard in the film. I've always felt this to be an underrated song in the **ELO** canon, and judging by its performance in our Poll last issue, a number of you agree with me. Semaphored in by a chattering Tandy synth intro, the song proper literally erupts thanks to a volcanic bass/drum combination, and once again, there were enough beats-per-minute to satisfy **ELO's** newly-found disco audience. The treacly harmonies are literally spooned on, and indeed there's nothing wrong with a little syrup every once in a while. Towards the end, the track takes on neo-**MR. BLUE SKY** proportions when **Richard's** keyboards propel the song into unheard of heights of pomposity, capped by the phased drum outro. Wonderful stuff.

# Album By Album



John Farrar

Olivia Newton-John

Jeff Lynne



FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

# XANADU

I must confess, I've never really been able to get into **THE FALL**. There's nothing wrong with it as such, it's just never gelled for me. There are a number of nice touches - the heartbeat-like bassline, the "*It's a lie*"-harmonies, and the resurrection of the neat trick first used on **TELEPHONE LINE** whereby the vocals appear initially to come from a telephone, before "fading in" to normality. Overall though it's too jerky, rather as if the song is being pulled in different directions. Alone of all the **XANADU** tracks, it sounds underproduced; strange, when you consider how long Jeff spent recording them.

**DON'T WALK AWAY** is another oft-overlooked number that nevertheless rates as one of **ELO's** finest ballads. Jeff gives one of his best ever vocal performances on a song that puts just about everything on **DISCOVERY** to shame. For once, the lyrics are tasteful and extremely effective, relying as they do on traditional metaphors of broken dreams, shadows and lonely rooms to get across its melancholy message, aided by truly inspira-

tional backing vocals that propel it to its final fade.

After the moody introspection of the two previous numbers, **ALL OVER THE WORLD's** fake party noises come as a bit of an interruption. The obvious hit, it threw in all of the production tricks then known by Jeff; sound effects, whipcrack drum intro's, gimmicky keyboards, spray on multi-layered harmonies and pun laden lyrics (such as listing Jeff's birthplace **Shard End** amongst such cosmopolitan cities as New York, London, Paris and Rome!). Whilst it's certainly effective from a distance, on closer inspection the sheer amount of artifice leaves the song curiously lifeless. It's a bit like scratching the paintwork on a Maserati and finding a Mini underneath.

All of which sets up the title track, and the album's closer, rather well. For the first time since their debut album, Jeff gives over lead vocals on an entire song to another vocalist, inevitably **Olivia Newton-John**. As with **ALL OVER THE WORLD**, this smacks

strongly of having been assembled on a production line rather than out of any genuine desire to do a collaboration (especially when you consider that ONJ added her vocal in an entirely different studio after the backing track was completed!), and it's therefore almost impossible to listen to it without a sour taste in your mouth. Suffice to say, the backing track sounds completely at odds with the vocal, and neither band nor singer can honestly say it's great performance. Not that Joe Public cared; it gave ELO their first and only UK No. 1 hit (and ONJ her last!) when released as a single. It was a curiously bloodless triumph when you consider the records they put out that never made the top slot though.

XANADU (the movie) was a box office disaster. Jeff in particular took its failure very badly, and came to loathe his involvement with the film. To this day, not one song from it has ever been performed live. Despite being a mega-flop with both critics and punters as a film, XANADU was extremely successful as a soundtrack in commercial terms. However, without a doubt it finally destroyed any pitiful remaining shreds of credibility that the band might still have possessed. By attaching themselves so publicly to *the* late 70's female icon, ELO became totally identified with that era in the eyes of the public. It didn't help that the band's sound had become completely stylised; even the best songs on the album sounded like they had been meticulously put together out of components patented five years ago. If you'll forgive the pun, it was clearly time for a change.

## **"..ERM, WHO DO I WRITE TO?"**

Since I handed over the Supplement Service to Serena and the Subscription Renewal to Mark and Anna, I appear to have confused an awful lot of you, who still write to me at every opportunity. The reason I originally "farmed out" these jobs is because I simply don't have the time to do them properly, due to my other commitments. If you *do* write to me, most of the time it just gets forwarded on to someone else, causing extra hassle for me

and frustrating delays for you. So PLEASE, take note of this (hopefully) definitive guide to that question at the top of the page. Help us to help you!

**Mark Tucker & Anna Bialaga**  
50 Rushton Road  
Cobridge  
STOKE-ON-TRENT  
ST6 2HR

Please write to **Mark** if you are renewing your subscription, changing address or enquiring about back issues of FTM. Please write to **Anna** with general enquiries such as requests for info, valuations of records, etc, but please remember to include an SAE/IRC, as you won't get a reply otherwise!

**Serena Torz**  
9 Mayfair Ave  
ILFORD  
IG1 3DJ

Please write to **Serena** if you are joining the **Supplements Service**, or sending new SAE's. If you are sending off for any of the FTM - organised Merchandise offers advertised through the Supplements though, please address your letters to **MATTHEW TURNER C/O SERENA TORZ** at the *same* address. Similarly, if experiencing any problems, i.e. non receipt, delays, damages etc. with your goods, please contact **Matthew**, *not* me or Serena! I am not directly involved in any of FTM's Merchandising offers any more.

**Andrew Whiteside**  
87 Dryfield Road  
EDGWARE  
HA8 9JW

Right, basically anything else apart from the above! This includes letters for inclusion in **Send It**, your **Poll Results**, articles for possible inclusion in FTM, snippets of news, **Pen Pals**, **Classified Ads** (in the case of the latter, please send payment to *me*, not Mark or Serena) etc. You can also write to me if you're still not sure who to contact (although you've got no excuse now!), as long as you realise I might not be able to reply straight away. Finally, also contact me if you're having trouble getting a response from Mark, Anna, Matthew or Serena, as I want to know.

**OK, IS EVERYBODY CLEAR NOW?**

## 1980 SOUNDBITES By Rob Caiger

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*Beginning of year:* Violinski release promo only 7", **SCENARIO/WHAT'S YOUR GAME** (Jet 167). **SCENARIO** was the original title of **IN THE DISTANCE**, which would later appear on the LP **STOP CLONING ABOUT**.

*February 12:* ELO voted Top Albums Band by **Music Week** for 1979. Jeff attended the awards at London's **Dorchester Hotel** (and was also 2nd in the Top Producer category). Violinski's **SILENT LOVE/CAPTAIN DANDY** (Jet 174) released the same day. Despite (because?) being Radio 1 DJ **Simon Bates'** Record Of The Week, it fails to chart.

*Spring:* **Kelly Groucutt** begins work on solo LP with **Bev & Lou**, but work stopped when **XANADU** sessions begin in **Munich**. Most days they start at 2pm and don't finish before 3am. For relaxation, ELO met up with tennis stars **Jimmy Connors**, **Bjorn Borg**, **Vitas Gerulaitas** and **Adrianno Panatta**. They were very impressed with Richard's knowledge of tennis, and Gerulaitas took guitar lessons from Jeff! Dinner was followed by an expedition to some of Munich's night clubs, where the tennis players apparently put the rock contingent to shame with their partying!

*March 26:* Jeff, Bev, Richard and Brian Jones fly to London to see **Wolves** beat **Notts Forest** 1-0 in League Cup Final.

*April 12:* **Melvyn Gale's** "solo" album (with **Frank Wilson!**) **GIFT WRAPPED SET** (Jet LP 223) released (last issue's info was in error). The LP features **Hugh McDowell**.

*May:* Violinski's second LP **STOP CLONING ABOUT** (Jet LP 232) released to critical revulsion. The sleeve doesn't help (...Nurse, the screens!). Follow-up single, **RUBY RHYTHMS/CLEAR AWAY** (Jet 186) released. Neither chart.

*Spring/Summer:* **Hugh McDowell** appears at the **Queen Elizabeth Hall**, London, with vocal group, **Sing Circle**. He also teaches part time at a London music school and conducts

a children's orchestra. Bev's book is finally finished, and the **ELO Fan Club** and **Radio 1** run a competition for title and chapter suggestions. In the event, hardly any are used on the book's publication in October.

*July:* A row breaks out over the single of **XANADU**, then at No. 1. The film will not appear until September, but Jet have pre-empted it with the single release. Said a spokesperson for the film's distributors: "Obviously we would have liked the record company to have released **XANADU** nearer the movie date". Jet were unrepentant: "The **Grease** album was out three months before the film, and when we heard **XANADU** it was such an obvious single, we just had to release it. And of course, we were proved right: it's number one". However, due to an industrial dispute, **Top Of The Pops** (the UK's most watched music show) was blacked out - ELO's first (and only!) No. 1 and no-one sees it!

*September 18:* **XANADU** the movie receives its London premiere, opening to the public on the next day (and closing the day after that, har, har - *FTM Ed*). Around this time, the **Sunday Times** interviews **Don Arden** at the Jet offices, ending with the classic quote: "People who know me will tell you I'm a pussycat".

*October 23:* Bev's book, **The Electric Light Orchestra Story** is published by **Mushroom Books** (a division of Jet). **ELO Fan Club** members get their copies by mail order, and signed by Bev. The **Daily Star** serialises extracts under such lurid titles as "The Whip Girl Groupie", "Wine, Wives and Trouble" and "What Cleo did with a mouse in mid-air"! The book attracts the thumbs up from fans and critics alike, the now-defunct **Sounds** music paper commenting: "an engagingly frank and unpretentious account...particularly good (if a bit sexist) on-the-road-stuff".

*Autumn/Winter:* ELO sign to **Jet** for a further eight albums (ho, ho, ho!)

*December 14/15:* **Roy Wood** climaxes a successful UK tour with two great gigs at London's **Marquee** club, scene of earlier triumphs with **The Move**.

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## SUBSCRIPTION RATES

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**ELSEWHERE; - Please enquire**

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## POLL RESULTS

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Here are the results of the poll for **TIME** and **SECRET MESSAGES**. Once again, I appear to have confused some of you by not giving clear enough direction. I *did* mean for you to list **PROLOGUE** and **EPILOGUE** as seperate tracks, similarly I although I asked for you not to include the "extra" tracks from the double album, **TIME AFTER TIME** (which appears on the cassette and CD) should also have been included, although not all of you listed it. Never mind! Next time, can you send in your polls for all tracks in reverse order for **BALANCE OF POWER** to the *Editorial* address.

### **TIME**

- 1) Twilight - 171 Points
- 2) Ticket To The Moon - 146
- 3) 21st Century Man - 144
- 4) Rain Is Falling - 132

- 5) Yours Truly, 2095 - 130
- 6) Here Is The News - 112
- 7) The Lights Go Down - 106
- 8) The Way Life's Meant To Be - 100
- 9) Hold On Tight - 91
- 10) Another Heart Breaks - 53
- 11) Prologue - 43
- 12) Epilogue - 28

### **SECRET MESSAGES**

- 1) Secret Messages - 138 points
- 2) Four Little Diamonds - 122
- 3) Stranger - 119
- 4) Bluebird - 115
- 5) Loser Gone Wild  
Danger Ahead - 95
- 7) Take Me On And On - 86
- 8) Rock N' Roll Is King - 76
- 9) Train Of Gold - 64
- 10) Letter From Spain - 60
- 11) Time After Time - 29

## Inside Your Little Black Drawer

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Well, we definitely seem to have struck a chord here! We had a great response to our feature last issue that asked you all to send in details of what non-ELO music you were currently listening to. Everyone likes to talk about themselves, after all. Many of you also sent in biographical details as well after reading John Penny's "Fan Watching" article, so we thought it would be a good idea to combine the two. Keep 'em coming!

11 KINDS OF LONELINESS - Tanita Tikaram  
TENEMENT SYMPHONY - Marc Almond  
DIVINE MADNESS - Madness  
STANDING ON THE BEACH (THE SINGLES) - The Cure  
BEST OF - O.M.D.  
WATERMARK - Enya  
FALL OF THE HOUSE OF USHER - Peter Hamill (Bet no-one's ever heard of him!)(*Well yes, actually - PAWN HEARTS - owning FTM Ed*)  
GREATEST HITS II - Queen  
DISCOGRAPHY - Pet Shop Boys  
OUT OF TIME - REM

By **Matthew Gough** of Frinton-On-Sea, Essex, who is a 25-year old piano technician (he tunes and repairs them, in case you were wondering!). His hobbies are writing and recording his own Lynne-inspired songs, playing cricket, snooker and drinking!

DIVINE MADNESS - Madness  
GREATEST HITS II - Queen  
MARCH - Michael Penn  
FANTASY - Freheit  
WALTZ DARLING - Malcolm McClaren & The Bootzilla Orchestra  
ANYTHING IS POSSIBLE - Debbie Gibson  
BEVERLEY CRAVEN - Beverley Craven  
LITTLE EARTHQUAKES - Tori Amos  
WOMAN IN LOVE - 10cc  
Sugarcubes - anything...

*Ian Byrne, Douglas, Isle Of Man*

George Barron is a 43-year old English teacher (all the best people read FTM you know!), and has the following to say about his hero, Roy Wood:

"There's a lot of self denial involved in being a Woody fan! While my friends repeatedly invade the Megastores for the latest Eric Clapton Box Set, I am exiled to second hand shops and car boot sales hoping to acquire **DOWN TO ZERO**, the one gap in my collection. Will someone in The Music World stop releasing old nostalgic compilations and instead put out his current works. Give us menopausal men a break!"

UNDER THE RED SKY - Bob Dylan  
HYMNS TO THE SILENCE - Van Morrison  
HUMAN TOUCH - Bruce Springsteen (*see a pattern here? FTM Ed*)  
MILAGRO - Santana  
THE PLANETS - Holst

*Rob Summers, Clerkenwell, London*

**Mark Manley** of Croydon in Surrey has this to say; "I am 30, single (apart from a cat called Jeff) and I am a night shift manager at a supermarket "where good food costs less", who finds that when ELO are playing over the tannoy at 3am, my staff work better! Not only fanatical on ELO but also **Queen, The Beatles, Erasure** and **Crystal Palace Football Club**."

This is what is currently going on the CD player of **Joe Farmarco Jr.** of Huntingdon, Massachusetts:

CAN'T BUY A THRILL - Steely Dan  
DAYS OF OPEN HAND - Suzanne Vega  
GET THE KNACK - The Knack  
ROLL THE BONES - Rush  
DREGS OF THE EARTH - The Dixie Dregs  
WHAMMY! - The B-52's  
RINGO - Ringo Starr (*no, never! - FTM Ed*)  
SECONDS OF PLEASURE - Rockpile  
KISS ME, KISS ME, KISS ME - The Cure  
BREAK LIKE THE WIND - Spinal Tap

**Ewan Corben** of Edinburgh lists his other favourite artists as: "**The Moody** (or should that be Birmingham?) **Blues** 1967-81 (any-

thing after that is crap!), Mike Oldfield, Wax, The Eagles, Led Zep, pre-Lynne Petty, Deacon Blue and ELO (oops!)"

A Metalhead speaks! Andrew Rogers of Whickham in Newcastle (it's funny how people are more "into" metal the further North you go!) lists the following as currently getting airtime on his CD player:

OPERATION MINDCRIME - Queensryche  
DON'T PRAY FOR ME - Little Angels  
THE WALL LIVE IN BERLIN - Various  
LES MISERABLES & MISS SAIGON - Various  
STILL LOVING YOU - The Scorpions  
ADRENALIZE - Def Leppard  
ROCK THE HOUSE LIVE - Heart

Meanwhile, FTM's occasional contributor John Penney lists his "Wildly Unhip & Incredibly Varied Top 10" (his words, not mine!) thus:

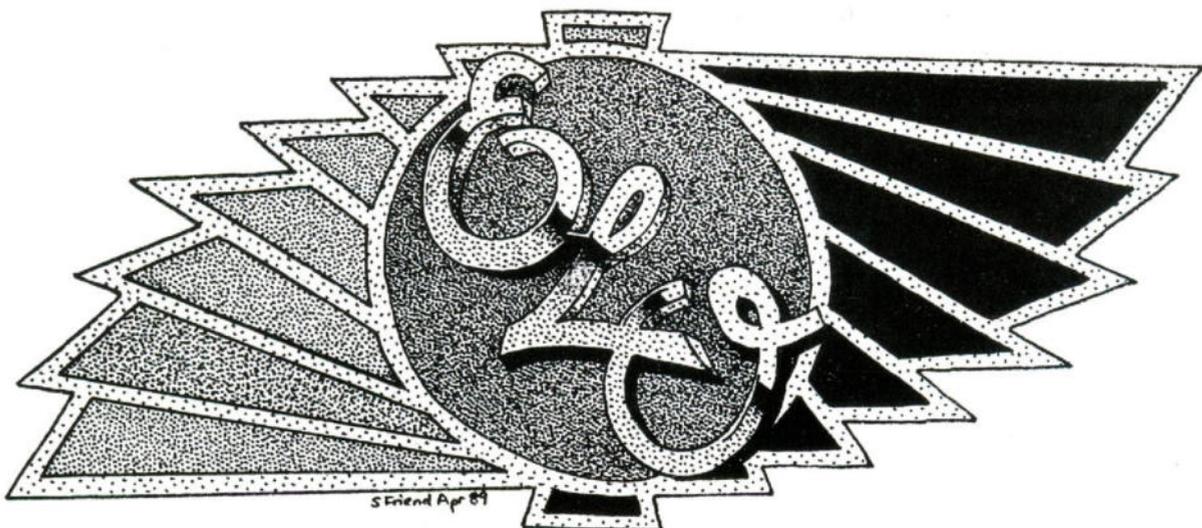
GREATEST HITS II - Queen  
BEST OF - Bucks Fizz  
PUMP - Aerosmith  
EPIC - Faith No More  
THE WHOLE STORY - Kate Bush

THE LAST TO KNOW - Del Amitri  
HAZARD - Richard Marx  
WOODFACE - Crowded House  
HICKORY DICKORY DOCK  
TEDDY BEARS PICNIC (?!?)

Finally, President of the Hugh McDowell Fan Club, Emma Richards (sorry Emma!) of Newport in Gwent lists her Top 10 listening pleasures thus:

THE LUXURY GAP - Heaven 17  
FROM THE INSIDE - Alice Cooper  
THE NUMBER OF THE BEAST - Iron Maiden  
AMERICAN ENGLISH - Wax  
ALL THIS AND HEAVEN TOO - Andrew Gold (*Good taste - FTM Ed*)  
LAMB KEBAB - Andy Pandemonium  
DIRK WEARS WHITE SOX - Adam & The Ants  
DOMINION - Sisters Of Mercy (*Calm down Rob! - FTM Ed*)  
JOURNEY TO THE CENTRE OF THE EARTH - Rick Wakeman  
FUGAZI - Marillion (*Good taste #2 - FTM Ed*)

Right, that's yer lot! More fun n' frolics next time.



***FTM Germany:***

Marc Haines, Patrick Guttenbacher, Alexander von Petersdorff.

## ***The Birthday Party***

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**Dave Pritchard**, songwriter, singer, guitarist and erstwhile member of the **Idle Race**, celebrated his 50th birthday with an all-star bash at that popular place, "Somewhere in Birmingham". The party was a surprise for Dave, who, along with his wife **Fiona**, will be emigrating to Australia shortly, and it must be said, will be missed very much. As the party began to swing, a band of everchanging musicians took the stage (but they all brought it back again) to entertain with 50's and 60's rock n' roll. Midlands TV personality **Malcolm Stent** sang a couple of Beatles tunes before calling up "the birthday boy" himself to sing and play. Dave was obviously "shocked and stunned" by the whole affair; he arrived at the club knowing nothing of the huge gathering of friends and family awaiting him inside!

**Gerry Levine** took his turn on stage, still in great voice after all these years, whilst **Mike Sheridan** sparkled as always, leading a sort of **Nightriders**, including the effervescent **Greg Masters** bopping away on bass in his customary position at the back of the stage, and **Sprike Hopkins** from the Idle Race Mark 2. **Big Al Johnson** in a Baseball Cap showed us why he is everyone's favourite guitar hero, with tasty licks flowing easily from his fingertips. A delightful surprise occurred when **Roy Wood** rocked out in inimitable style on a couple of numbers, including his own classic **CALIFORNIA MAN**, before Dave's daughter, **Felice Pritchard** made a most impressive and confident live debut alongside her father in a rendition of **HOUND DOG**. A cake appeared(!) and was attached fiendishly by a knife-wielding Mr. and Mrs. Pritchard, whilst the local press photographed the event

for posterity (or maybe for the **Sunday Mercury**). After more songs and much mirth from Mr. Sheridan (who, FTM readers will remember, celebrated his own 50th birthday a couple of years back, and the shock of reaching the half-century has turned the former **Blonde Bombshell** into the **Brunette Barnet!**), consensus was reached that the T-shirt Of The Night Award went to a Mr. **Gregory Masters**, who had emblazoned upon his chest a somewhat impolite finger-gesturing design, and when not onstage joyously bubbling bass lines, could be seen in all four quarters of the room at once clicking his camera at all and sundry (could have been "all on Sunday", but it was a Thursday). Why is this man not playing regularly? (*Could it have anything to do with his taste in T-shirts? - FTM Ed*) His enthusiasm lit up the stage.

As the evening wore on, Dave's initial amazement turned into pure enjoyment. He has a great, distinctive lead voice, the potential of which was only occasionally glimpsed in The Idle Race. Also, he is no mean guitar player, being particularly impressive tonight on bottleneck. Talking of bottlenecks, eventually the whole stage was crammed with musicians boogying on down to a selection of good old rockers (and the songs were classics, as well!).

It was a great evening, and a tribute to a musician whose profile has been fairly low over more recent years, but who played an enormous part in shaping the sound of The Idle Race, one of the greatest bands of the 60's. Congratulations Dave. Hope life in Australia is wonderful for you with frequent boomerangish interludes!

*Special Thanks to Fiona, Felice, David and of course, Dave.*

### ***Next Page:***

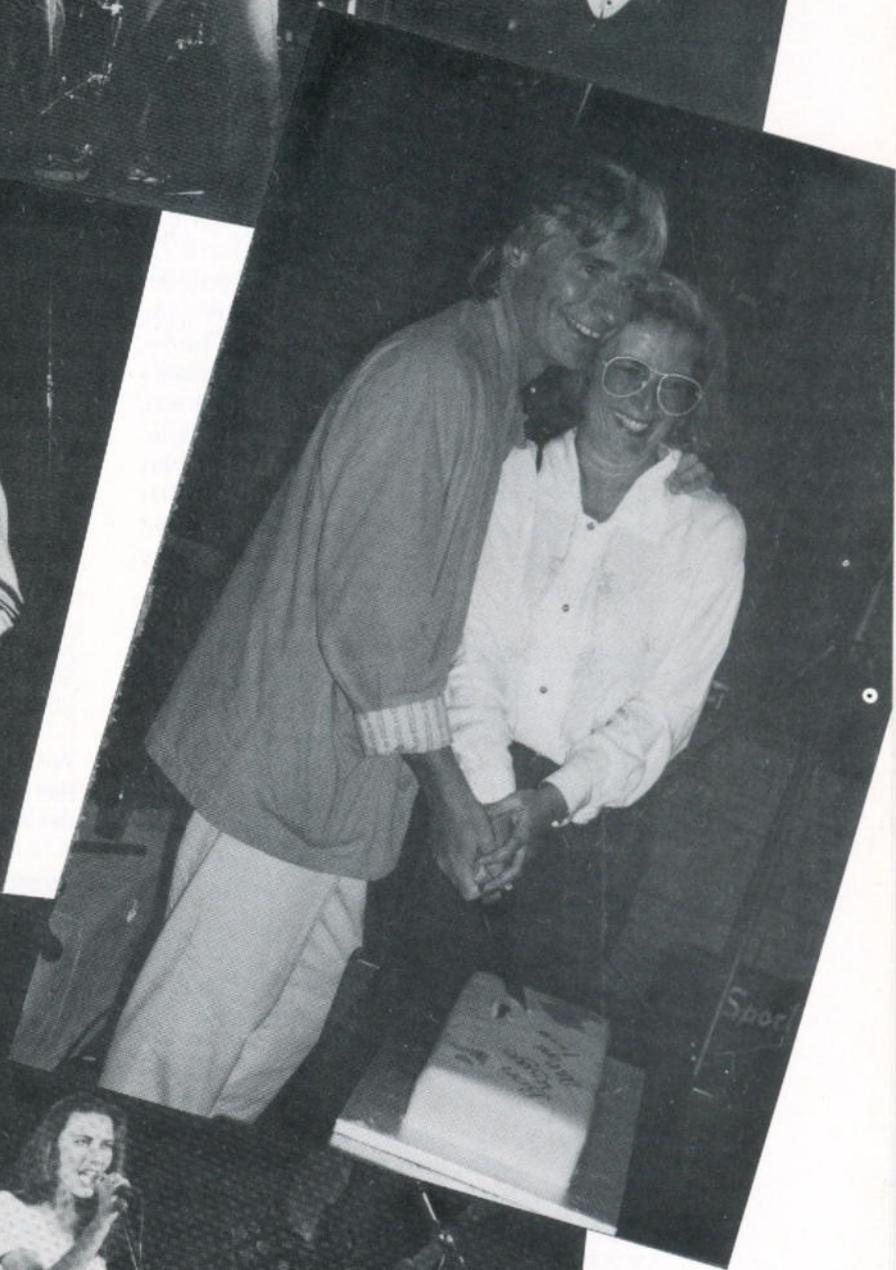
***Clockwise from top:***

***(L to R:) Dave Pritchard, Mike Sheridan, Malcolm Stent, Big Al Johnson***

***Dave and Fiona cut the cake***

***Dave and daughter Felice perform HOUND DOG***

***Dave and Mike Sheridan***



## Roy Wood News By Rob Caiger

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*With a difference this issue, due to the absence of our regular correspondent (get well soon, Gill!), and apparently "Kevin" is busy spotting trains or something, so it's down to me to bring you the latest on Mr. Wood.*

### Roy Hammered

One of Roy's old guitars came under the hammer (not literally!) at **Christies Rock N' Roll Auction** on 7 May. The catalogue described the guitar as: "a blue 1965 Fender Electric 12, allegedly used on Move recordings and performances". Whoever owned the guitar generously threw in the case as well, printed with "Move, handle with care" (*shurely some mishtake - that was the Traveling Wilburys - FTM Ed*), and the sale realised £1,700! If you are wondering what the guitar looked like, it was featured in **Guitarist** magazine, September 1988 issue (and Gill *still* hasn't been credited for her photo!), and **Guitar Magazine**, May 1992 Issue.

### Mercurial Roy

You will have read elsewhere this issue that Roy appeared onstage at **Dave Pritchard's** 50th birthday party. An article, together with a photo featuring **Dave, Roy, Big Al Johnson, Greg Masters** and **Mike Sheridan** appeared in Birmingham's **Sunday Mercury** newspaper on 12 July.

### Roy on the Bandwagon

Roy was also present with **Bev Bevan** and other guests for the press launch of the **Barnardos [Midlands] Bandwagon Concert** at the NEC on July 7. There was lots of local coverage, and FTM is very pleased to report that Roy will be playing live! Maybe he will debut some of his new material - who knows, but it is certainly great to see the man returning to live action again after too long an absence.

### KOR! It's Roy

Roy is featured in the latest issue of **Keep On Rockin'**, the highly recommended 70's pop fanzine co-produced by FTM regular **John Van der Kiste**. As well as a concise (but detailed) retrospective on Roy's career, there's also an illuminating interview granted by the man himself recently, and a cover shot by Gill. If you would like a copy, send a cheque for £2 made payable to **KOR Publications** to:

**Keep On Rockin'**  
**13 Heswall Avenue**  
**ST HELENS**  
**Merseyside**  
**WA9 4DR**

### Psst! Wanna buy a video?

If you want to learn how to do it, Roy will show you how in a new video, of which he is the subject! In case you were wondering what "it" is, it's the secret world of recording production techniques. Those of you with long memories will remember that FTM first mentioned this was under production way back in 1989! More news on this plus review next issue.

### Roy on TV?

Channel 4 are currently producing a programme on Birmingham groups past and present, and though details are sketchy at the moment, we believe Roy will be featured. We'll let you know more as we find it out, but the programme is apparently scheduled for the Autumn.

### Radio Roy

That's it, apart from a certain 25th Anniversary in September, which will mark the launch of **Radio 1's** first broadcast in 1967. For those of you who have slept the last 25 years or listened to **Radio 3** (same thing, really!), it was Roy's song with **The Move, FLOWERS IN THE RAIN** that started it all. "Wonderful" **Radio 1's** celebrations will be well reported, so keep your ears peeled (eh?) for mention of what was probably (unintentionally!) the world's first charity record!

*Normal service will be resumed next issue, so don't smack that TV set!*

## SEND IT...

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ENGLAND

### KEVINS OF THE WORLD UNITE!

Dear FTM

As a collector of Roy Wood's work for many years, I have tried to understand and rationalise his absence from the music scene. Despite his public image, Roy is a quiet introvert, but is he now happy to sit back, presumably comfortably, and live off his royalties (he must be glad he wrote XMAS EVERYDAY!)? On the other hand, is he far from happy with the state of his career and still wanting success?

One cannot help feeling that Roy is his own worst enemy. His contemporaries (e.g. The Sweet, Mud, etc.) have had highs and lows in their careers, but unlike Roy they have kept a working profile either by touring regularly or by songwriting, producing, etc. More importantly, they have kept in touch with the music industry and what is happening. The result? Just look at recent charts to see both Slade and David Essex for the answer.

I know that Roy has had unfortunate experiences with record companies (*You said it! - FTM Ed*), but he shouldn't allow these to do permanent damage to his talent and career. The overriding image that I have of Roy is of a gifted but insecure talent (not unusual), closeted away from the outside world and therefore all of the influences and stimulants (both musical and business) necessary for a successful career.

However much Roy may not wish to recognize it, he needs the discipline and direction of both a management and a record contract. Otherwise, the vicious circle of umpteen years will continue to repeat itself, i.e. working at his own pace, self doubt about his current work feeding his insecurity, leading to greater doubts and so on. It is perhaps telling that even recent collaborations with old pal Jeff "Midas Touch" Lynne don't ap-

pear to have kick-started Roy in the right direction, be it with ideas, enthusiasm or whatever.

I don't wish to come across as too critical or damning of Roy. It is my own frustration at the situation which is coming out and it does so out of genuine concern. The frustration is not helped by my own inability to do anything about the situation.

I would like to see FTM take a more proactive role in terms of his career. For example, what about FTM orchestrating letters or petitions to radio stations or record companies? One thing I believe FTM could achieve as a result of such action is the release of a definitive "Greatest Hits" collection.

Without too much difficulty any artist with anything like a quality back catalogue should have chart success with such a set. With informative sleeve notes for the new audience, success with such an album could, if timed correctly, provide an excellent springboard for the release of the new material Roy is working on. Roy should appreciate (and acknowledge!) such support and sincerity...he may need it some day!

Glen Miller, Lincoln.

*FTM: I gave over most of SEND IT to this letter as I felt it raised some important issues. I personally agree with a lot of what Glen has said, and I think a lot of his suggestions for the way forward for Roy's career would be helpful, but what do other readers feel? Incidentally, Glen and others may be interested to know that FTM is involved (albeit at planning stage only at this point) in helping EMI compile a new Woody compilation in the same vein as the EARLY ELO CD. Watch this space! (FTM cliché #396)*

Dear FTM

I am a Roy Wood fan, but my name is Gill and I live in Bradford. Does this make me something of an "odd-ball"? Please say it doesn't, as it's been worrying me for weeks. Also, could you give me Kevin's address in Walsall.... Ta!

Love,  
Gill.

p.s. The Worshipper is deluded. Roy Wood is God, just ask the Time Traveller. We all have to come out of The Closet sometimes, even if the only thing we have to wear is a Green Anorak!

Dear FTM

On the 16th of May my Dad took me to Manchester on the train. We went to the G-Mex because there was a guitar day on. First I met **Jim Marshall** and bought a Marshall cap. Then after seeing the **Elliot Randall (ex-Steely Dan) Band**, I met **Pete Haycock**. He was at the Hohner Stand, No. 26. He was trying out a **Hohner Revelation** and a **Gretsch**. While he was playing and I was watching I think he glanced up at my ELO badge. Once he had finished I asked him for his autograph. We chatted to him for a while. I was very happy. We told him we went to see ELO Part II at the **Manchester Apollo** and he was pleased. He said it was a tight squeeze fitting the MSO on the stage and that it was a great experience playing in front of them. He told me they had been touring in Germany without the MSO and had gone well. Dad took a photo of me with him and we shook hands. The G-Mex was great fun, I hope I will meet him again next year.

*Daniel Quinn (age 11)  
Carnforth, Lancs.*



**DANIEL AND PETE**

*FTM: Daniel's experience has given me an idea. If you've ever met members (or former members!) of the band, why not write in and tell us about it? If you've got pictures as well, so much the better (N.B. if sending photos, please include an SAE). We'll print some of the more interesting stories next time.*

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## **FANZINES**

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*If you would like your fanzine mentioned in FTM, simply send us a copy, along with information on prices, etc. And please, return the favour, huh?*

### **A NEW DAY**

If you like your rock stars in tights and on one leg, then this consistently excellent **Jethro Tull** fanzine is for you.

**CONTACT:**  
**David Rees**  
**37 Chaucer Road**  
**FARNBOROUGH**  
**Hampshire**  
**GU14 8SP**

**UK subscription: £5.50**

### **NEVER FOREVER**

Kate Bush fanzine with a nice line in colour covers, now in its 5th year.

**CONTACT:**  
**Nev Williams**  
**28 Millbrook Street**  
**Plasmarl**  
**SWANSEA**  
**SA6 8JY**  
**WALES**

**UK subscription £5.20**

### **BROKEN ARROW**

This long-running Neil Young magazine is probably the best fanzine around. Apart from FTM!

**CONTACT:**  
**Alan Jenkins**  
**2a Llynfi Street**  
**BRIDGEND**  
**Mid Glamorgan**  
**CF31 1SY**  
**WALES**

**UK subscription rates: £8**

### **THE AMAZING PUDDING**

The cuddly Pink Floyd mag featuring everyday stories of flying pigs and megalomania (sound familiar?).

**CONTACT:**

**Andy Mabbett  
61 Meynell House  
Brown's Green  
BIRMINGHAM**

**UK subscription: £6.00**

### **THE WAITING ROOM**

Monkeys may fly out of my butt, but Phil Collins will never vote Labour. Never mind, this Genesis fanzine's good, anyway.

**CONTACT:**

**Peter Morton  
83 Oldfield Road  
Stannington  
SHEFFIELD  
S. Yorkshire  
S6 6DU**

**UK subscription: £5**

### **WHERE'S ERIC!**

Whilst on the subject of Surrey millionaires, here's a new fanzine for Eric Clapton.

**CONTACT:**

**Tony Edser  
74 Lowbrook Drive  
Woodlands Park  
Maidenhead  
Berks.  
SL6 3XR:**

**UK subscription: £6.00**

### **THE ORGAN**

If, like me, you enjoy your rock songs all long and twiddly, then you need *The Organ*, the fanzine for up-and-coming prog bands.

**CONTACT:**

**Sean Worrall/Marina Anthony  
PO Box 790  
LONDON  
E17 5RF**

**Price: £1 inc. P&P**

## **Back Issues**

If you're new to *The Wonderful World of FTM*, then you'll want to catch up on what you've been missing all these years. Fortunately, FTM still has a few copies of its more recent issues available, namely No.'s 10 and 11, for only £3 each (UK), (£3.50 Eire & Europe, and £4.50 US & Canada).

**PLEASE WRITE TO:**

**M. Tucker  
50 Rushton Road  
Cobridge  
STOKE-ON-TRENT  
ST6 2HR**

Cheques, P.O.'s & I. M.O's should be payable to **FACE THE MUSIC MAGAZINE**. Euro-cheques should be made out to **M. TUCKER**. If you want to send Pounds Sterling or U.S. Dollars through the post, you can, but we recommend you place the money in cardboard before putting it in an envelope, as FTM cannot be responsible for money lost in the post. If sending dollars, please include an extra £4 to cover conversion charges.

*Also available:* our 16-page *OrKestra Special*, price £1.50 (UK), £2 (Eire & Europe) and £3 (US & Canada).

## **Roll The Credits**

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**STAFF WRITER/PHOTOGRAPHER:** Gill

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## **Thankyews**

To Harvey Bennett, Peter H, Mr. K & Jay, Dave Ciano, Craig Madly, Mark Paytress, Mandy Oates, Tim Chacksfield, Steve Morris, Carl Wayne, Keith Kenerick & the Sunday Mercury, John Langley & Emma Brown of the RPPO, Alexandra Rossler, Monique (Dino).



An FTM Production